

# **English Literature**

General Certificate of Secondary Education

Unit **A663/02**: Prose from Different Cultures

## **Mark Scheme for June 2011**

---

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

**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 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.

**A663H: Prose from Different Cultures  
Higher Tier Band Descriptors**

<b>Answers will demonstrate:</b>				
<b>Band</b>	<b>Marks</b>	<b>AO4 ***</b>	<b>AO2 **</b>	<b>QWC</b>
<b>1</b>	<b>40-35</b>	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"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are accurate and assured</li> <li>• meaning is very clearly communicated</li> </ul>
<b>2</b>	<b>34-28</b>	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"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are accurate</li> <li>• meaning is very clearly communicated</li> </ul>
<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 accurate</li> <li>• meaning is very 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>Below 4</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> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously impeded</li> </ul>
	<b>6-1</b>	a few comments showing a little awareness of context-related issues	very limited awareness of language, structure and/or form	
	<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>	Chapter 1: 'Lennie got up on his knees...' to '...and I'll let you keep it a little while.'  How does Steinbeck's writing here vividly convey the relationship between George and Lennie?
<b>NOTES ON THE TASK:</b>	
<p>Throughout this passage Steinbeck promotes the idea that this confrontation over the mouse is part of a time-honoured ritual, played out between two characters who know each other very well. George behaves entirely like a parent and makes use of a whole armoury of psychological techniques to control his potentially wayward charge: he gives Lennie a simple task to perform, carefully set out; he provides an incentive which he hopes (probably against hope) will keep Lennie focused on it; he is, by turn, suspicious, stern, threatening, exasperated and finally conciliatory when Lennie is distraught. Lennie's bulky awkwardness, "lumbered to his feet; crashing back through the brush" is juxtaposed with his infantilism, "But Lennie made an elaborate pantomime of innocence", so that the reader begins to appreciate the enormous weight of responsibility that George shoulders, though our admiration for his commitment is perhaps tempered at this early stage of the novel by the harshness of some of his words. Effective answers should pick up on the animal imagery continued from earlier in the chapter which is very revealing of the nature of their relationship: "Lennie backed away, looked wildly at the brush slowly, and like a terrier who doesn't want to bring a ball to its master, Lennie approached". The rather disingenuous way Lennie tries with some success to manipulate George's sympathies is also vividly presented in the dialogue: George goes from "Jesus Christ!" to "Aw, Lennie!" in a moment.</p> <p>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>	How much sympathy for Candy does Steinbeck's writing encourage you to feel?  Remember to support your views with details from the novel.
<b>NOTES ON THE TASK:</b>	
<p>Most answers will probably argue for a considerable amount of sympathy, though Candy does have unattractive elements to his personality: his obsequiousness and fondness for scurrilous gossip are perhaps minor and easily explained away, but the "relish" with which he recounts the story of the fight between Crooks and Smitty that the men organised for their amusement, and the way he flings insults at the dead body of Curley's wife, are easy to understand but harder to forgive. However, the incident around the shooting of his dog shows Candy as a hapless victim of the callousness of others and engenders much feeling for him. His impotence as Carlson's relentless pressure almost literally prises his precious pet out of his hands is heart-rending stuff as is the description of him turning over on his bunk putting his face to the wall as the shot rings out. At the end of the penultimate chapter Candy contemplates, beside the dead body of Curley's wife, the ruination of all his hopes of escaping the harsh drudgery of his life in the bunkhouse. As he echoes George's words in the same singsong tone that George used about the "pig and chickens... an' in the winter...the little fat stove..." it is an intensely poignant moment. Effective answers may see Candy as one victim of a harsh economic and/or political situation maintained by a ruling elite; however such analysis needs to be supported by close reference to the text to fulfil the requirements of Assessment Objective 2 at the higher bands.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
<b>Question 2a:</b>	Chapter 28: “ <i>Something crushed the chicken wire...</i> ” to... “ <i>he and the man took Jem inside.</i> ”  How does Lee’s writing make this such a tense and frightening moment in the novel?
<b>Notes on the task:</b> Much of the suspense here comes from the fact that we experience the action filtered through Scout’s understanding, constrained not just by her age, as always, but by her inability to see what’s going on. The reader attempts to piece together fragmentary impressions of fast-moving events and order them into a more coherent narrative, but we are kept in the dark about many things; we don’t even know how many people are involved, far less what their intentions are. There is also a surreal quality to events (to which the image of Scout tottering around in her ham costume contributes quite a bit) that gives the scene a nightmarish feeling that adds to the tension. Effective answers should comment on vivid words and phrases which rely on the senses of hearing and touch but still manage to suggest intensely violent acts: “Metal ripped on metal”; “shoes and flesh scraping dirt and roots”; “there came a dull crunching sound and Jem screamed”. After the violence there is still the drama of the aftermath as we remain uncertain who is making the noise, whether the threat is over and what has happened to Jem: “the scuffling noises were dying”; “A man breathing heavily, breathing heavily and staggering”; “he coughed violently, a sobbing, bone-shaking cough”. This could be Ewell; the revelation that it is Boo, their saviour, making these sounds is delayed, thus maintaining the level of suspense for another few paragraphs. 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.	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
<b>Question 2b:</b>	Explore some of the ways Lee memorably portrays Atticus’s relationship with his children.  Remember to support your ideas with detail from the novel.
<b>Notes on the task:</b> This question has a very wide scope. It would be possible to concentrate on Atticus’s ‘deficiencies’ as a parent: his laissez faire attitude which allows Scout to ‘run wild’; his failure to shield the children from the ugly underside of Maycomb life, or protect them from Bob Ewell’s malice. A less perverse approach would be to focus on how Atticus shows his love for Jem and Scout, and/or how he influences them to grow up as good citizens and decent people. (The scene where he explains to them that his authority as a parent would be compromised if he turned down Tom Robinson’s case is relevant here.) His parenting style is not soft: he demands obedience and respect towards all adults (for example, Calpurnia, Aunt Alexandra, Mrs Dubose) even when they hardly deserve it; he exposes the children to scenes and situations which are difficult and distressing, including Mrs Dubose’s fight against morphine addiction, the trial, and the breaking of the news of Tom’s death to his family. Jem’s deep love and respect for his father are illustrated by his increasing desire to emulate him; Atticus’s influence on his son is clearly seen in the later chapters as Jem begins to develop his father’s commitment to justice and the law, and his stubborn, brave determination to do what’s right. An example of this latter characteristic would be when he refuses to leave the scene while his father is trying to protect Tom Robinson from the lynch mob. There are tender moments between Scout and her father where she crawls into his lap (the end of the novel is a case in point), and also where, at Aunt Alexandria’s bidding, he tries to teach Scout to be a lady and she becomes upset at her father behaving so strangely. Candidates may well link their comments to Atticus’s injunction to ‘climb into his skin and walk around in it’ as a way of getting on with people, and make a judgement on how well he succeeds by example in teaching this precept to Scout and Jem.	

Text:	MEERA SYAL: <i>Anita and Me</i>
<b>Question 3a:</b>	Chapter 9: “ <i>Sherrie looked up, interested suddenly</i> ” to, “ ‘ <i>Get me dad!</i> ’ she shouted.”  How does Syal’s writing make this confrontation between Anita and Fat Sally so disturbing?
<b>Notes on the task:</b> This is a disturbingly vicious encounter, both verbally and physically. It arrives with very little warning and reaches a ferocious pitch with almost no preamble. Anita’s highly disparaging comments about the nuns touch a very raw nerve, and when she extends her slur to Sally herself, all hell breaks loose in a moment. The focus of the action lurches precipitately from Sally to Anita, to Sherrie, to Tracey, to the dog, to Meena. The language is characterised by strong verbs and participial adjectives in phrases like, “Fat Sally threw herself onto Anita with a strangled scream, grabbing handfuls of hair” and “Tracey dived straight into the tangle of kicking, biting, scratching bodies”. Some of the violence is described extremely graphically – “the skin on Anita’s temple was lifted up from her scalp and any moment, I expected to hear an awful ripping sound.” This counterbalances what might otherwise be perceived as having a kind of cartoon quality because of the generally humorous tone of Syal’s writing. What is probably most disturbing is Anita’s calmness which is in marked contrast to Sally’s rage. Anita seems oblivious both to Sally’s gross insults and her assault on her hair, entirely focused on driving her finger nails deeper and deeper into Sally’s cheeks: “She did not utter one word, emit one moan, her breathing was steady and her muscles relaxed.” Answers will move up the bands to the extent that they isolate the most vicious elements of the struggle and comment on and analyse the language used to describe them.	

Text:	MEERA SYAL: <i>Anita and Me</i>
<b>Question 3b:</b>	Explore the ways Anita’s influence over Meena is vividly portrayed in <b>ONE</b> or <b>TWO</b> moments in the novel.  Remember to support your ideas with details from the novel.
<b>Notes on the task:</b> The main focus of the response is likely to be on what Meena does, though some analysis of why she is so in thrall to Anita is to be expected particularly in higher band answers and should be credited. She is motivated by a powerful desire to fit in, and Anita represents for her all that is different and exotic, with her wit, her style and her confidence. The first incident where Meena’s behaviour is directly influenced by Anita is when they run and shout down the passageway between the houses and Meena is thrilled to witness Anita talking back to Mr Christmas. (The contrast between this scene and the earlier one where Mrs Christmas, in preparation for her own death, gives Meena all the clothes she will never wear again is a powerful one.) Later instances include the visit to the fair and the pond where Meena loses her mother’s diamond necklace; Meena’s treatment of her cousins, especially when she steals Mr Ormerod’s charity tin and blames them; and Meena’s accident, the result of her shock at hearing Anita confess to being involved in the racist attack on the ‘bank manager’. Candidates may also make reference to less substantial episodes where Meena uses Anita’s turn of phrase to the horror of her parents and on one occasion all the aunties also.	

Text:	AMY TAN: <i>The Joy Luck Club</i>
<b>Question 4a:</b>	Chapter 16 “ ‘Wake up, we’re here,’ says my father” to the end of the novel.  How does Tan make this such a moving ending to the novel?
<b>Notes on the task:</b> What makes this meeting so poignant is the absence of Suyuan who died only weeks before news of the sisters’ discovery reaches the family in America. The story of how Suyuan was forced to abandon her babies is heart-rending and in the forty years since she has kept up the struggle to obtain news of them, only to die just before, by great good fortune, they are found. The passage describes Jing-mei’s nervousness: “I awake with my heart pounding in my throat.” The tension is enhanced by the use of the present tense for the first time since the opening chapter. She sees her mother in the features and mannerisms of her half-sisters; for example, one pressing the back of her hand against her mouth uses the same gesture their mother made in moments of extreme emotion. Then in a rush the blood knot sweeps aside any awkwardness and they all embrace on the tarmac. The occasion is also traumatic for Jing-mei as the struggle to reconcile her Chinese and American identities seems to be resolved: “And now I see what part of me is Chinese. It is so obvious. It is my family.” The last paragraph is particularly powerful: Suyuan means ‘long-cherished wish’ and as the three sisters’ images take shape in the polaroid and their mother’s features are recognised in all three faces, it is as if she is in the photograph looking out at them, her wish come true after all this time.	

Text:	AMY TAN: <i>The Joy Luck Club</i>
<b>Question 4b:</b>	How does Tan make Ted Jordan such an unpleasant character?  Remember to support your ideas with details from the novel.
<b>Notes on the task:</b> Ted Jordan is probably the nearest thing to an out-and-out villain the novel possesses, certainly if we leave the Chinese characters of the first generation out of it. He appears in two chapters, “Half and Half” and “Without Wood” which tell the story of the rise and fall of their relationship from Rose’s point of view. Most of the details about Ted she gives us, even of the early days, are negative: his American self-confidence attracts her to him but quickly begins to come across as self-absorption; his mother is racist; his chosen medical specialism is cosmetic surgery. He dominates the relationship making all the key decisions until he is sued by a patient and his ego takes a big knock. At this point he begins to manoeuvre himself out of the marriage, resenting Rose for not taking on the sorts of responsibilities that he formerly denied her. He waits until he is away before revealing by telephone that he wants a divorce. After they are separated he tries to bully her into agreeing to his terms: “I wanted to be nice about this, Rose. I can get someone to officially serve the papers, you know.” With her mother’s help she finds the resolve to fight back and when they meet for the last time she turns the tables on him. He tries again to intimidate her: “ ‘What do you think you’re doing? Exactly what?’ ” When she stands up to him his bravado evaporates and we see how brittle he actually is: “I saw what I wanted: his eyes, confused, then scared.”	

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
Question 5a:	<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 to... where they were.</i>’</p> <p>How does Doyle’s writing make these two passages so disturbing?</p>
<p><b>Notes on the task:</b> There is much in these two passages which will disturb us and evoke our sympathy for the hapless Sinbad. Of all the acts of gratuitous cruelty perpetrated on him by Paddy this is the most spectacular. Paddy first tries to con Sinbad into cooperating before Kevin and he resort to brute force. Even though he struggles desperately to keep his mouth closed Kevin and Paddy are not at all discouraged and eventually manage to perform their bizarre experiment. (It makes the whole thing even more distasteful to realise that Paddy’s motive for abusing his brother is mainly to impress his peers and particularly Kevin.) The sentence, “It went like a dragon” acknowledges the success of the experiment without mentioning the extent of the damage to Sinbad – it is indicative of Paddy’s lack of concern for his brother that the narrator makes us wait six pages for this seemingly unimportant bit of information. Paddy shows no contrition even in the second extract where the damage to Sinbad’s lips is described. Sympathy for Sinbad is intensified when we read of his mother’s concern (even after two weeks she is visibly distressed by his discomfort) and also when we learn of the extreme measures she has to adopt to stop him picking his scabs. The description of Sinbad’s screaming and the state of his lips is quite graphic, and presents a clear opportunity to focus on language.</p>	

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
Question 5b:	<p>How far does Doyle’s portrayal of ‘Henno’ persuade you that he is a good teacher?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> Candidates’ views on Henno will vary according to how they regard his style of teaching and method of exerting control in the classroom. His approach seems very regimented and stifling today, though entirely typical of the early sixties, and his liberal use of slaps, pokes and thumps would not be countenanced, but I have a feeling some candidates will confess a degree of admiration of his ability to keep perfect order. The fact that he sits the pupils in the room according to the results of their last test, is strong evidence of his belief in the value of competition and hierarchy. However, there is light and shade in Doyle’s depiction of Henno: at the start of the novel when Liam O’Connell soils his pants in the classroom Henno carries him out and cleans him up; when Paddy falls asleep he takes him to the Head’s office and improvises a bed for him, though when James McEvoy does the same, Henno cuffs him awake – maybe his mother has a point when she comes to complain of Henno picking on her son! He moderates his behaviour when the situation or the pupil demands it: for example, after the sleeping incident he shows concern for Paddy, realising he is exhausted and that it may be connected to trouble at home; he is comparatively mild in his treatment of David Geraghty who has had polio. He joins in with football and handball in the yard and is good at both. Our most negative impression of Henno is gained when he marches Sinbad into Paddy’s class in order to show his brother’s book with its smudges, which Paddy reckons were caused by tears. He uses bludgeoning words like ‘disgraceful’ and ‘specimen’ and makes threatening, ugly comments: “ – You’re damn lucky you’re not in my class” and “ – Get out of my sight”. This episode confirms Henno’s unattractive, bullying tendencies and offers candidates a good opportunity to illustrate these through analysis of his speech.</p>	

	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6a:</b>	Chapter 2: “ ‘A woman, <i>Tsotsi</i> .’ Boston was speaking again.” to the end of the chapter.  How does Fugard make this such a tense and then shocking moment in the novel?
<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. The lead up begins before the start of the extract, so the tension is already quite high. We know that Tsotsi hates being questioned about himself and his past and we also know he hates Boston and we see the latter becoming more and more drunkenly insistent and over-bearing. There is a moment when Boston stops talking and Tsotsi is described as “at the explosive moment of action.” The tension here is extreme; we hold our breaths, knowing that the next time Boston speaks something very unpleasant is going to happen to him. Tsotsi’s movements at first seem innocent, routine – “he opened his mouth to yawn” – and then the onslaught begins, swiftly and brutally. The first blow is described minutely in slow motion notwithstanding the speed of its execution; in the collision of “parted lips with clenched fist” the adjectives emphasise the savagery of the attack. The most vulnerable parts of Boston’s face, the lips, teeth, nose, and ear, feel the brunt of Tsotsi’s punches. Throughout the second half of the passage there are a good number of other words and phrases that graphically illustrate the speed and effectiveness of the assault, the damage to Boston and Tsotsi’s total lack of compunction.	

	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6b:</b>	Explore some of the ways Fugard makes his portrayal of women so moving in the novel.  Remember to support your ideas with details from the novel.
<b>Notes on the task:</b> The women in the novel are all victims in one way or another. Of the three mothers, one fleeing in the night abandons her baby to a stranger, one suffers the destruction of her family in a brutal police raid, and one endures the uncertainty of having lost a husband who left home one day and inexplicably never returned. Their stories are all moving, but Miriam, the most vividly realised female character, affects us particularly strongly as we admire her goodness in being willing to nurture David and show kindness to Tsotsi, the man who threatened to kill her baby. Her tender concern for both babies, buying clothes and medicine for David out of her meagre subsistence, her capacity for hard work, her brave resolve to accept that her husband is dead, all help to portray her as someone to be admired and fully deserving of sympathy. The chapter where Tsotsi finally remembers what happened to his mother provides more useful material. She is taken away the day before her husband’s return; her anticipation of this event adds more poignancy to what happens, as does, intensely, the way the close, tender relationship between mother and son is portrayed. The women who run the shebeens are a tough, resourceful, unsentimental lot but they also deserve sympathy – they treat the men they serve a lot better than they are treated by them. The degraded Rosie, who sells herself for a couple of drinks, and the desperate mother who has to deal with the prospect of rape on top of whatever other catastrophe had caused her to run down the street in the middle of the night with her baby in a shoebox, are the other female victims whose tragic circumstances potentially provide a rich source of material for this question.	

**OCR (Oxford Cambridge and RSA Examinations)**  
1 Hills Road  
Cambridge  
CB1 2EU

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity



**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553