

English Literature

General Certificate of Secondary Education

Unit **A663/02**: Prose from Different Cultures (Higher Tier)

Mark Scheme for June 2012

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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 HIGHER TIER: The maximum mark for the paper is **40**.
- 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>As soon as he sees George and particularly Lennie, Curley adopts an aggressive style. This is conveyed by his words, his look and his body language. Steinbeck refers repeatedly to his eyes which fix on to Lennie menacingly; he uses adverbs ('coldly', 'levelly'), adjectives ('calculating and pugnacious'), and verbs ('passed over', 'stared') to create a strong impression of Curley's almost instantaneous antipathy to Lennie. It is possible to compare Curley here to an animal, following some sort of primal instinct, his arms and hands adopting the archetypal fight position seemingly of their own accord; yet there is also something very deliberate about his behaviour and an underlying coiled-spring tension. This combination, summed up in the 'calculating and pugnacious' quotation, conveys a powerful sense of threat. Curley's abrupt and challenging manner of speech is also strongly conveyed; he employs a sneering tone and twists George's words in an attempt at mockery. At one point he lets loose: "Curley lashed his body round. 'By Christ, he's gotta talk when he's spoke to.'" The unusual use of 'lashed' (commonly referring to the tongue when employed metaphorically) combined with the expletive, shows how short Curley's fuse is, how little excuse he will need to launch an attack. The reactions of Lennie and George are also revealing, highlighting the vulnerability of the former and the protective instincts of the latter.</p>	40	<p>Expect higher band answers to explore Steinbeck's language in some detail, as well as providing a personal response to Curley's viciousness and the effect it has on Lennie. Candidates who use some of the evidence cited above, especially if they focus in on the effect of single words like 'lashed', should score highly for AO2. In better answers, look also for some attention to the contrasting reactions of George and Lennie with effective use of the supporting evidence. Responses that refer to the social conditions of the time (AO4) should gain credit, particularly if comment is firmly linked to what makes this a powerful moment. For example, Curley's unpleasant, bullying manner could be partly explained by the economic situation that affords him, as an employer, so much power over 'bindle stiffs' like George and Lennie. Another effective approach to AO4 would involve some consideration of the social and cultural precepts that inform this particular macho lifestyle.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>The physical environment is described in Chapter Two when Candy shows George and Lennie round the bunkhouse. The austere conditions are vividly documented; no concession in their domestic arrangements to decoration or even comfort. The upturned apple box nailed to the wall serves as a cupboard containing a few rather pathetic personal items which only serve to show how few possessions the men have. Other relevant details here include: the bunks lined up in rows against the walls, offering no privacy; George interrogating Candy about bed bugs after finding some evidence. The loneliness and isolation of the men living this rootless existence is brought out in the conversation between George and Slim where they talk about how the life affects men: “ ‘Yeah, they get mean,’ Slim agreed. ‘They get so they don’t want to talk to nobody.’ ” This is also illustrated in the moment when Whit talks delightedly about Bill Tenner - seeing his name in a magazine is like being reunited with an old friend. The description of a typical night out blowing their wages in the brothel, where Whit seems as appreciative of the friendly conversation and the comfortable chairs as anything else, provides further insight into what is missing from their lives. Candidates may focus profitably on the callous insensitivity that characterises this almost exclusively male environment: the fight between Smitty and Crooks set up for the men’s entertainment; the shooting of Candy’s dog; the endemic sexism and racism; the bullying of the weaker (Crooks, Lennie, Candy) by the stronger (Curley’s wife, Curley, Carlson, the boss).</p>	40	<p>Familiarity with the kind of telling details mentioned above, providing vivid insights into the men’s predicament, will be a feature of Higher Band answers. Candidates who include close reference to Steinbeck’s choice of language should be particularly rewarded. AO4 may be incorporated through links to the economic depression that forced so many agricultural workers to live this way, without roots and at the mercy of exploitative and brutal ranchers. The cultural context is particularly inimical to people like Lennie and Candy who have obvious weaknesses that leave them open to the predations of tougher individuals like Curley and Carlson, and to whom the state offers very little protection. Steinbeck paints a picture of a cold society where struggling to get by makes people callous. Responses that explore Steinbeck’s wider social purpose here should gain considerable credit, particularly if this awareness is supported by specific reference to the people and events in the novel.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The passage gives a vivid and most favourable impression of the black community of Maycomb. The humbleness of their surroundings is belied by the vigour and commitment shown by the congregation, and the dignity with which they conduct themselves. The picture painted is of a society that works together in a spirit of mutual support, putting into practice the kind of Christian precepts that many of the white population aver but conspicuously fail to apply. This is seen in the collection for Helen Robinson and the treatment of Scout and Jem; refusing their contributions and giving them pride of place in the front pew reflects both respect for Atticus and strict observance, notwithstanding their poverty, of the laws of hospitality: “‘you’re my company.’” The way the congregation sings the hymns without hymn-books, which fascinates Scout so much, also indicates their resourcefulness. Part of the impact of this scene lies in the way it brings home the burning injustice of what is happening to Tom Robinson, ‘a faithful member of First Purchase since he was a boy’, at the whim of a reprobate like Bob Ewell.</p>	40	<p>This passage affords good opportunities to target AO2 and AO4: the telling details that point to the shabbiness of their surroundings are relevant both to a consideration of Lee’s choice of language (‘unpainted’, ‘cheap cardboard’, ‘battered hymn-book’ for example), and also to a discussion about what this reveals about segregation and discrimination in the southern states at the time. Comment about the wholly positive impression we are given of the black congregation – their dignity and generosity for example – may also be shaped to fit both assessment objectives. Answers aspiring to the highest bands may well consider the contrast between Scout’s naïve excitability and the formality of proceedings, reflected in the imposing figure of the Reverend Sykes with his gold watch-chain glinting in the sunlight.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The moment when Scout realises who it is cowering in the corner, deathly pale, thin and racked with coughing is extremely powerful. Lee describes in much detail the consequences of Arthur having spent so many years shut away from the sun. The careful and tender way that Scout handles him is also very moving. We see how much she has grown up compared to the girl who laughed at Walter Cunningham for pouring syrup on his vegetables. She calls him Arthur and, understanding exactly how to reassure, leads him outside with exaggerated politeness. Atticus's behaviour here is also moving: the moment when he formally thanks Arthur for the lives of his children is highly charged. Candidates may also cite Heck's willingness to tamper with the evidence to protect Arthur as an example of the decency which Atticus is convinced characterises most people's behaviour. The description of Scout leading Arthur home and seeing the world from his perspective, is both moving and important; she has learned her father's lesson, showing how much she has grown up, and the writer's theme of the necessity of endeavouring to stand in other people's shoes before we act is vividly illustrated.</p>	40	<p>The character Arthur (Boo) Radley embodies a powerful message about the importance of tolerance which was hugely relevant in the racist southern states in 1960 when the novel was first published, and is hardly less so today throughout the world. Any illustration of how the character of Arthur as depicted here illustrates this main theme will be addressing both AO4 and the requirements of the word 'important' in the question and should be well rewarded. Although Arthur is white he is treated as less than human, not worthy of the same consideration as others, and in this way he can be likened to the black population of the town. This approach may provide an effective way into AO4. The detailed description of his appearance and behaviour opens up opportunities to look at Lee's language; some of the dialogue also contributes to the emotional impact. Expect candidates looking to achieve at the highest bands in relation to AO2 to focus on some specific examples, offering some analysis of how they achieve their effect.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Meera Syal: <i>Anita and Me</i></p> <p>Meena is very protective of her Nanima, and since the events of the end of the fete she is also much more aware of the existence of racism, so when she recognises a man in the shop as one of the hecklers she jumps to a massively wrong conclusion: she sees a conspiracy to cheat her grandmother where there isn't one. Mr Ormerod is a mild-mannered, kindly individual, but his gentle protestations here only serve to fuel Meena's determination to right the perceived wrong. The fact that she casts herself rather pompously in the role of crusader for justice and racial equality means her final humiliation is all the more acute. There is humour here as Meena's fondness for the dramatic takes hold, for example in accusing Mr Ormerod of wanting Nanima's sixpence to give to the fund for the new church roof. The man in the shop (innocent of any complicity in crime) is demonised as, "The Mean Man....cleaning his gob with my Nanima's change." As in previous confrontations with adults, for example over the stolen charity tin, her behaviour combines nervous anxiety and a taste for the theatrical that leads her to dig herself a deeper hole. At the end, after the ghastly truth has been revealed that Nanima bought a bar of chocolate with the sixpence, Mr Ormerod offers her a Curly Wurly; he could have sent her away with a flea in her ear and his forbearance makes her bluster seem all the more ridiculous. The description of her retreat – "fumbling for the door handle" and "fell out the door" – illustrate her mortification very well.</p>	40	<p>There is much comic detail in this scene that better answers should be able to focus on; look for some personal response to the intensely embarrassing situation Meena finds herself in. Candidates who manage to go beyond locating the humour to analysing it in terms of the characters involved should fulfil the criteria for AO2 at the higher bands. 'Revealing' can be effectively addressed through a consideration of how Meena's personality comes across here, and in the contrast between her pomposity and Mr Ormerod's mild and kindly reaction. Responses will move up through the bands in relation to how well candidates have focused on Syal's language in order to explain the characters' behaviour. This extract also has interesting things to say about race relations; it highlights how misunderstanding and suspicion can easily breed. Meena has become sensitised by Sam Lowbridge's antics at the fair and her over-reaction here is understandable. Candidates who explore this aspect of the scene, making the link with the wider context, may well have addressed AO4 effectively and should be well rewarded.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Meera Syal: <i>Anita and Me</i></p> <p>There are a good number of possibilities here; the one that stands out is the fight between Anita and Sally because of its ferocity. Other candidates include the attack on the man at the bus stop (told with appalling relish by Anita), and the accounts given of the atrocities in India at the time of partition. As well as incidents of violence, there are the deaths – Robert, Mrs Christmas, Tracey’s dog, which all have shocking elements to them. There are several racist incidents; most of them involving Sam Lowbridge, but the one where the perfectly respectable woman in the queue of traffic uses highly offensive language in addressing the nine-year Meena is briefly told but packs a powerful punch. It could also be persuasively argued that some of the more routine behaviour of Anita and, in a different way, Meena is fairly shocking: Meena’s stealing of the charity tin and blaming the twins for it; Anita’s boorishness during her visit to the Kumars; the urinating competition, especially Anita’s treatment of her sister afterwards.</p>	40	<p>It is difficult to be specific here, given the range of possibilities; not all of the shocking incidents in the novel contain violence or racist behaviour. However all will contain vivid description and most will include colourful dialogue, so look for an appreciation of how Syal’s writing gives the scene its power to shock (AO2). Answers at the higher grades will combine this critical understanding of the effect of Syal’s choice of language with an effective use of quotation and strong insight into the characters’ behaviour and motivation. In assessing AO4, look for some understanding (insight in the highest bands) of how the tensions between the characters are related to racial, class or generational differences. The death of Robert is not a moment linked directly to any of the above, but candidates who discuss the influence he and his family have over Meena in illustrating a less self-centred approach to life could be deemed to be alert to the wider, social context of the novel.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>It is a one-sided contest between these two women: June is tentative and sensitive, while Waverly is combative and ruthless. June rashly tries to fight back after Waverly has flaunted her superior sense of style by comparing their hair. Our sympathies lie with June as we see the battle unfold through her eyes, and because Waverly has just made an ignorant and callous comment about the risk of catching AIDS from June's gay hairdresser. June's opening salvo is delivered "with a teasing grin." This phrase suggests that this kind of verbal sparring doesn't come naturally to her; she is putting on an act, and she makes the fatal mistake of thinking that she has mortally wounded her enemy. However, Waverly's retaliation is deadly and leaves June floundering, and burning with humiliation. Having revealed to a mortified June, in front of all the family members, that the late payment is related to the poor quality of the work, she presses her advantage remorselessly, comparing the sophistication of her company to June's small-town operation. Tan uses italics to portray Waverly's patronising tone as she ridicules June's work by reciting her advertising slogan in a mocking voice. June's humiliation is complete when she interprets her mother's cryptic comment at the end of the passage as supporting Waverly.</p>	40	<p>Better answers will appreciate Waverly's superior skills in this verbal duel, and illustrate the ruthless way she humiliates June. Responses will move up through the bands in relation to how well they analyse the methods she uses – condescension, mock-sympathy, ridicule, scorn. Some of June's description of her own mounting panic also provides a good opportunity to target AO2. The rivalry between the two girls is an Americanised, uglier version of the competitive instinct that their mothers exhibit and a good example of the contrast between the two cultures: the older women compete but at a deeper level support each other; the children do the former but not the latter. Candidates who explore the wider, cultural aspects of this confrontation should be well rewarded. The gulf of understanding between June and her mother is part of this theme, and is well illustrated at the end of the extract when June fails to detect the irony in her mother's comment to Waverly: 'June not sophisticate like you.'</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>Chapter One contains vivid descriptions of what conditions were like for the inhabitants of Kweilin during the war: brutality, squalor, starvation and the horrific effects of the Japanese bombing are documented in a few telling details: “arms and legs hanging from telephone wires.” As she flees the city Suyuan pushes her wheelbarrow past rows of corpses laid out in the street. The road from Kweilin to Chungking is littered with the treasured possessions of a stream of increasingly desperate refugees. The final chapter takes the story on, recounting how, her hands blistered and bleeding, and racked with dysentery and fever, Suyuan is forced to leave her babies at the side of the road and struggle on to Chungking to find her husband and help. The description of the infants, smiling and “reaching their chubby hands for her, wanting to be picked up again”, packs quite an emotional punch. When Suyuan, against all the odds, survives and tries to find out what happened to the babies, there is no trail to follow.</p>	40	<p>Suyuan's story vividly illustrates how the innocent fare during the upheavals caused by war; in addressing AO4, effective responses will, we hope, place the individual tragedy of these abandoned children in the context of the horrific suffering of this whole community which is typical of the way the lives of non-combatants as well as soldiers are devastated by war. As a vivid depiction of what it is to be a refugee, the last chapter is very effective; look in better answers for some the details mentioned above to be cited (ideally quoted) and commented on in terms of Tan's choice of words (AO2); look also for some personal response to the agony caused to Suyuan by having to abandon her children and then not be able to find them again.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>In this extract Paddy looks back to a golden age when life was simpler and without worry. It follows closely after the scene where we have the first indication that there is serious dissension between the parents, when his mother gets out of the car with the baby in the rain. The atmosphere here is warm, cosy, intimate; his parents are unconsciously humming the same tune which indicates that this was a time of harmony. Paddy feels safe; he has made a fort of the table and he is also snug in his parents' love for him and for each other. They wrap him in a protective blanket when he falls asleep. Doyle's writing here is very evocative, using four of Paddy's five senses to re-create the experience: he describes the composition and movement of the fluff balls; the feel of the linoleum and the blanket, rough with sand from a family picnic; the smell of the stew cooking; the pattern on his dad's socks and the contrasting ways his parents move their feet. Even though Paddy is only ten there is a real sense here that for him the past is another country; when he describes his attempt to re-capture the experience he just feels awkward and silly. Perceptive answers will, we hope, pick up on the bleak tone of the last paragraph; Doyle's writing is convincing, avoiding the bathetic, even though Paddy is rather young to be yearning for his lost innocence.</p>	40	<p>An awareness of how Doyle uses a range of senses to convey the scene will help to move the response up through the bands, a possible indicator of at least good overall understanding of Doyle's use of language (AO2). Better answers should be able to appreciate the marked contrast in the final paragraph. There is a feeling of disillusionment in the final lines which is quite moving, the sense that something precious has been lost and can never be re-discovered. Candidates who catch the tone here should be rewarded. In assessing AO4 look for some indication that the passage depicts a very common experience and that this transition from innocence to knowledge is often made more traumatic by family break-up, as is happening to Paddy. Perhaps with the exception of linoleum there is little in the scene which is specific to its time and place but candidates do have the opportunity to comment on the relevance of what is happening to our society where divorce is so common.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>It is only in the latter stages of the novel, when the collapse of his parents' relationship effects a major change in Paddy's view of life that he begins to show a less callous attitude towards the welfare of others. He is partly responsible for the serious damage to Sinbad's lips when they force lighter fuel into his mouth, yet he shows no contrition. He bullies Sinbad on a good many occasions at home, even after he decides he wants to be on better terms with him. Paddy is also involved in gratuitous acts of aggression towards other boys – Aiden O'Connell, Sean Whelan and poor Edward Swanwick who leads a dog's life, forced on one occasion to eat Persil. They play vicious little tricks on each other: poking, dead-legging and 'pruning', the latter so potentially wounding that the headmaster of Paddy's school is obliged to get involved in trying to stamp it out. On one occasion Kevin pokes his fingers in Paddy's eyes causing significant damage. Kevin is even worse than Paddy; 'Ciunas the Mighty' is a particularly brutal and sadistic game the boys play and he relishes the power it invests him with to inflict exquisite suffering on his pals. Paddy can't talk to Kevin about his parents' troubles; when he tries to broach the subject tentatively Kevin scents an advantage and Paddy has to back-track quickly. Status within the group depends on adherence to a code of behaviour: never show weakness; if you see it in others - exploit it.</p>	40	<p>Cruelty turns up in many forms in the novel so expect a wide range of incidents and approaches here. There is plenty of material to choose from and, in targeting AO2 and aspiring to the higher bands, responses should be able to comment on how Doyle's choice of specific words creates a vivid effect. Candidates looking to achieve the highest grades might also be expected to spend some time analysing the reasons behind the boys' cruelty – peer pressure being the main one. Candidates exploring 'the significance of texts to their readers' (AO4) might focus on the universality of what Doyle describes here – a crucial moment in the growing-up process, felt more acutely in the context of the break-up of the family. Awareness of the relevance of the experience to many readers would be a marker of achievement at the higher bands.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>Athol Fugard: <i>Tsotsi</i></p> <p>Although we know nothing of this woman, we feel for her; fleeing in fear from one unknown but obviously potent threat she runs straight into the arms of another. We do know about this new threat; we know that Tsotsi is vicious and pitiless and as he watches her intently, “his fingers flexed at his side”. In a series of brisk, confident moves he traps and pinions her, covering her mouth to cut off her scream. Her cry is described as ‘like splintering glass’ a phrase which invites comment. Tsotsi’s calmness makes his actions seem all the more brutal – he watches her almost impassively as she struggles under his hand, noting “the pulse of an artery under the warm skin.” The description of her trembling body emphasises her vulnerability. There is considerable suspense surrounding the anticipated rape; simultaneously the reader is rendered curious about the box that the woman continues to clutch. The contents of the box are kept from the reader until the final word of the chapter, but the reactions of the woman and of Tsotsi when the lid comes off and a different sound is heard, are highlighted: she stares with “horror”; his attention is “torn away from her” and he recoils “sharply” from what he sees. The enigmatic description of the infant as “older than anything he had ever seen in his life” expresses the profound impact the sight of the baby has on Tsotsi, strong enough to make him forget all about his victim who runs off into the night, and suggesting how significant the consequences of this meeting will be for Tsotsi.</p>	40	<p>Basic answers should convey an awareness of the inherently dramatic nature of this moment in the novel with Tsotsi as predator and the woman as prey. Better answers will begin to show awareness of how Fugard builds up the sense of menace and malice by focusing on some of the description. Responses, in targeting AO2, will move up through the bands to the extent that they illustrate the power of the writing here through the selection of details; an example of this would be to contrast Tsotsi’s ruthless efficiency in ambushing the woman, both with her fear and panic and with his own confusion after hearing the baby. Better answers should also be able to convey some understanding of this as a key moment in the novel, showing a desire to focus on the second adjective in the question. This episode highlights the difficulties faced by women in South African society; too much speculation about her back story would be a weakness, but in targeting AO4 more able candidates should be aware of and, in best answers, able to consider her plight as emblematic of the particular difficulties faced by women in a society blighted by the fragmentation of family life and the ever-present threat of male violence towards women.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Athol Fugard: <i>Tsotsi</i></p> <p>The hope is that candidates will be prepared to offer a good measure of sympathy for him. His childhood was taken away from him in the raid; he learned the brutal law of survival among the street kids; he lost touch with the boy he was and his memory of before was closed down. Additionally, the Tsotsi who organised the killing of Gumboot and beat up Boston is not the Tsotsi who dies trying to save the baby's life. The influence of Boston, Morris, Miriam and most importantly the baby have brought about a profound transformation; the Tsotsi who is on his way to pick up the infant from the ruins for the last time has reverted to David; greets the stranger on the street with "peace be with you"; is eager to get back to Miriam, to intimacy, to family. The abiding impact on the reader of Tsotsi's early deeds is mitigated by the exquisite cruelty of a fate that orchestrates his demise just at the moment when he is able to be re-born. The smile on his face at the end (presumably prompted by the saving of the infant) suggests that he has finally achieved redemption and is fully deserving of our pity.</p>	40	<p>Basic answers may take a simplistic view, refusing to allow later changes to cancel our original impression of Tsotsi as a vicious, cold-blooded killer. Such responses, which dwell fairly exclusively on his crimes, should be rewarded for providing the evidence from the first part of the novel, including his initially callous treatment of Miriam, but in disregarding the clear line that charts his progress to rehabilitation will miss out on the valuable material that can help push the response into the top bands. Candidates who embrace the opportunity to chart Tsotsi's transformation and consider the influences driving the change may well be setting themselves up for higher achievement here. In addition, candidates who display the textual knowledge and the ability to focus on Fugard's choice of language (AO2) in examining key moments in this process should be well rewarded. Responses that manage to explore the influence of traumatic events in Tsotsi's childhood and relate them to the reality of life in South Africa under apartheid will be addressing AO4, and should be given credit for that too.</p>

APPENDIX 1

A663H: Prose from Different Cultures

Higher Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO4 ***	AO2 **	QWC
1	40-35	perceptive exploration and critical evaluation of a wide range of links between texts and their contexts and/or the significance of texts to readers in different contexts	sensitive understanding of the significance and effects of writers' choices of language, structure and form	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	34-28	thoughtful exploration and evaluation of a range of links between texts and their contexts and/or the significance of texts to readers in different contexts	critical insight into the significance and effects of writers' choices of language, structure and form	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
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 accurate meaning is very 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
Below 4	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
	6-1	a few comments showing a little awareness of context-related issues	very limited 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 impeded
	0	response not worthy of credit	response not worthy of credit	

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