

# **English Literature**

General Certificate of Secondary Education

Unit **A663/01**: Prose from Different Cultures

## **Mark Scheme for June 2011**

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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:

<b>AO1</b>	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2</b>	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
<b>AO3</b>	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
<b>AO4</b>	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.

**A663F: Prose from Different Cultures  
Foundation Tier Band Descriptors**

<b>Answers will demonstrate:</b>				
<b>Band</b>	<b>Marks</b>	<b>AO4 ***</b>	<b>AO2 **</b>	<b>QWC</b>
<b>3</b>	<b>27-21</b>	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"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are mainly assured</li> <li>• meaning is clearly communicated</li> </ul>
<b>4</b>	<b>20-14</b>	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"> <li>• text is legible</li> <li>• some errors in spelling, punctuation and grammar</li> <li>• meaning is clearly communicated for most of the answer</li> </ul>
<b>5</b>	<b>13-7</b>	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"> <li>• text is mostly legible</li> <li>• frequent errors in spelling, punctuation and grammar</li> <li>• communication of meaning is sometimes hindered</li> </ul>
<b>6</b>	<b>6-1</b>	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"> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously</li> </ul>
	<b>0</b>	response not worthy of credit	response not worthy of credit	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
<b>Question 1a:</b>	<p>Chapter 1: ‘Lennie got up on his knees...’ to ‘...and I’ll let you keep it a little while.’</p> <p>What vivid impressions of George and Lennie’s relationship does this passage give you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the way Lennie behaves here</li> <li>• how George reacts</li> <li>• the words and phrases Steinbeck uses.</li> </ul>
<p><b>Notes on the task:</b> The key feature of their interaction in this extract is the way that George behaves <i>in loco parentis</i>. He gives Lennie a straightforward task to perform, spelling out in very simple language what he wants Lennie to do and the reward that will ensue. He straightaway anticipates Lennie’s infantile attempt to deceive him over the mouse. We get the impression this is a time-honoured routine that is being played out: George stern, commanding; Lennie at first disingenuous, then self-justifying, then grizzly and ultimately inconsolable. George’s frustration is very evident but also the depth of his love for Lennie so that his anger very quickly turns to guilt. Better answers will note the way that George immediately softens his response when Lennie cries: he goes from “ ‘Blubberin’ like a baby! Jesus Christ!’ ” to “ ‘Aw, Lennie.’ George put his hand on Lennie’s shoulder ” in a moment. The use of “elaborate pantomime of innocence” as well as injecting humour into the confrontation emphasises Lennie’s naïvety, with all his effort to hide what he’d been doing only serving to draw attention to it. It further suggests that Lennie’s attempt at artfulness is well rehearsed and familiar to George, who can read him very easily. The simile, “like a terrier...” continues the animal imagery from earlier in the chapter and again indicates Lennie’s simple-minded, instinctive approach and his dependence on George. The relationship between George and Lennie is not usual for the time and place. George’s support for Lennie and his attempt to control Lennie’s weakness is atypical of relationships in the harsh conditions and strict hierarchy of 1930’s ranch life.</p>	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
<b>Question 1b:</b>	<p>What are your feelings about Candy and the way people treat him in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> There is a good deal of relevant material here including Candy’s handicap, his lowly position in the hierarchy, the incident of the dog and his participation in George and Lennie’s dream. All of these provide strong reasons to feel sympathy for him. Answers may focus on the absence of respect afforded to him in spite of his age; the state of near destitution he finds himself in (difficult enough for the young men on the ranch to cope with, so much worse for someone near the end of his life); his precarious position on the ranch – one small step away from the workhouse. However, the account of how his dog is taken away from him and shot in his hearing will probably dominate candidates’ responses. Carlson’s callous and relentless pressure and Candy’s inability to withstand it even though his dog is his precious companion make for compulsive reading and the analogy between the dog and its owner is easily seen. Candy’s desperation to buy into George and Lennie’s dream highlights the wretchedness of his situation and it is understandable that he feels a lot less sorry for Curley’s wife than he does for himself when she is killed and the dream dies. It is possible though unlikely that candidates may highlight the unattractive elements in Candy’s personality – his obsequiousness, his fondness for gossip of a fairly scurrilous sort, his racism, his cursing of Curley’s wife’s dead body – and credit should be given to the extent that comments are supported.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
<b>Question 2a:</b>	<p>Chapter 28: “<i>Something crushed the chicken wire...</i>” to... <i>he and the man took Jem inside.</i>”</p> <p>What makes this such a tense and frightening moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the attack on Scout and Jem</li> <li>• the actions of Boo Radley</li> <li>• the words and phrases Lee uses.</li> </ul>
<p><b>Notes on the task:</b> Foundation tier answers may well try to piece together the narrative out of Scout’s fragmentary impressions. She sees little and the events are described largely through hearing and touch. It seems as if Ewell attacks Scout; Jem tackles him; the children start to run; Ewell catches them and knocks Jem out, also breaking his arm; Scout runs into Ewell who begins to squeeze her chicken wire cage; Boo pulls him off, stabs him then carries Jem home. Scout, after blundering into the body of Ewell, follows them towards the house. However, answers that mostly restrict themselves to a re-telling of events will struggle to cover the Band four or even Band five criteria for A02. Some illustration of how Scout’s (and therefore the reader’s) very restricted apprehension of what is taking place creates excitement and tension will move the response up the bands, as will comment on the language. Phrases like, “a dull crunching sound”; “he coughed violently, a sobbing, bone-shaking cough”; “scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and roots”, display marked use of stylistic features, including onomatopoeia, assonance, repetition and participles used as adjectives which contribute to the dramatic effect of the writing.</p> <p>Ewell’s attack on Atticus’s children is the basis for the fear and tension in the passage and arises from his resentment at being publically humiliated by Atticus at the trial. Ewell is a racist and resents Atticus’s defence of Tom Robinson and his prejudice leads to the attack on the children.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
<b>Question 2b:</b>	<p>What do you find particularly memorable about Atticus’s relationship with his children?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> This is a wide-ranging question which may focus on Atticus’s parenting style or on the moments in the novel where his love for his children is most to the fore. He teaches them by example: kindness in his dealings with Mrs Dubose; honour in accepting the defence of Tom Robinson; modesty in hiding his marksmanship; courage in his defiance of the lynch mob. (Watch out for a tendency towards narrative in responses that focus on Atticus’s character without reference to the effect on the children.) His approach to bringing up Scout and Jem is fairly laissez faire; he is certainly not over-protective, perhaps a little too much the other way as he fails to shield them from Bob Ewell’s malice. However, they do learn to take responsibility for their own failures (Scout fighting; Jem destroying Mrs Dubose’s flower beds) and to be aware of the injustice and violence in society. Atticus teaches them about walking around in someone’s skin in order to see things from his or her point of view. This philosophy is promoted in Atticus’s own dealings with, or advice to the children in their dealings with, characters as disparate as Miss Caroline Fisher, Walter Cunningham, Boo Radley, Mrs Dubose and Mayella and Bob Ewell. As Scout looks at the street from the perspective of the Radley porch at the end of the novel, we are made aware of how well she has learned from Atticus. Jem’s admiration of his father and desire to emulate him have been increasingly evident since early in part 2.</p>	

Text:	MEERA SYAL: <i>Anita and Me</i>
<b>Question 3a:</b>	<p>Chapter 9: “<i>Sherrie looked up, interested suddenly</i>” ...to... “ ‘<i>Get me dad!</i>’ she shouted.”</p> <p>What makes this confrontation between Anita and Fat Sally so disturbing?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Anita and Fat Sally say and do to each other</li> <li>• the reactions of Meena and Sherrie</li> <li>• the words and phrases Syal uses.</li> </ul>
<p><b>Notes on the task:</b> There is plenty of vivid detail in the description of Anita and Sally’s encounter at the paddock. Sally’s ferocity comes out of the blue; her loss of control is sudden and total; her only thought is to hurt Anita by her words and her actions. This is disturbing. Anita, however, disturbs the reader even more by her calmness, and in the way, measured but just as vicious, that she fights back. The description of all the others running around in a panic trying completely ineffectually to separate them, adds to the chaotic, unsettling atmosphere of the scene. Answers may make use of the following details: Anita’s scurrilous comments about the nuns which she extends to Sally and which start the thing off; Sally’s gross insulting of Anita and her mother; the graphic descriptions of exactly how the girls attempt to hurt one another – the hair-pulling and the fingernails-in-the-cheeks; the way Anita seems almost to be enjoying herself and her imperviousness to the pain. Band 4 answers may well address the third bullet point by commenting on examples of Syal’s vigorous use of language (muscular verbs in the fifth paragraph; graphic description of the damage Anita is inflicting on Sally at the start of the sixth).</p>	

Text:	MEERA SYAL: <i>Anita and Me</i>
<b>Question 3b:</b>	<p>Explore any ONE or TWO moments in the novel where you find Anita’s influence over Meena’s behaviour particularly striking.</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> The incidents most appropriate to this task are firstly when they run and shout down the passageway between the houses and Meena is thrilled to witness Anita talking back to Mr Christmas, and secondly where she steals Mr Ormerod’s charity tin and blames her cousins, Pinky and Baby. The former episode takes place the very first time Meena hangs about with Anita and contrasts markedly with the earlier occasion described in the same chapter where Mrs Christmas gives Meena, who is collecting for the church sale, a pile of clothes that she will never wear again because she is dying. Meena’s mother and father, by precept and example, have taught her consideration for others but Anita introduces her to a different world of anarchy, exhilaration and bravado. She encourages Meena to steal from Mr Ormerod’s shop – “ ‘ Goo on Meena!’ she hissed, indicating I should help myself...” – and, although Meena always has had a propensity for lying (the story opens with her father taking her to the shop to prove her in a lie), she has never before tried to incriminate an innocent third party; she has learnt that sort of callousness from Anita. The final episode that lends itself to this question is Meena’s reckless ride on Trixie that leads to her accident which is a direct result of her shock at hearing Anita confess to being involved in the racist attack on the ‘bank manager’.</p>	

Text:	AMY TAN: <i>The Joy Luck Club</i>
<b>Question 4a:</b>	<p>Chapter 16: “ ‘Wake up, we’re here,’ says my father” to the end of the novel.</p> <p>What makes this such a moving ending to the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation here</li> <li>• the mix of emotions Jing-mei feels</li> <li>• the words and phrases Tan uses.</li> </ul>
<p><b>Notes on the task:</b> The situation here is highly charged: Jing-mei is visiting China for the first time; she is meeting the sisters she always thought were lost; her mother, who never gave up hope of locating the children she was forced to abandon at the side of the road, has only just died, weeks before news of their finding reached America. The scene is described in the first person and the present tense which help to convey the tension of the moment. Jing-mei is very nervous: “And I awake with my heart pounding in my throat”. She doesn’t know how she will react to seeing her half-sisters or even how to greet them but when they meet the ties of blood sweep away any reservations and they embrace wholeheartedly. She sees her mother in the appearance and the mannerisms of her half-sisters, for example in the way one of them covers her mouth with the back of her hand in a moment of extreme emotion. This occasion is also traumatic for Jing-mei because the struggle to reconcile the Chinese and American elements of her character seems to be resolved: “And now I see what part of me is Chinese. It is so obvious. It is my family.” All her life she has been kicking against the Chinese part of her culture and identity, and meeting her sisters allows her to reconcile the tensions and accept who she is. When they look at the photograph and see aspects of their mother’s features in all three faces, it seems that she is there with them. The novel ends on the poignant phrase “long-cherished wish” which is the translation of her name, Suyuan; she has died but is there with them incarnated in the faces of all three of her children, together: “Her same eyes, her same mouth, open in surprise to see, at last, her long-cherished wish.”</p>	

Text:	AMY TAN: <i>The Joy Luck Club</i>
<b>Question 4b:</b>	<p>What do you find so unpleasant about Ted Jordan?</p> <p>Remember to support your views with details from the novel.</p>
<p><b>Notes on the task:</b> Ted Jordan is a fairly unpleasant character; we see this most clearly at the end of the chapter entitled ‘Without Wood’ where he tries to intimidate Rose, his wife, into giving him a divorce on his terms: “I wanted to be nice about this, Rose. I can get someone to officially serve the papers, you know.” When she stands up to him for the first time he crumbles and we see that his toughness is only bravado and he is in fact weak: “I saw what I wanted: his eyes, confused, then scared.” We have seen signs of this before in the chapter called “Half and Half”. The relationship started to go wrong when his ego took a bruising after he was sued by a patient; he reacted by resenting Rose for not taking more responsibility in the marriage after having been the one to make all the key decisions for years. Even in the very early days there were negative signs in Ted’s presumptuousness about the nature of their relationship and in his mother’s opposition which was clearly racist in character. He waits until he is away from home before telling Rose that he wants a divorce; he has obviously been seeing someone else because he tries to rush proceedings to get back into the house so he can move his new wife in as soon as possible. Ted behaves ruthlessly, riding roughshod over Rose’s feelings in his intent to extricate himself from the marriage, and the reader is very satisfied that Rose eventually finds the ‘wood’ to stand up to him.</p>	

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
<b>Question 5a:</b>	<p>First passage: ‘<i>Sinbad wouldn't put the lighter fuel in his mouth.</i>’ ...to... ‘<i>It went like a dragon.</i>’</p> <p>Second passage: ‘<i>Sinbad promised</i>’ ...to... ‘<i>I went over where they were.</i>’</p> <p>What makes these two passages so disturbing?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what happens to Sinbad in the first passage</li> <li>• the situation two weeks later in the second passage</li> <li>• the words and phrases Doyle uses.</li> </ul>
<p><b>Notes on the task:</b> The incident with the lighter fuel is probably the most disturbing of Paddy’s many small acts of gratuitous cruelty against his brother. There is something particularly nasty about the mixture of cunning and brute force they use to try to get him to open his mouth. The fact that it is Kevin who is applying the most pressure, as Paddy victimises his brother to try to impress his friend, is especially distasteful. Sinbad’s stubborn, desperate refusal to comply makes no impression on them, nor does Paddy, as is usual in the first half of the novel, show any hesitation or remorse. He is only concerned with losing face if Sinbad can’t be made to cooperate: “This was terrible; in front of the others, I couldn’t sort out my little brother.” The expression, “It went like a dragon” ends the section with no comment on the damage to Sinbad, thus leaving the reader in suspense for six pages. The second extract is disturbing in a different way as it vividly describes the mother’s concern for her suffering boy, her desperate solution to him picking his scabs (tying his hands to the chair), and the effects of the flames: “Sinbad’s lips were covered in scabs.....it had looked like he had no lips.” It is hoped that answers will express sympathy for Sinbad and distaste for Paddy’s callous actions and total lack of contrition, as well as detailing the suffering of his poor brother.</p>	

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
<b>Question 5b:</b>	<p>Do you think ‘Henno’ is a good teacher?</p> <p>Remember to support your views with details from the novel.</p>
<p><b>Notes on the task:</b> We should be prepared for a wide variety of responses here, depending on which episodes are featured. Candidates will offer different reactions to the fact that Henno’s teaching style very much belongs to its time: he is a strict disciplinarian and runs a very tight ship – the children have to use a conventional design of pencil sharpener, no Disney characters allowed! They will probably disapprove of the way he enforces his command through acts of casual violence (he has an armoury of slaps, prods and thumps) though, perhaps significantly, the only time Paddy receives a formal beating is from his previous, less frightening teacher for a fairly innocuous lie. The key incidents that show Henno behaving unattractively are when he slaps the sleeping James McEvoy (his mother may have a point when she accuses Henno of picking on her son when you compare his handling of this incident with the occasion when Paddy falls asleep) and when he marches Sinbad into Paddy’s class to show him Sinbad’s book, where his behaviour is particularly unpleasant. There are two main occasions when Mr Hennessey comes across well: the first is at the start of the novel when Liam O’Connell soils his pants in the classroom and Henno carries him out and cleans him up; the second is when Paddy falls asleep in class and he takes him to the Head’s office and improvises a bed for him. In the latter incident he shows a genuine sympathy and concern for Paddy. An incident where Henno plays a similar role, though it is Mr Arnold who is the main player, is when Fluke Cassidy takes a fit during the film show and is tended to. Expect a degree of narrative in responses; the relevant details are well spread through the novel and answers should receive some reward for their familiarity with the text in finding them.</p>	

Text:	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6a:</b>	<p>Chapter 2 “ ‘A woman, <i>Tsotsi</i>.’ Boston was speaking again.” to the end of the chapter.</p> <p>What makes this such a tense and then shocking moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the lead-up to the violence</li> <li>• what <i>Tsotsi</i> does to Boston</li> <li>• the words and phrases Fugard uses.</li> </ul>
<p><b>Notes on the task:</b> The word ‘then’ is in the question to emphasise that there are two parts to it, focusing firstly on the lead-up and then on the violence itself. We know that <i>Tsotsi</i> hates Boston and that he also hates being questioned, especially about his past. The more drunkenly insistent and over-bearing that Boston becomes the quieter <i>Tsotsi</i> is, and the more the tension grows. <i>Tsotsi</i>’s actions seem mild, routine: he “sighed once”, he “looked down at his hands”, he “stood up, as if to stretch”, “he opened his mouth to yawn”, but it is clear that he is going to do something, probably something quite extreme. The phrase ‘at the explosive moment of action’ makes this clear without giving any clue as to exactly what. The violence erupts in a flash, brutal and effective. The first blow is described in graphic detail as if in slow motion, notwithstanding the swiftness of its execution: “catching Boston full on the parted lips with his clenched fist”. He concentrates on all the most vulnerable parts of Boston’s face: lips, nose and ear. Other vivid details include: “His words were blurred by the blood and broken teeth”, and the dispassionate way he continues his onslaught is emphasised in “<i>Tsotsi</i> went to work on him with his shoes”. The extent of the damage is illustrated by the reactions of Butcher and Die Aap: “They rolled Boston over and whistled through their teeth.”</p>	

Text:	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6b:</b>	<p>What do you find particularly moving about the way women are portrayed in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> Most of the women in the novel are either mothers, defined in relation to their children, or are associated with the shebeens. The former attract our admiration and sympathy, the latter only our sympathy. (The only female outside these two groups is David’s grandmother, a wizened, embittered old woman with nothing to show for all her life of hardship). Both <i>Tsotsi</i>’s mother and Miriam suffer emotionally and economically from the absence of their men but both manage to sustain a loving, protective environment for their children. <i>Tsotsi</i>’s family is smashed to pieces by the police raid, an event of shocking and devastating consequence. Miriam’s husband went out one day and never returned, and she has to live with knowing nothing of his fate. She is the most vividly realised female character in the novel and answers may well focus on her. She is only eighteen, but faces the hard challenges of her existence with a quiet dignity. She is by any account a good woman: she offers to take responsibility for the baby David, to bring him up as her own, feeling guilty about her original reluctance to feed him; she even offers <i>Tsotsi</i> - who had threatened to kill her baby - food and shelter and perhaps more, having bravely forced herself to an acceptance that her husband is dead. The women who run the shebeens, Soekie and Marty, are tough, unsentimental types who scratch a living running their cheap drinking dens; they are not condemned, having more humanity than the men they serve. They do as needs must. Rosie, who sells herself at Soekie’s place for a couple of drinks, is a portrait of utter degradation. All the women are portrayed as blameless victims of the system, with Rosie and the poor mother of the baby David as the most extreme examples.</p>	

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