

English Literature

General Certificate of Secondary Education

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

Mark Scheme for January 2012

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates 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 2012

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

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 HIGHER TIER: The maximum mark for the paper is **40**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
 - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
 - present information in a form that suits its purpose;
 - use a suitable structure and style of writing.

Question		Indicative Content	Marks	Guidance
1	(a)	<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>This moment is significant because we first meet the character who largely determines the tragic denouement of the novel. Those elements of her appearance and behaviour that contribute to what happens in the final two chapters are revealed in this short extract. Every detail supplied by Steinbeck advertises her need to be noticed, her craving for attention: the descriptions of lips, eyes, fingernails, hair, shoes; the focus on the colour red suggesting the danger she represents to the men, with Curley continually on the rampage. Her conspicuousness emphasises her incongruity, providing a vivid contrast to the drab surroundings, among the rough ranch hands. We can observe the strange mixture of coquettishness and defensiveness that characterises her approach to the men. She flirts openly: "I guess I better look some place else"; "Nobody can't blame a person for lookin'". Yet, "her voice had a nasal, brittle quality" and "...she bridled a little". Candidates should draw attention to her body language which seems provocative. Also the way she stands, framed in the doorway, striking a pose, like an actor making an entrance, indicates the extent of her self-consciousness. The doll-like aspect of her face (big eyes and ringlets) adds a suggestion of her underlying naivety and craving for admiration and love. The reactions of George and particularly Lennie are also relevant here: the former's hostility and suspicion hint at what a destructive presence she will turn out to be; Lennie's fascination is also ominous.</p>	40	<p>Higher band answers that explore reasons for Curley's wife's behaviour other than the fact that she is a 'rat-trap' and a 'tart' may look to take a broader view, not too condemnatory of her, based on what we find out later in the barn. Similarly, they may say something about the social context – how difficult it would have been for a woman to feel valued, in that place at that time – and should gain considerable credit for making this key AO4 link. Lower and middle band answers will probably restrict themselves to the ample evidence of Curley's wife's efforts to draw attention to herself here; her inappropriate appearance and her flirtatiousness. High achievement in AO2 will depend on how well the candidate handles Steinbeck's choice of language in conveying the character: look for word level analysis of words like 'archly' and 'playfully'.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>There is a large amount of relevant material here – almost everything George says and does in relation to Lennie is worthy of admiration, with the exception of his rant at him in the opening chapter. Strong candidates may give an indication of the sheer amount of time and energy George has to put out to ensure Lennie's safety and that of those around them. He is constantly acting <i>in loco parentis</i>, guiding, warning, rehearsing, and entertaining, with the added responsibility of managing Lennie's colossal strength. It could be argued that George also derives benefits from the relationship, but most will agree with me that George's loyalty and protectiveness towards Lennie shows a selflessness bordering on the heroic. Many answers will concentrate on the ending where George shows great sensitivity as well as a steely resolve in shooting his friend. It is at this point that George's love for Lennie as well as the courage required to go through with the deed are most clearly manifested.</p>	40	<p>For higher band answers we should be looking for clear insights into George's complex feelings towards Lennie: responsibility; compassion; guilt; frustration; love. Responses which range over several aspects of their relationship, supported by evidence from different parts of the novel, should be well rewarded. Candidates who consider the extra difficulties that economic and social pressures place on George as a way of illustrating the strength of his commitment to Lennie, should also gain considerable credit (AO4). Middle level and weaker responses will no doubt cover key aspects of George's behaviour but without the breadth of the best. A careful selection of quotes with relevant comment, probably from the first and last chapters, will differentiate average from weak responses; able candidates will attain the top bands for AO2 by focusing on Steinbeck's choice of language in illustrating, for example, George's skill in handling Lennie, or his courage in holding himself together to prepare him for his death, and carrying it out.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The passage divides into two sections: in the first the account of Atticus telling Helen the news and her reaction is narrated, via Dill; in the second we are given an illustrative selection of the comments made by (white) Maycomb. In the main, the ‘moving’ element is contained in the first section, and the ‘shocking’ in the second. Because Helen is not at home the initial focus is on the children: boys playing happily, polite and eager to help Atticus; a girl whose prettiness, innocence and vulnerability are evoked. All this emphasises that Tom’s tragedy is not his alone, and that no responsibility for this wretched state of affairs attaches to any of those afflicted. The profound shock that poleaxes Helen is also vividly described – a powerful emotional reaction manifested in an extreme physical response. Here Lee chooses to tell it directly in Dill’s words and his childish description adds an ironic edge which intensifies the pathos. After this grim episode the focus switches to the white population and we are shocked by the callousness of their remarks. Lee avoids attributing the comments to any individual – after the first one not even using direct speech – which emphasises that these sentiments are widely held and gossiped around. The last paragraph of the extract illustrates as much as any in the whole novel the depth and the intensity of these people’s prejudice; the racial stereotyping and the withholding of common sympathy are equally shocking and we should expect to find some level of personal response from even lower band answers.</p>	40	<p>Responses aspiring to the top bands should consider at some length both the scene outside the Robinson’s house and the last paragraph documenting the reactions of the white population. Best answers may well appreciate the contribution made by the little girl to the pathos of the scene. Look also, in middle and top band answers, for an appreciation of the effect of the contrast between the remarks made about the Robinson family by the whites and the reality. The fact that Helen Robinson’s collapse is described using Dill’s rather childish phraseology will give able candidates the opportunity to explore Lee’s choice of words here (AO2). The final paragraph offers the opportunity to make an effective link to the social context (AO4). Top responses may focus on the unusual mode of narrative used at the end – fragments of unattributed direct speech, devoid of quotation marks; a useful discriminator.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The details of Mayella’s home life encourage a degree of understanding at the least, and most probably some sympathy for her, in spite of her culpability in Tom Robinson’s death. The squalor of her surroundings is vividly described in chapter 17: “Its windows were covered with greasy strips of cheesecloth to keep out the varmints that feasted on Maycomb’s refuse.” Mayella’s attempt to prettify the yard with geraniums in “chipped-enamel slop jars” only serves to highlight by contrast the sordid condition of her existence. She was forced to leave school after two or three years to take responsibility for the younger children, of whom there are many. Her mother is dead. They depend on welfare payments and her father drinks away a large proportion of that income. He beats her. When Atticus calls her “Miss Mayella” and “Ma’am” she thinks he is mocking her because no one has ever addressed her with this amount of respect before; when he asks her about “friends” she thinks he is again trying to make fun of her because the concept is so alien. She has a miserable life and her clumsy seduction of Tom Robinson can be seen as a manifestation of her desire to break out of it. Unfortunately, when her father discovers her with Tom she is prepared to sacrifice the latter to appease the former; at this point our sympathy dissolves.</p>	40	<p>Responses aspiring to the top two bands should be able to balance their approach to Mayella: she is lying to the court which leads to the death of a blameless man – base behaviour; but she is also a sad individual who has suffered a lifetime of abuse, in thrall to a vicious, bullying father, and with no real hope of ever escaping her situation. Look for a degree of ambivalence in better answers. In addressing AO4, average responses should be able to link these events to the institutionalised racism that Lee is attacking here, and in the higher bands candidates may further explore the powerful irony in Mayella wanting on the one hand to give herself to a black man and on the other to be prepared to have him hung for something he didn’t do. Answers that pick out telling details like the ‘brilliant red geraniums’ that Mayella tends among the wreckage of their front yard or the way she reacts to being addressed as ‘Miss Mayella’, will move up the bands, and more particularly if they focus on Lee’s choice of words to convey a measure of sympathy for her (AO2).</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Meera Syal: <i>Anita and Me</i></p> <p>The entertainment value of the writing here relates firstly to the question of how Meena is going to get herself out of this one, and secondly to the colourful way Syal's writing captures the increasingly theatrical mix of high anxiety and histrionic protestations of innocence which characterises her response to the situation. The passage is also highly revealing of her character: the use of the word 'proudly' in the first sentence indicates how full of her own cleverness she is, outsmarting everybody including her sappy cousins and earning the approval of Anita. Her self-centredness continues in her remark about the gifts brought by the Uncles and Aunties: "It had not been a bad haul either." The comment "I basked in their fear" shows her utter disregard for her cousins' distress, which culminates later in her false and quite treacherous accusations. This passage reveals the worst of Meena's behaviour: she is quite prepared to make fools of people to demonstrate her brilliance, including Mr Ormerod and her father, both of whom have always treated her well.</p>	40	<p>Basic responses here will no doubt describe Meena's antics and catalogue her misdemeanours, and let the humour speak for itself. Higher band candidates will attempt to explore the comedy, appreciating the entertainment value in Meena's fairly outrageous lying and in Mr Ormerod's bewilderment in finding himself in the middle of what would have seemed like a very exotic gathering. In good answers also expect to find some engagement with the metaphorical colour in Syal's choice of language (AO2): the example of the pakora compared to "a small sharp-toothed rodent" is typical. How candidates respond to "revealing" should be a key discriminator; responses aspiring to bands 4 and 3 should be able to make some observation, relating to AO4, of how Meena's personality is revealed; perhaps even of how her behaviour represents a rejection of both the values and cultural traditions her family has tried to instil in her.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Meera Syal: <i>Anita and Me</i></p> <p>Syal includes several references to how ill Robert is: he is isolated on the ward and protected against infection by everyone wearing masks and gowns around him; he is painfully thin and pale; his fingertips are blackened; he endures painful treatment that leaves him exhausted. Yet he is lively and engaging, finding ingenious ways around the physical barrier that prevents proper communication with Meena, and not inclined to self-pity or envy as he sees her return to robust health while he continues to decline. When she hears the bad news that her grandmother is returning to India, she feels Robert's sympathy and support even through the glass wall. On the day she leaves, the one time they can properly meet and hear one another's voice, he is full of jokey banter. He is the only child of an elderly couple who had thought they would never become parents; they send Meena a tender and affectionate letter to inform her of Robert's death, an outcome that she seems never to have predicted though we get the impression that he did, a fact that makes his approach to life seem even more admirable. A very brave and unselfish boy, Robert is a profound influence on Meena: along with Nanima he teaches her to look beyond her own small, vain preoccupations, beyond Anita. His courage and unselfishness play an important role in teaching her about what is important in life, and helping resolve some of the identity issues that have tormented her through her childhood.</p>	40	<p>Basic responses will probably limit themselves to recounting Meena's relationship with Robert, and the sadness of his death. Expect better answers not to neglect 'important'. It should be relatively easy for candidates to pick up marks for 'moving' by citing instances of Robert's courage or of where the extent of his sickness is revealed in Syal's physical description (AO2), but higher band responses should be at least aware of how this experience helps to change Meena, make her less self-centred and frustrated with her previously unresolved identity issues. Candidates who make a link here with the social context of the novel (AO4) should gain considerable credit for it. Differentiation will also occur in the skill with which candidates support points (for example on Robert's bravery in the face of his difficulties) with appropriate quotation and comment.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>This would be a moment of high drama even without the dreadful accident suffered by An-Mei. Her mother returns to pay her respects and say goodbye to the family who refuse her access to her own daughter; they insult her in front of the child, Auntie even slapping An-Mei and pushing her into her seat when she tries to go to her mother. To us it is shocking that the closest ties of blood should be defeated by convention, especially when the victim (An-Mei's mother) – as we find out in the last section of the novel – is guiltless. Then, when feeling is at a pitch, An-Mei is scalded; in her agitation at being forced to stay in her seat she tips the soup all over her neck. The malevolent action of the liquid seems to reflect the cruelty of the adults round the table: "With one shout this dark boiling soup spilled forward and fell all over my neck." Even in the midst of excruciating pain she is conscious of her mother's "crying voice." Then the tone of the extract suddenly changes totally: Popo, who was implacable before, becomes the ministering angel, bathing the wound with cool water hour after hour, and craftily encouraging her grand-daughter to fight for life by telling her that her mother would forget her if she died so young.</p>	40	<p>Middle band responses will focus on the two traumas experienced simultaneously by An-Mei. Support may come from an examination of Tan's language in conveying, for example, the grandmother's brutal callousness or the agony of the scalding (AO2). Higher band answers may point to the symbolism of the physical injury to An-Mei representing the hurt of being separated from her mother – 'It was as though everyone's anger were pouring all over me'. The contrast in mood between the two halves of the passage with a markedly different side of Popo on show, is also powerful and may well be discussed by middle and higher band responses. Look also for some consideration of the rigid social conventions that have caused all this pain, rules powerful enough to smother any tender feelings in Popo. Responses which are able to account for Popo's cruelty by examining the social context (AO4) should move up through the bands.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>There are several possibilities here: the most obvious are the confrontations between Waverly and her mother, described mainly in the chapter entitled 'Rules of the Game', and between Jing-Mei and Suyuan in 'Two Kinds'. The daughters are young here so their behaviour is more wilful and histrionic, easier to respond to in terms of the question than the more subtle and restrained disagreements in the daughters' adult lives. These disagreements are exacerbated by the culture clash – how the mothers define success and happiness is very different from the way their daughters do, and their strict codes and moral certainties belong to a very different social structure than the complex, fluid, individualistic world of America in the nineteen sixties. There is humour as well as strong emotion in the two chapters picked out above and it is to be hoped that candidates will write spiritedly about confrontations that must contain familiar elements. 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. The mothers play a role in Lena and Rose's marital difficulties, but '<u>sharp</u> disagreements' hardly applies here – they are more subtle and subterranean than that; if candidates make an unexpected choice answers should be marked on merit. If candidates, as is just about conceivable, choose a confrontation between a daughter and mother-in-law, accept it.</p>	40	<p>Although there is no expectation that more able candidates will restrict themselves to a single choice, a depth and detail of analysis of the origins of these disputes may perhaps be more readily achieved by such a restriction. That said, candidates who choose two and draw parallels between them, perhaps by focusing on the cultural aspects of the conflicts (Chinese versus American; social convention versus familial love), should be well rewarded (AO4). Middle band answers may take a predominantly narrative approach here, but in more able candidates look also for good support linked closely to the question (finding appropriate quotation will require a sound textual knowledge) and be prepared to reward highly candidates who are able to focus on 'vividly' by exploring Tan's choice of words (AO2).</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>This scene is reminiscent of 'Lord of the Flies'; although the boys are playing a game derived probably from kids' comics it is a game with a sinister, nasty flavour to it and the violence though ritualised is also quite brutal. The violence is orchestrated by Kevin, who is the top dog in the gang; although no braver than the rest, he is clever and manipulative, and he has a sadistic streak. He revels in his domination; he exploits their fear of losing face and the strength of the group bond; even though Liam saves himself the pain by walking away, Paddy doesn't envy him – he has put himself beyond the pale by leaving and that is far worse. Even more disturbing are Kevin's attempts to use the brothers' dead mother to bring them to book; and the fact that, even after that, Aiden doesn't go with his brother – the emotional hold of the gang is stronger. Paddy has his head in his lap throughout the scene and the atmosphere is created by reference to sound and touch rather than visual description: crying, gasping, screaming; the sound of the poker through the air and on the back; the sweating palms; the contrasting qualities in the boys' voices – sinister, incantatory (Kevin), unnatural, panicky (Liam). The accounts of Kevin's chilling, callous relish for inflicting pain, and of the other boys' willingness to endure it, are undoubtedly disturbing.</p>	40	<p>While weaker answers may adopt a rather narrative approach (the events are quite disturbing enough in themselves), stronger answers should take advantage of the rich opportunities offered to explore Doyle's use of language here (AO2). There are many examples of vivid description: Liam's voice; Paddy's face; Smiffy's running; and particularly the effect of the blows on Paddy's back at the end of the extract. Able candidates should extract much mileage from the focus on the soundscape in the first half of the passage. In top band responses look for some discussion of what this passage tells us about the nature of the group, its culture so binding that even the anticipation of extreme pain won't tempt most to break its rules. This would be one way of targeting AO4 effectively.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Charles Leavy is rather romanticised by Paddy. He does seem utterly fascinated by him; he catalogues his behaviour in obsessive detail, from the way he says ‘fuck’ to the way he smokes a cigarette. Leavy lives by a different set of rules to Paddy and the boys in the gang: he isn’t preoccupied by how his words and actions will be perceived by his peers; he doesn’t even seem to care very much about what adults think; when it comes to violence there is no ritualistic preamble – he is swift and brutal. Leavy is undemonstrative, independent, self-contained. Paddy is none of these things, but under the influence of what is happening to his parents’ marriage, he is changing: the strong bonds that tied him to the group are breaking down; he is beginning to understand what Kevin, who always used to be the one he wanted to impress, is really like. He wants to be tougher, in control of his feelings so he can get through what he knows is coming at home, and he looks to Charles Leavy as a new role model. In actual fact Leavy is no more than the product of the tough, working-class environment he grew up in; Paddy sees however a kind of nobility in him, the antithesis of the duplicitous and manipulative Kevin.</p>	40	<p>While weaker responses may offer little more than a character sketch of Leavy, in order to move up in the bands candidates need to step into Paddy’s shoes and see the other boy as he sees him. This should involve some discussion of what, at this particular period in Paddy’s life, makes Charles Leavy such an impressive figure. In work aspiring to the top bands look for the analysis, supported by appropriate quote and comment, into why at this time in his life Paddy should be so susceptible. Middle and higher band candidates may well also spend some time on the language used in the scenes in the latter part of the novel which vividly depict Paddy’s attempts to catalogue Charles’s way of behaving, and emulate or ingratiate himself with the other boy (AO2). Answers that take a broader view, seeing Paddy at a crossroads in his life and looking for signposts towards a new way of being, may be well rewarded if they explain Charles Leavy’s influence in that context (AO4).</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>Athol Fugard: <i>Tsotsi</i></p> <p>The ending is ironic as Tsotsi dies at the point where his life suddenly achieves some purpose. He is on his way to Miriam's house and the anticipation of the reader is that he is going to make a home there. He is David Madondo, no longer Tsotsi. He can readily exchange neighbourly pleasantries with the milkman. The baby has been the catalyst for him to be able to reconstruct his past, which has opened up some kind of future for him. Then he dies saving the baby's life; a tragedy, arguably. There is a frantic race against the bulldozers that is exciting to read, with the narrative cutting between Tsotsi running full pelt into the demolition site and the crew with their machines and their sledge-hammers. He flings himself on top of the baby with a couple of seconds to spare. There is a final shock in the contrast between the beatific smile on his lips and the gory mess the falling masonry has made of the back of his head. The final paragraphs are enigmatic. Candidates may speculate on what it is he was "finally to remember"; what was the reason for the smile that all who saw it thought was "beautiful"; or even (less fruitfully) whether the baby did indeed survive. Speculation that demonstrates some insight into the nature of Tsotsi's transformation from incorrigible killer to decent citizen should be well rewarded.</p>	40	<p>'Effective' is the key word in the question and to move up through the bands responses will have to do more than account for the action here. In targeting AO2, answers in the higher bands may well comment on the suspense created by the speed of events and the vividness of the depiction. The ability to provide effective examples of the way Fugard does this may well discriminate effectively between middle and top band approaches to AO2. AO4 may be incorporated by some consideration of how the regime's brutal action in smashing down the houses leads to the tragedy. How candidates handle the rather enigmatic ending will be an effective discriminator: the best answers will focus on the impact on the reader and any attempt to explain the smile, for example, will be firmly rooted in what we know about what has been going on in Tsotsi's mind. Weaker responses will be overly speculative, or express nothing beyond frustration that the plot isn't more clearly resolved.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Athol Fugard: <i>Tsotsi</i></p> <p>In her relatively few appearances Miriam creates a wholly positive impression, while still coming across powerfully as a three-dimensional figure. As she stands in the water queue Fugard establishes several aspects of her character: her love for and pride in her baby and the strength of the bond they share; her distress at the disappearance of her husband and her desperate efforts to find out what has happened to him; her modesty and readiness to give respect to the old man who stands beside her; the toughness of her life and the dignity and stoicism with which she faces up to her difficulties. She is prepared to go with Tsotsi to protect her baby even though she thinks he will rape her, and shows courage in getting ready to attack him when he looks to be about to threaten the child. Much of the time she is depicted in domestic and nurturing activities, suckling the child, ministering to its medical needs. Her goodness is illustrated by the guilt she feels in being at first reluctant to feed Tsotsi's baby; although initially the victim of Tsotsi's violent coercion she quickly becomes eager to feed the child and even to adopt it and bring it up as her own. She provides the last lever that is required to complete Tsotsi's rehabilitation – a family structure like the one that was so traumatically destroyed by the police raid. She is even prepared to give Tsotsi a home, having bravely accepted that her husband will not be coming back to her.</p>	40	<p>Basic approaches will focus on what Miriam does, rather than what that tells us about what sort of person she is. Better answers will use her three appearances to pick out examples of her selflessness, fortitude and modesty: an example of the first is in how she is often shown interacting tenderly with the babies; of the second in the description of the drudgery of her job; of the third in her conversation with the old man in the water queue. Candidates who provide evidence of some of the above, supported by appropriate quotation with comments that link to the question should gain considerable credit for it. If they include some effective analysis of how Fugard's choice of language enhances our admiration for Miriam that is a mark of high achievement. Responses that manage, in focusing on the social context (AO4), to illustrate how Miriam's struggle epitomises the plight of black women in the South African townships, neglected or worse by their government, should be well rewarded.</p>

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

Answers will demonstrate:				
Band	Marks	AO4 ***	AO2 **	QWC
1	40-35	perceptive exploration and critical evaluation of a wide range of links between texts and their contexts and/or the significance of texts to readers in different contexts	sensitive understanding of the significance and effects of writers' choices of language, structure and form	<ul style="list-style-type: none"> • text is legible • spelling, punctuation and grammar are accurate and assured • meaning is very clearly communicated
2	34-28	thoughtful exploration and evaluation of a range of links between texts and their contexts and/or the significance of texts to readers in different contexts	critical insight into the significance and effects of writers' choices of language, structure and form	<ul style="list-style-type: none"> • text is legible • spelling, punctuation and grammar are accurate • meaning is very clearly communicated
3	27-21	some attempt to explore and explain links between texts and their contexts and/or the significance of texts to their readers	good overall understanding that writers' choices of language, structure and form contribute to meaning/effect	<ul style="list-style-type: none"> • text is legible • spelling, punctuation and grammar are mainly accurate • meaning is very clearly communicated
4	20-14	some understanding of links between texts and their contexts and/or the significance of texts to their readers	understanding of some features of language, structure and/or form	<ul style="list-style-type: none"> • text is legible • some errors in spelling, punctuation and grammar • meaning is clearly communicated for most of the answer
Below 4	13-7	some straightforward comments on links between texts and their contexts and/or the significance of texts to their readers	a little response to features of language, structure and/or form	<ul style="list-style-type: none"> • text is mostly legible • frequent errors in spelling, punctuation and grammar • communication of meaning is sometimes hindered
	6-1	a few comments showing a little awareness of context-related issues	very limited awareness of language, structure and/or form	<ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded
	0	response not worthy of credit	response not worthy of credit	

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

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

© OCR 2012

