

English Literature

General Certificate of Secondary Education

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

Mark Scheme for January 2012

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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. 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>Curley's wife makes a largely negative impression on this, her first appearance. Framed in the doorway, she strikes a pose, advertising her presence. Every detail of make-up, hair, shoes is designed to make her stand out, incongruous in the Spartan surroundings of the bunkhouse among the coarse ranch hands. The focus on the colour red is relevant in this respect, along with its association with danger. Her resemblance to a doll may also be picked up on, which is perhaps a reference (the only one in this extract) to the vulnerable, naïve side of her character. Her body language appears to be overtly provocative; there are two sentences that clearly support this and credit should be given to comment on, 'so that her body was thrown forward' and 'twitched her body'. Her coquettishness is reinforced by comments on her facial expression and voice: 'she smiled archly'; 'she said playfully'. Other details that add to the complex picture created here are: the harsh quality to her voice; her reaction to Lennie's gaze on her; her eagerness to converse with Slim; her apprehension at the news that Curley is looking for her.</p>	27	<p>Higher band answers should display some awareness of the reasons behind the men's discomfort, and offer some (supported) personal response to Curley's wife's behaviour. They may well also consider the difficulties a woman would have faced in such a male-oriented society at that time (AO4). In addition, for bands 4 and 3 look for a more nuanced response than the one offered by George after her departure, possibly informed by what we subsequently get to know about Curley's wife. Differentiation will also occur in the extent to which candidates consider specific language choices Steinbeck makes to create a vivid impression of her. Weaker answers will probably take a rather simplistic view of the character, though the conclusion that she <i>is</i> a 'tart', effectively supported by some of the ample evidence available from the passage, may move the response up through the bands.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>This is a wide-ranging question and candidates can find valuable material in every chapter, though the first and the last provide the richest pickings. The key point is that George accepts parental responsibility for Lennie. He is committed, vigilant and displays the same range of emotions a father would demonstrate in looking after a wayward child: anxiety, guilt, anger, frustration, loyalty and – not overt but certainly there - love. The campfire scene demonstrates Lennie’s childishness and George’s frustration at his antics (over the dead mouse for example); his guilt at having shouted at Lennie; the care he takes in rehearsing Lennie for the following day. The meeting with the Boss shows us George’s skill in disguising Lennie’s simple-mindedness, intent on securing work for both of them; the fight with Curley shows George protecting Lennie by encouraging him to fight back, even though it must mean they will both lose their jobs. George’s actions in the last chapter give us the best evidence that George is admirable as it adds courage and self-sacrifice to his list of virtues.</p>	27	<p>Weaker answers will probably focus on how George looks after Lennie and how well they know one another; better ones (band 4 and above) may see that George derives something from the relationship too, and higher band responses are likely to chart George’s frustration at certain times, especially in chapter one, along with his skill and courage in orchestrating the best end possible for Lennie. Effective answers may well also discuss how Lennie dies – instantaneously and without awareness. Look for some appreciation of how the economic and social situation of the time made George’s role more crucial and more difficult (AO4). Higher band answers will be able to provide effective support in terms of quotation and comment (AO2); those aspiring to the highest band available, (‘good overall understanding’, band 3) should be able to refer directly to the text in discussing Steinbeck’s specific language choices.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The emphasis in the first sentence on the unprepossessing location of the Robinson home contributes right away to the grim mood of the occasion as does the presence of the children. They are friendly and polite; the particular details provided about the girl – her hair done up in many bows, her broad smile, her inability to manage the steps, her trust in Atticus – all help to create pathos. Helen’s sudden collapse is shocking to the reader: Dill’s simple, childish description of it, “like a giant with a big foot just came along and stepped on her” is vivid and powerful. The absence of dialogue – Atticus’s face tells enough of the story – adds to the impact of the moment. Atticus’s honourable behaviour in taking responsibility for informing Tom’s family and staying ‘a long time’ with Helen is contrasted with the loutishness of the Ewells who ‘hollered at them’ as they were leaving. The final paragraph provides a brief compendium of the white residents’ responses to the manner of Tom’s death which are shocking in their callousness; they incorporate a set of ugly stereotypical assumptions about black people, which better answers may itemise. The fact that these sentiments are not attributed to any named individuals emphasises how prevalent they are among the whites. It is to be hoped that even weaker candidates will be aware of, and respond forcefully to, the thoroughgoing racism displayed here.</p>	27	<p>Basic responses here will concentrate on the fact of Tom’s death, and the effect of the news on Helen, his wife. The presence of their children in the scene may also be noted as a reason why it shocks. Answers aspiring to band 4 and above may well address the third bullet that demonstrates the callousness of the white residents, and vividly illustrates their racist attitudes. Better answers may also make particular reference to the way Helen collapses in shock and the innocent sweetness of the child who grabs Atticus’s finger. Responses which contrast the pitiless comments in the final paragraph with the reality of what the Robinson family are like, should gain considerable credit, particularly if links to the social context (AO4) are spelt out. Band 4 and 3 achievement in AO2 may be achieved, for example, by comment on the effect of the focus on the child, or by a consideration of Dill’s description of Helen Robinson’s reaction to the news.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The range of conceivable responses is very wide: all the way from a great deal to very little. The quality of the response will be determined much more by the amount of evidence produced. Answers which argue the former case will focus on her home background which is detailed in chapter 17. The squalor of her surroundings – the house, its contents and the rubbish-strewn yard – is vividly evoked. She has total responsibility for the upbringing of an indeterminately large number of children for which role she was forced to give up school after only two or three years. She has no friends – when Atticus asks her about that she seems not to understand the question, and when he calls her “ma’am” and “Miss Mayella” she burst into tears because she thinks he is making fun of her. The geraniums she carefully tends in old slop jars represent a touching attempt to embellish her life. Scout notices that, unlike her father, she makes some effort to keep herself clean. Her clumsy attempt to seduce Tom illustrates her desperation to achieve something better for herself. The fact that she saved up for a whole year to provide the kids with ice-cream money to get rid of them that day shows that too. She is very frightened of her father and it is made clear that the beating he gave her when he found her with Tom is by no means the only time he has abused her. On the other hand she is prepared to perjure herself even though she knows the implication for Tom if found guilty, and she is clearly her father’s daughter, with his feral instincts, cursing everyone in the courtroom as “yellow, stinkin’ cowards” when cornered by Atticus.</p>	27	<p>Weaker responses to Mayella may well focus on the perjury that leads ultimately to the death of Tom Robinson and condemn her for that. Better answers (bands 3 and 4) may well be rather more ambivalent, considering the abuse she has suffered at the hands of her father as some explanation at least of her behaviour in the witness box. For bands 3 and 4 look also for some recognition of the prejudice underpinning the trial, allowing Bob Ewell to pursue his vendetta against Tom, and Mayella to think that lying to the court is acceptable. This will demonstrate ‘<i>some understanding of links between texts and their cultures</i>’ (AO4). Taking a more nuanced view of Mayella, which will involve a consideration of the limitations of her life, will discriminate between basic answers and those aspiring to bands 4 and 3. Another marker of higher band work will be the effective use of quotations, taken from her responses to Atticus, to illustrate either her feral instincts or the sad details of her life at home, or both (AO2).</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Meera Syal: <i>Anita and Me</i></p> <p>At the start of the extract Meena is still feeling pleased with herself about stealing the charity money, and even smug about having found a good place to hide the tin. She feels elated that she has done something that has impressed Anita, and she enjoys the twins' discomfiture as evidence of her own boldness. On the arrival of Mr Ormerod she quickly becomes nervous, 'the chapatti in my mouth suddenly turned to a clump of barbed wire', especially when she sees the look on her father's face (vividly described), but even in her highly agitated state of mind she is able to demonstrate her proclivity for lying and play-acting – it was Baby and Pinky who stole it, and she was only trying to stop them from getting into trouble by hiding the evidence.</p>	27	<p>Basic responses will do little more than chart the events which lead up to Mr Ormerod's arrival, and how Meena puts the blame on the twins. Better answers should show some insight into how this extract illustrates the effects of Meena's association with Anita, and her fondness for fantasy and fabrication. This is emphasised by her willingness to allow her cousins, the symbols of everything in Asian culture she is trying to reject, to take the blame for her disgraceful actions. Any response that makes a link to the social context here (AO4) should be well rewarded. Candidates aspiring to bands 4 and 3 should be able to take advantage of the ample evidence in the descriptions of Meena's response to the situation she finds herself in, to focus on Syal's use of words (AO2).</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Meera Syal: <i>Anita and Me</i></p> <p>Meena and Robert have much in common and he helps make her stay in hospital less gruelling; in spite of the physical barriers between them, Meena communicates much better with Robert than with any of her 'friends' in Tollington. It is clear from the start that in spite of his playfulness he is desperately ill: there are several references to Robert's painful thinness, a poignant contrast to his bright eyes, intelligence and sharp sense of humour; his finger nails are "splintered and black"; he is in a "glass walled isolation room" where visitors need to be gowned and masked; when he returns from treatment "his face was papery and chalk white." Another poignant element is the fact that he is the only offspring of elderly parents who thought they could never have a child; their affectionate letter to Meena which ends chapter 12 is particularly touching. Robert is important in the novel because his courage and warmth do much to undermine Meena's self-absorption: the example of his life means that the "sense of displacement I had always carried round like a curse shrivelled into insignificance." She feels his support also when she learns that Nanima is leaving. When they meet for the only time without the glass wall between them he is very sick, but he is without self-pity and full of jokey banter though he is losing his soul-mate. From the way he answers Meena's enquiry about when he will be leaving hospital, it is obvious he understands his position much better than she does. The example of Robert's courage and the sadness of his death do much to accelerate Meena's maturing and resolve the issues of identity that have confused and tormented her through the novel.</p>	27	<p>Basic responses may well focus primarily (or exclusively) on 'moving'. The ability to consider what is 'important' about their relationship will be an effective discriminator here. Candidates who are able to explore how and why the experience of getting to know Robert changes Meena, should be well rewarded. Bands 3 and 4 responses, addressing AO2, should be able to quote details from the text in order to show Robert's physical condition and his courage and link them coherently to 'moving'; responses that can also illustrate how Meena matures at this time, to a large extent under his influence, should achieve highly. Any candidate, in considering the context (AO4), who takes a broader view and recognises that Meena's relationship with Robert is part of the transitional 'coming-of-age' phase of life she is in at this time, should gain particular credit.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>The situation is that An-Mei's mother has been banished from the household because she has become a concubine. Her story is tragic – raped then forced into 'marriage' – though we don't find this out until the final section of the novel. She returns on this one occasion but is spurned again. She calls out to An-Mei but An-Mei is prevented from going to her and in her agitation she spills a scalding pot of soup over her neck. The combination of extreme emotional and physical pain inflicted simultaneously on a four year old child makes this such a dramatic episode. The behaviour of Popo and Auntie is heartless: Popo speaks cruelly to her daughter and Auntie slaps An-Mei when she tries to get off her chair; then, when An-Mei is thought to be dying, her mother is forced out of the house. So we see the importance of convention and reputation in this society – more important than blood. The actions of Popo in the second half of the extract are dramatically different: in contrast to her previous callousness, she ministers tenderly to her grand-daughter, encouraging her shrewdly to fight for life by telling her her mother will forget her if she dies so young. The paragraphs in the middle of the extract that describe the effect of the hot soup provide the clearest opportunity to discuss Tan's use of language.</p>	27	<p>Basic answers here will no doubt recount the events of the passage, without a great deal of added commentary. Responses in all but the lowest bands will recognise that An-Mei is assailed by both extreme emotional and physical pain simultaneously. In focusing on AO4 responses aspiring to bands 4 and 3 should be able to highlight the rigid social conventions that make victims of the innocent here (both An-Mei and her mother) and also, with respect to AO2, pick out and comment on some of the words and phrases that depict An-Mei's agony. In better answers look for some consideration of the last section of the extract, describing Popo's ministrations (such a contrast to her earlier callousness) and her unconventional way of helping An-Mei fight for life.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>The candidates here in the order they appear in the novel are the confrontation between An-Mei's mother and her mother Popo after the former disgraces the family by becoming a concubine; the row between Waverly and her mother over chess and Rich, her partner; the argument between Jing-Mei and her mother caused by the latter's attempts to turn her daughter into a prodigy; the tension between Lena and Ying-Ying St Clair over Lena's relationship with her husband Harold. The most obvious (and probably the best) choice will be to focus on the events described in the chapter 'Two Kinds' as they are contained within the one chapter while all the others spill across two or more; alternatively Waverly's wilful struggle against her mother's interference in her life in chess is also vividly presented. The episode featuring the Hsu family troubles described firstly in the chapter entitled 'Scar' is different: here it is the harsh conventions of traditional Chinese society that cause the rift and the comic elements present in the children-behaving-badly chapters are absent.</p>	27	<p>Basic responses will probably have a largely narrative focus, as there is in many examples a considerable amount of relevant material with events spread over months or years. However, in better answers look for an approach that explains the causes of the friction in, for instance, the gulf between the mothers' aspirations and the daughters' inclinations, and that comments on the contribution made by the clash of Chinese and American cultural expectations. This is an effective way of making key links to the social context (AO4). 'Memorable' invites consideration of how Tan's writing conveys the drama present in the chosen confrontation, so in higher band responses look for appropriate quotations linked by comment to the demands of the question and for band 3 at least the inclusion of some analysis of words and phrases.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Kevin is a clever and manipulative boy, with sadistic tendencies. He also has the highest status in the group, and takes pleasure in exercising his power. Loss of face is to be avoided at almost any cost in this brutal society of children, and it is disturbing to the reader that many of them, including Paddy, are prepared to endure considerable pain rather than risk excommunication from the group, the ultimate punishment. Kevin relishes his control, orchestrating the tension, making Paddy wait for the impact of the poker. Just as shocking as his blows are Kevin's words: when Liam refuses to play ball he says, "Ciunas the Mighty killed your mother" which is remarkably callous even by their standards. The suspense is considerable, evoked by sound and touch rather than visual description – Paddy has his head in his lap: there is crying, gasping and screaming; the sound of the poker whistling through the air and thumping on their backs; sweaty palms; all this interposed with Kevin's ritualistic, doom-laden intoning. The boys are in a tight circle, symbolic of the strength of the bond, stronger than the blood tie between Liam and Aiden, as the latter watches his brother walk away, even after Kevin has made his reference to their dead mother.</p>	27	<p>Basic responses will no doubt focus on the violence towards Liam and Paddy. They might also comment on the gusto and relish with which Kevin carries out the beatings. Those aspiring to higher bands may well make a link to AO2 by recognising that the tension is built up through aural rather than visual description. This may be further developed in better answers through reference to the metaphorical writing at the end of the extract which conveys the viciousness of Kevin's strike on Paddy's back. In the best answers, we will hope to find some analysis of "ripped" or "bones exploded" or other examples of Doyle's use of language here. The development of a connection to the social context (the intensely hierarchical, ritualised world of the gang) may well act as a discriminator between the best responses and the rest.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Everything about Charles Leavy interests Paddy: the way he smokes; the way he swears; the way he moves his head even. He is undemonstrative yet seemingly fearless: he bunks off school at will; doesn't worry about what he wears or what adults say to him; kicks Paddy fiercely without any preamble. Paddy observes him closely, describing in minute, phonetic detail his facility with the F word, and the way he wields a cigarette. His efforts to ingratiate himself with Leavy are vividly encapsulated in the dialogue. At heart it is the fact that he seems to live by a different set of rules that makes him such an object of fascination. He comes along at a time when Paddy, under the shock of the breakdown of his parents' marriage, is changing and looking for a new template, someone other than Kevin and the gang members to model himself on. Charles goes his own way, and doesn't care about the impression he makes; Paddy, on the other hand, has always been very sensitive to the effect of what he says and does, on Kevin particularly; but at the point when Charles enters the story he is growing away from that life – it seems 'stupid' to him compared to what is happening at home, and Charles's self-containment chimes with Paddy's desire to adopt a different approach to life.</p>	27	<p>Basic answers (band 5 and below) may well concentrate on the first part of the question, writing a kind of crude character sketch of Charles Leavy. Responses will move up through the bands in relation to how much Paddy is brought into consideration – candidates who relate Paddy's interest in the other boy to the breakdown of his parents' marriage or the increasing volatility of his relations with Kevin et al should be well rewarded. Appropriate use of quotation should also be given significant credit as only candidates with a good working knowledge of the text have a reasonable chance of finding more than one or two. AO4 is not easy to weave into a response to this question, though the rough working-class background that Leavy hails from contrasts with Paddy's and explains some of the latter's fascination; any candidates who try to explore the exotic aura of Charles Leavy in such terms should be well rewarded indeed.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>Athol Fugard: <i>Tsotsi</i></p> <p>It is sad that Tsotsi dies at the moment his transformation is complete. The first few paragraphs make it clear that he is about to begin a new life as David Madondo, with the woman, Miriam, and the child. The man who killed without a trace of compunction can now say “Peace be with you” with an open heart to a stranger in the street. He dies saving the baby’s life; although its fate is not spelt out, the efforts of Tsotsi diving into the corner where it lies and taking the full force of the collapsing wall, suggest that by sacrificing his own he has saved its life. It is ironic that it is the actions of whites that are once again responsible for shattering his life, the first time by destroying his family in the raid, and this time by razing the buildings just at the point when he has begun to fashion a potentially decent life for himself. What Tsotsi remembers just before he dies is open to interpretation, as is the reason behind the smile; any comment that reflects the change in Tsotsi, his ultimately successful pursuit of the person he would have become without the trauma of childhood events, should gain credit. The very end is powerful, in the contrast between the ‘beautiful’ smile and the dreadful injuries to the back of the head; though it is also muted as the people who dig him out know nothing of him; for them his death is only a puzzle not a tragedy.</p>	27	<p>A basic response to the question will probably express regret that Tsotsi is killed after he has turned over a new leaf. Weaker candidates may express their sadness that he didn’t get the chance to live his new life, and their admiration for the fact that he died saving the baby. Answers aspiring to higher grades (4 and above) may see the irony – the fact that after killing so many he dies in trying to save someone. Better answers may also address AO2 by commenting on the suspense created by the speed of events at the end and the race against time motif. Candidates who offer a coherent theory as to why the ending is so abrupt and open should be well rewarded. Candidates who place the events here in the wider context of the brutal behaviour of the South African government should be well rewarded for their handling of AO4.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Athol Fugard: <i>Tsotsi</i></p> <p>Miriam is only eighteen, but conducts herself with a maturity that belies her youth. As she stands in the water queue Fugard establishes the closeness of the bond she shares with the baby on her back and the pride she feels in him, while we also learn of the disappearance of her husband, her efforts to discover news of him and the quiet dignity with which she bears her loss. When Tsotsi accosts her she goes with him even though she thinks he will rape her because he threatens to harm her child. She ministers to Tsotsi's child as carefully and tenderly as her own; she even feels guilty about her reluctance to feed the baby the first time. In addition, she comes on the third occasion that the baby is brought to her to feel concern for Tsotsi the man who threatened the life of her child. She notices he is tired and, resolving to accept that her husband is dead, offers to take the baby – and it is suggested Tsotsi too – into her home and her life. Miriam's life is hard; she takes in washing to scrape by, but she tries to live a good life, nursing the two children with confidence, tenderness and skill and bearing up against the hardships of her daily routine. She plays an important part in the rehabilitation of Tsotsi – in her world he finds an echo of his own pre-raid existence and a template for a future life that he wishes finally and desperately to embrace. Miraim Ngidi is a wholly sympathetic character.</p>	27	<p>Very basic answers will offer some information about why Tsotsi targets Miriam and how she reacts to his threats. Better ones will consider her tender care for the child and her increasing concern for Tsotsi. Miriam makes three appearances and candidates who demonstrate a sound knowledge of the text by including material from all three should gain credit, as our appreciation of her dignity, courage and generosity increases markedly with every meeting. Answers will move up through the bands as candidates present their evidence, supported more or less effectively by appropriate quotation and linking comment (AO2). Look also to reward highly responses that incorporate a consideration of the social context (AO4) – what Miriam's day-to-day routines tell us about the living conditions of the people of Sophiatown for example.</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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