

English Literature

General Certificate of Secondary Education

Unit **A663/01**: Prose from Different Cultures (Foundation Tier)

Mark Scheme for June 2012

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

| | |
|------------|---|
| AO1 | Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| AO2 | Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings. |
| AO3 | Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects. |
| AO4 | Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

| Unit | % of GCSE | | | | Total |
|---|-----------|------|-----|-----|-------|
| | AO1 | AO2 | AO3 | AO4 | |
| Unit A661: <i>Literary Heritage Linked Texts</i> | 10 | - | 15 | - | 25 |
| Unit A662: <i>Modern Drama</i> | 12.5 | 12.5 | - | - | 25 |
| Unit A663: <i>Prose from Different Cultures</i> | - | 10 | - | 15 | 25 |
| Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i> | 12.5 | 12.5 | - | - | 25 |
| Total | 35 | 35 | 15 | 15 | 100 |

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are seven marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
 - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 3 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **27**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
 - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
 - present information in a form that suits its purpose;
 - use a suitable structure and style of writing.

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|--|-------|--|
| 1 | (a) | <p>John Steinbeck: <i>Of Mice and Men</i></p> <p>Candidates may refer to Curley's appearance; he is the diametrical opposite of Lennie, slight, compact, quick where Lennie is shapeless and shambling. The instinctive, animal-like aggression that the sight of Lennie produces in him is emphasised: 'His arms gradually bent at the elbows and his hands closed into fists'. There is a stress on the way Curley looks at George and Lennie: 'glanced coldly'; glance...at once calculating and pugnacious'; 'Curley stared levelly'. The aggression is in his words too: his use of expletives, imperatives and challenging questions and the general sarcastic, sneering tone of his remarks all show this. The contrasting reactions of George and Lennie, the former careful, quiet, but clearly not cowed, the latter confused and distressed, help to make the scene highly charged. In the same way as the first appearance of Curley's wife a few pages later introduces a ticking time bomb into the narrative, Curley's antagonism towards Lennie prefigures more serious conflict to come; the way he seizes on Lennie's vulnerability is both vicious and ominous.</p> | 27 | <p>Expect better candidates to quote several times to illustrate Curley's physical and verbal aggression, with comment linking quote to question. Word level analysis – on 'lashed' for example – will help move the response up through the bands. Comment on the comparison to a boxer in 'he stiffened and went into a slight crouch' will also indicate higher achievement in AO2. Higher band answers, as well as focusing on some of Steinbeck's use of language, will show evidence of personal response to Curley's malicious hostility. Attainment in relation to AO4 may be measured in terms of the candidates' awareness of the hierarchical and testosterone-driven ranch environment: Curley can throw his weight around because of his status, and, as he senses the weakness in Lennie, he zeros in on it pitilessly. Curley can freely exploit his position because people like George and Lennie are economically impotent. As itinerant farm workers they are at the bottom of the ladder, with nowhere to go except into destitution. Candidates who acknowledge this aspect of the confrontation should gain credit for it.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|--|
| (b) | <p>John Steinbeck: <i>Of Mice and Men</i></p> <p>The description of the men's Spartan living conditions in the second chapter provides useful material, the conversation with Candy about bed bugs contributing a particularly vivid detail. The lack of space and privacy (a row of eight beds against the bunkhouse walls) is another key element. The transient, peripatetic nature of their existence, not able to put down roots or form lasting relationships, is also made clear. The conversation between George and Slim where the latter talks about how people come and go and 'never seem to give a damn about nobody' suggests the solitary lives these men often lead, as does the moment when Whit talks delightedly about Bill Tenner - seeing his name in a magazine is like being reunited with an old friend. Incidents which are recounted, like the description of the fight between Crooks and Smitty organised for the men's entertainment, or the monthly visits to the brothel, offer insights into the callousness and insensitivity that mark their lives. Events in the narrative like the shooting of Candy's dog and the fight between Curley and Lennie do the same thing even more forcefully. Racial prejudice and sexism are endemic; bullying is too.</p> | 27 | <p>This is a wide-ranging question, open to a number of approaches focusing on the physical or the social environment or, one would hope, both. Higher band answers will offer a considered personal response to this world, and show how Steinbeck's choice of language evokes its harshness (AO2), providing the textual evidence to support relevant comment about the men's living and working conditions and their behaviour. Credit should be given when candidates, in exploring AO4, situate the lives of these men, particularly George and Lennie, in the context of America in the 1930s, highlighting their exposure to the effects of economic recession. Higher band answers may also comment on the role of machismo in this sector of American society. Lower band answers may tend to drift too far or too frequently away from Steinbeck's text; better answers will make passing reference to the wider social context in order to illuminate points rooted in the novel.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|--|-------|---|
| 2 | (a) | <p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The passage creates a vivid impression of the physical environment and also of the social framework; in terms of the former, the impression is one of impoverishment, but by contrast we also receive a strong sense of the congregation's pride in their church and of a powerful community spirit. This comes across in the way they rally round Helen Robinson and also in how Scout and Jem are treated here. Although it is not fully revealed until after the end of this extract, responses may comment on the generosity of the community, in spite of having so little: Scout and Jem are not allowed to contribute to the collection, even though the Robinsons are in dire straits. The whole of the first paragraph and subsequent small details illustrate the humbleness of their surroundings – the small touches of decoration, like the silk banner, only serve to emphasise the fact – and yet the service loses nothing in dignity and formality. The description of what goes on is coloured by Scout's childish excitement; her amazement at proceedings perhaps stands as a metaphor of the lack of communication between the races, who have more fundamentally in common than most white folk there and then would have cared to acknowledge.</p> | 27 | <p>The opening paragraph provides telling detail of the meagre resources the church has at its disposal – the rudimentary accommodation and facilities. From an AO4 perspective, it reveals much about the privations that the black community suffered, and better responses may also address AO2 by focusing on Lee's choice of words – 'unpainted', 'cheap cardboard', 'battered hymn-book'. Higher band 4 and band 3 responses may well comment on the impression we get of the closeness of the black community, as seen, for example, in the way the minister appeals for money for Helen Robinson, and (later) pressurises them – poor as they are – to give more. The respect that is shown to the children, refusing their contribution and seating them in the front pew, also shows the community in a positive light. Answers will move up the bands in relation to how much understanding of the social context is revealed and the extent of the candidate's exploration of Lee's language.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|---|
| (b) | <p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The presence of Arthur Radley is hinted at throughout chapter 29. To begin with he is ‘the man in the corner’; then we get a description and, finally, right at the end of the chapter his name is revealed by Scout who suddenly realises who he is. He is a poor creature, pale and sickly, racked with coughing, and pathologically shy. Even though he is the hero of the hour, saving the children from the murderous intentions of Bob Ewell, he is cowering in the corner. When the children were younger they thought him a monster, but he has derived pleasure (hard to see what other enjoyment there has been in his life) from watching their play, offering them gifts and a blanket against the cold, and finally saving their lives. Now Scout treats him as he deserves – with sensitivity and respect, which also demonstrates how much she has matured. The moments when Scout encourages him to touch Jem’s hair and when Atticus formally thanks him for the lives of his children are particularly poignant. The fact that Scout empathises with him now, standing on his porch looking back over her life from his perspective, encourages the reader to do the same. He is harmless and tender-hearted and has received only abuse and execration.</p> | 27 | <p>In better answers we should look for a clear personal response to the character and his physical and emotional disabilities, as well as an awareness of how Lee uses language to create a powerful effect on the reader. There are a good number of details in the final paragraphs of chapter 29 as to Arthur’s appearance and in chapter 30 as to his timidity, and better candidates should be able to target AO2 effectively by citing and commenting on a selection of them. Weaker responses may well take a narrative approach, recounting the events – Scout taking Arthur to Jem’s bedside and walking him home for example – or even re-telling the story of the attack. The latter approach is not irrelevant, though it requires a fairly free interpretation of the word ‘appearance’ but it is not entirely appropriate and could be self-defeating if ‘moving’ is not addressed. Candidates may bring in the social context (A04) by considering Arthur Radley as the mockingbird of the title, a victim of cruelty and ignorance and a powerful illustration of Atticus’s (and Lee’s) belief in the importance of seeing things from the point of view of others in creating a better world free of prejudice and cruelty.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|---|-------|--|
| 3 | (a) | <p>Meera Syal: <i>Anita and Me</i></p> <p>Meena has been sensitised to racist attitudes by the antics of Sam Lowbridge at the end of the fete; she is also very proprietorial about her Nanima so jumps to very much the wrong conclusion over the question of the change. She recognises one of the hecklers from the fete in the shop and thinks it's a conspiracy to cheat her grandmother; that and her powerful sense of the dramatic propels her into the shop to have it out with Mr Ormerod. Her revulsion against "ferret-face cleaning his gob with my Nanima's change" drives her to blurt her accusation at the mild-mannered, kindly Mr Ormerod. Meena's behaviour is at the same time spirited and ridiculous, and her bluster is contrasted (not to Meena's advantage) with the shopkeeper's restraint. As on other occasions – for example the stealing of the charity tin – the more precarious her position the bigger the hole she digs for herself; the more conciliatory Mr Ormerod is, the more insulting she becomes. Although it is a mortifying experience for Meena, for the reader it is entertaining to see her rush in and make a fool of herself, and the shopkeeper's forbearance serves to make her look more ridiculous.</p> | 27 | <p>Responses will move up through the bands partly in relation to how effectively they target Syal's language here to illustrate the humour. Weaker answers may well simply recount the events; better ones will quote and comment on some of the details which vividly bring the scene to life (AO2). Candidates' ability to respond to 'revealing' will also tend to discriminate: the scene is certainly revealing of character and again the ability to provide specific evidence of Meena's theatricality and Mr Ormerod's kindness may help to place the answer among the higher bands. 'Revealing' may also be tackled through what the passage says about race relations and this would seem to be an effective way of targeting AO4. Meena has recently become more sensitive to the existence of racism and here it begins to affect her interactions even with white people she has known all her life. The way she jumps to conclusions shows how misunderstanding, suspicion, and embarrassment can easily transpire.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|--|
| (b) | <p>Meera Syal: <i>Anita and Me</i></p> <p>Most candidates will opt for an episode of violence or death in the novel: the choices (not exhaustive and in no particular order) include the following: the accounts of the partition violence in India; the discovery of Mrs Christmas's decomposing body; Sam Lowbridge's racist antics, including Anita's account of the 'Paki bashing'; the dog's demise; the fight between Anita and Sally; Robert's story; the confrontation at the pond between Anita, Sam and Meena. The one that stands out is possibly the fight between Anita and Sally as there is considerable detail provided of the viciousness of the girls, especially Anita's calm and steely determination to sink her nails as deeply into Sally's cheeks as she can. It is also possible to choose a less extreme moment, commenting on the behaviour of Anita or even Meena in one of their less engaging moments: the stealing of the charity tin; Anita's invitation to tea; the urinating competition.</p> | 27 | <p>Better answers will move beyond a mere recounting of the incident(s) to a consideration of the elements that give the moment its power to shock, including some analysis of Syal's choice of language (AO2). There are a variety of opportunities for candidates to cover AO4. Some incidents will offer effective links to race relations in Britain or in India at the time; others will provide insights into issues of class, gender or the effects of social change. Candidates who make the effort to situate the novel in its social context should gain credit; look, for example, for some appreciation the fact that 'Anita and Me' is set during an earlier phase in the development of our multi-cultural society with similarities but also some differences to our own.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|---|-------|---|
| 4 | (a) | <p>Amy Tan: <i>The Joy Luck Club</i></p> <p>Waverly and June (Jing-Mei) have been rivals since childhood, with Waverly especially, wasting no opportunity to lord it over the other girl. Here she has made a disparaging comment about June's hair, and June, who suffers from feelings of inferiority, makes an attempt to score points by bringing up the subject of Waverly's firm's late payment of money owed to her. She presses the point, thinking she has succeeded in embarrassing Waverly, but her rival turns the tables by revealing that the reason for the delay is that the work was sub-standard. Waverly is much more self-assured than June and the latter flounders flounder as a wave of humiliation begins to wash over her: "I was starting to flail, tossed without warning into deep water, drowning and desperate." Waverly presses home her advantage ruthlessly. Tan uses italics to show the emphasis she places on certain words designed to patronise June and ridicule her ideas. The reader sympathises with June; we see events through her eyes. Waverly's ungenerous nature is highlighted by her ignorant remark about June being at risk of catching AIDS from her hairdresser. The way Waverly rubs in her advantage, taking every opportunity to increase June's mortification increases our sympathy; even June's mother seems (to June at least) to be supporting Waverly.</p> | 27 | <p>Weaker answers will probably give an account of the conversation, highlighting what the issue is for each of the women. For achievement at the higher bands, responses should say something about how Waverly is better at this verbal duelling, more confident, more skilful and more ruthless. Best answers will demonstrate some specific focus on AO2 by commenting on Waverly's tone, illustrating how she patronises June and mocks her. June's description of her embarrassment and rising panic also lends itself to commenting on Tan's choice of words and would be another indicator of higher achievement at AO2. This particular episode highlights the competitive instinct that is part of the women's Chinese social and cultural heritage, and that is one of the reasons all of the families to a greater or lesser extent have been successful in making a new life in America. Candidates who attend to AO4 by considering this aspect of the scene should be well rewarded.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|--|
| (b) | <p>Amy Tan: <i>The Joy Luck Club</i></p> <p>These two chapters tell the story of how Suyuan came to abandon her twin babies on the road between Kweilin and Chungking as she fled in front of the Japanese advance during World War II. Her husband was away fighting and Suyuan and her babies came to suffer great privation in Kweilin, detailed in chapter 1: the stink of the sewers; the living off rats and garbage; the bombing – bits of bodies hanging from telegraph poles and out of the mouths of dogs. Bravely she, and others in the same boat, tried to keep their spirits up by establishing the first version of The Joy Luck Club, but then came the walk, carrying two babies, part of a fleeing tide of desperate civilians, gradually discarding even the most treasured possessions; blisters forming on her hands and then bursting; succumbing to dysentery and fever; then the agonising decision to leave the babies to try to get to Chungking to find her husband and get help. The babies, along with the jewellery and money she stuffed around them, were taken in by cave dwellers. When Suyuan arrived in the city she was at death's door, her husband was already dead and when she had recovered there was no trail to find her way back to the babies.</p> | 27 | <p>Basic responses will give an account of the action leading up to the point where Suyuan abandons her babies. Better responses will offer a more informed selection to detail emphasising the horror. Answers will move up into the highest available bands to the extent that they are able to target AO2 by picking out and commenting on details (like those mentioned above) not just of the story but of how Tan's language vividly portrays the physical and emotional anguish Suyuan suffered. Awareness of AO4 may lie in the candidates' success in seeing this incident as emblematic of the catastrophic effects of modern warfare on civilian populations, particularly when they are displaced from their homes. Suyuan's experience will have been replicated in many wars in all parts of the world, and answers which acknowledge this fact should gain credit, and if they manage to explore the issue without disregarding Tan's text should be well rewarded.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|--|-------|--|
| 5 | (a) | <p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>One aspect of the extract that makes it vivid is the amount of detail it contains: the balls of fluff (what they're made of and the way they drift about); the expanding cracks in the lino; the contrasting movement of the parents' feet. Paddy's memory encompasses nearly all his senses: the pattern on his dad's socks; the feel of the linoleum and the sand in the blanket; the sound of their humming and the birds outside; the smell of the stew. The over-riding sensation is one of safety: Paddy is snug in his fort, protected by the table. He also feels protected by the love of his family, symbolised by the blanket that is folded over him when he falls asleep. His parents are happy, humming the same tune; the mood is relaxed, intimate. The sadness comes in the contrast with the novel's present. This is a few pages after the scene where Paddy's mum gets out of the car with the baby in the pouring rain. Now the space under the table is not big enough and he feels awkward and silly sitting there. The simplicity of early childhood has passed for Paddy.</p> | 27 | <p>Basic responses may do little more than list what Paddy sees from his low vantage point. In better answers candidates will show some evidence of planning in the selection of details, showing an awareness of Doyle's purpose here. Answers aspiring to the top available bands should have something to say about the vivid way Doyle's writing conjures up this scene, conveying the mood of a golden time; they should also be alert to the change of tone towards the end (AO2). In assessing AO4 look for some appreciation in better answers of how Doyle gives us a child's perspective here, not just seeing the world through Paddy's eyes but through his consciousness – what fascinates him, what it reminds him of, how he feels; and how the last paragraph evokes the end of that perspective, replaced by awkwardness, embarrassment and disillusionment. This depiction of family life from the child's point of view has an emblematic quality which candidates may pick up on and which provides the most obvious link to context here.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|---|
| (b) | <p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>There is a wealth of material here: plenty of bullying, both physical and verbal; frequent acts of unprovoked violence; a ruthless talent (shared by most of the kids) for exploiting the weaknesses of others. The treatment meted out to Sinbad provides several vivid examples, especially the incident where the gang members burn his lips with lighter fuel. At home Paddy pours whiskey on his scabs and flicks soap suds in his eyes, locks him in a suitcase, crams a biscuit in his mouth, holds his nose so he can't breathe. Other boys get similar treatment: Aiden O'Connell, Edward Swanwick, and Sean Whelan. Cruelty to animals provides a variation on the theme – rats, bees and the McEvoy's Jack Russell all suffer at the boys' hands. They have a stock of more or less vicious practices, designed to inflict gratuitous pain – dead legging and 'pruning' for example. Sometimes the cruelty is ritualised, like the 'Ciunas the Mighty' game which allows Kevin to indulge his sadistic tendencies; sometimes it is spontaneous like the fight between Paddy and Sean Whelan where Charles Leavy intervenes; sometimes it is stage-managed like Paddy's battle with Kevin which is recounted in graphic detail. All this stems more from the boys' determination to impress their friends in order to hold or improve their status in the group than, with the possible exception of Kevin, from any inherent malice.</p> | 27 | <p>Basic answers will probably be very narrative in form, recounting one or two incidents and allowing the link to the question to be inferred. Better responses will select appropriate moments and focus more obviously on what makes them 'cruel'. In answers aspiring to the best available bands look for some attention to the way Doyle depicts the cruelty, citing specific examples, some at least in the form of quotation, and adding a comment that may, in the best responses, focus on the specific choice of words (AO2). Any insights into the reasons behind the cruelty should be well rewarded. In incorporating AO4 better answers may broaden their approach by reflecting on how well the novel brings out either the casual cruelty children are capable of, or the intensity the of the peer pressure they can inflict on each other, and how the process of growing up weakens these impulses.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|--|
| 6 (a) | <p>Athol Fugard: <i>Tsotsi</i></p> <p>The passage begins with Tsotsi in predatory mode as he was with Gumboot. The fact that “his fingers flexed at his side” bodes ill for his victim; his cool intentness contrasts with her state of wild agitation, apparent even before he grabs her. Her scream is described as being like “splintered glass” which may attract comment from abler candidates. He handles her with ruthless assurance, observing the manifestations of her fear – “the pulse of an artery” – and feeling the heat of her body. Then he becomes aware of the box; the lid has gone and the contents are revealed (though the information is withheld from the reader for another ten lines which ratchets up the suspense.) He takes it instinctively as she thrusts it at him and his amazement at the sight of the baby allows the woman to escape. The fact that we never get to know the woman’s story, why she is fleeing in the night with a tiny baby in a shoebox, gives the scene a macabre, nightmarish quality. Did she give up the baby to save herself or was there some other less selfish motive? Whatever the reason, her actions have a seismic effect on Tsotsi. The baby is described as “older than anything he has seen in his life” which gives some sense of the strength of Tsotsi’s response to the child.</p> | 27 | <p>Weaker answers may well adopt a fairly narrative approach, recounting events. Responses will begin to move up through the bands (in terms of AO2) to the extent that they focus on the details, including the contrast between the woman’s terror and Tsotsi’s ruthlessness, and the effect of the baby’s cry. Candidates aspiring to the highest available bands, as well as providing the supporting evidence, should comment on Fugard’s specific language choices in relation to ‘dramatic’ and ‘important’. The first adjective will probably attract the lion’s share of the candidates’ attention, but significant credit should be given to a consideration of the fact that this is the beginning of the change in Tsotsi, the event that will lead to his conversion and to his death. The plight of women in South Africa is vividly highlighted here; too much speculation about this woman’s story would be a weakness, but she can be linked with others in the novel – Miriam especially – as an example of how difficult life could be, and how social upheaval and male violence left them vulnerable. In better responses look for at least an awareness of this link between the text and its context (AO4).</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|---|
| (b) | <p>Athol Fugard: <i>Tsotsi</i></p> <p>It is hard to envisage at the end of Chapter Two after he has orchestrated the death of Gumboot and delivered a savage beating to Boston that Tsotsi will ever attract any sympathy at all. However, from the end of Chapter Three and the finding of the baby onwards Tsotsi's transformation continues at a slow but steady pace: his efforts to keep the baby alive stimulate his own childhood memories; he ponders Boston's words about decency and the soul; he talks to Morris about feeling and then lets him live; he has no time now for Butcher and Die App; he hangs about the church to find out about God and sin; he sees in Miriam, finally, the opportunity to live life in a different way, a wholesome way. Tsotsi dies trying to save the life of the baby and he dies smiling, presumably because he is happy to have sacrificed his life for the baby. All of the above will eventually, one would hope, overcome our first impressions of Tsotsi. At the end he affirms his old/new name, David and he calls his neighbour "brother". His efforts bring him so close to rehabilitation that it is deeply ironic – perhaps even tragic – that he dies just when he is about to take the infant home to Miriam's house to begin his new life. The smile perhaps signifies that Tsotsi has achieved a kind of redemption that should allow the reader to feel a strong sense of regret at his demise.</p> | 27 | <p>Expect all shades of opinion here. Responses may well dwell on Tsotsi's crimes, especially the death of Gumboot in chapter one, and discount his later transformation. This is a valid stance to take, and may well, if the evidence is skilfully handled, take the candidate a fair way up through the bands, perhaps even to the highest available at Foundation Tier. However, candidates who acknowledge the changes in him should be given credit for it, and responses that manage to chart these changes at all systematically should gain considerable credit. Answers that consider what drives the change in Tsotsi should be particularly rewarded. In assessing AO4 here, look for awareness in basic answers, and an exploration in better ones, of the way Tsotsi's character is shaped by the events of his childhood and the crucial role played by the destruction of his family. Candidates who explore the link with the enforcement of Apartheid in South African society should be well rewarded.</p> |

APPENDIX 1

A663F: Prose from Different Cultures

Foundation Tier Band Descriptors

| Answers will demonstrate: | | | | |
|---------------------------|-------|--|---|--|
| Band | Marks | AO4 *** | AO2 ** | QWC |
| 3 | 27-21 | some attempt to explore and explain links between texts and their contexts and/or the significance of texts to their readers | good overall understanding that writers' choices of language, structure and form contribute to meaning/effect | <ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly assured meaning is clearly communicated |
| 4 | 20-14 | some understanding of links between texts and their contexts and/or the significance of texts to their readers | understanding of some features of language, structure and/or form | <ul style="list-style-type: none"> text is legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer |
| 5 | 13-7 | some straightforward comments on links between texts and their contexts and/or the significance of texts to their readers | a little response to features of language, structure and/or form | <ul style="list-style-type: none"> text is mostly legible frequent errors in spelling, punctuation and grammar communication of meaning is sometimes hindered |
| 6 | 6-1 | a few comments showing a little awareness of context-related issues | a few comments showing a little awareness of language, structure and/or form | <ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously |
| | 0 | response not worthy of credit | response not worthy of credit | |

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