

English Literature

General Certificate of Secondary Education

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

Mark Scheme for January 2013

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.















All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

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Annotations

| Annotation | Meaning |
|---|--|
|  | Unclear |
|  | Context – AO4. If well linked to Q use ticks to re-inforce. |
|  | Relevant detail – evidence from the text; may well include, in the most effective examples, apt quotation. |
|  | Well developed – uses the text well to argue a point which relates text to question – a higher order skill |
|  | Knowledge and understanding. Like DEV though less precisely supported. Point is relevant and shows textual knowledge though evidence may be less effectively deployed. |
|  | AO2: language focus, linked to Q. |
|  | Good link to elsewhere in the novel. |
|  | Misread. Factual error |
|  | Lengthy narrative. Lost sight of Q...? |
|  | Not relevant: this section not tied in to Q. Also use for unnecessarily long quote. |
|  | No use of text. Points not supported. General remarks not rooted in extract, or whole text for b) question. |
|  | Personal Response |
|  | Repeated point |
|  | Relevant point (2 for good point) |

Subject-specific Marking Instructions**INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

the specification, especially the assessment objectives;

the question paper and its rubrics;

the texts which candidates have studied;

the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

| | |
|------------|---|
| AO1 | Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| AO2 | Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings. |
| AO3 | Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects. |
| AO4 | Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

| Unit | % of GCSE | | | | Total |
|---|-----------|------|-----|-----|-------|
| | AO1 | AO2 | AO3 | AO4 | |
| Unit A661: <i>Literary Heritage Linked Texts</i> | 10 | - | 15 | - | 25 |
| Unit A662: <i>Modern Drama</i> | 12.5 | 12.5 | - | - | 25 |
| Unit A663: <i>Prose from Different Cultures</i> | - | 10 | - | 15 | 25 |
| Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i> | 12.5 | 12.5 | - | - | 25 |
| Total | 35 | 35 | 15 | 15 | 100 |

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are seven marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
 - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 3 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 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) | In this extract we see Curley's wife without her defences up. She comes across as naïve and deluded. She has her own version of the American Dream – the one coming out of Hollywood – and seems to have been prepared to listen to any man who tried to sell it to her. This is a different woman from the one who appeared to be flaunting her sexuality to get a reaction from the men in the bunk-house, and who threatened Crooks with lynching just because he tried to make her leave his room. The extent of her loneliness is revealed in the key quotation 'her words tumbled out in a passion of communication'. Her vanity is clear in the way she tacitly invites Lennie to admire her acting technique, as later she will allow him to admire her hair; but there is no aggression here, no provocation. | 27 | In addressing AO4 here, candidates have the opportunity to explore Curley's wife's background: the way her looks have made her the target of some no doubt fairly unscrupulous male attention; her inability to make her own way in the world, always having to rely on a man to create a better life for her; her susceptibility to the false allure of Tinsel Town. All these aspects can be readily linked to the social context (targeting AO4). Better answers will point to the very different impression we get here from her previous appearances. (Contrast with before may be well rewarded though the main focus of the answer needs to remain on <i>this</i> passage.) To progress up the bands in AO2 candidates will need to show increasing awareness of how Steinbeck's choice of words illustrates her enthusiasm for even such a limited form of interaction as this, her hunger for admiration and the sad irony of how and where she has ended up. |
| | (b) | George and Lennie's dream of having their own place is so potent that everyone else who comes into contact with it becomes transfixed by the images it throws up. Its potency for the reader lies in the contrast it provides between the life they have and the one they aspire to. The essence of it is in the freedom and self-determination it offers, as opposed to the drudgery of what they do now; it is also in its stability and permanence in contrast to the nomadic, shiftless life of the casual ranch hand. It is a function of the friendship between the two men – something they aspire to together. It would be a source of pride and dignity, away from the petty humiliations of life at the bottom of the pecking order. It allows the imagination to take them out of themselves, to a place which is so idealised as to be recognised by the reader as an illusion. Even for George, an intelligent, level-headed man, the dream has a strong grip; we can hear it in his voice as he depicts it for Lennie. | 27 | When George paints word pictures for Lennie about their 'little place' it reveals as much about the life they have as the one they aspire to: "We got a future. We got somebody to talk to that gives a damn about us. We don't have to sit in no bar room blowin' in our jack because we got no place else to go". Answers that explore quotations like the above to illustrate what their life lacks, or that use the details of life on the ranch, for example the description of the bunk-house in chapter 2, to the same end, will achieve more at AO4. Responses that confine themselves to the details that George and Lennie recount without setting the reality beside the fantasy are liable to do less well. In relation to AO2 we should look to reward highly answers that select and juxtapose telling details to illustrate the contrast between the dream and the reality of their lives. |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|---|-------|---|
| 2 | (a) | <p>The tension and sense of expectation is built up in the first paragraph. Even though Scout isn't entirely aware of what's at stake here she feels the atmosphere in the courtroom. There are frequent allusions to the earlier scene where Atticus shoots the dog. The narration of events is distorted: Scout is affected by her tiredness and her sensitivity to the mood of the moment which intensifies its impact on the reader. The effect on Jem is vividly depicted in violent terms. Atticus reacts with his usual deliberate and measured calm, though there is something in Scout's precise description of his movements that suggests strong emotions are afflicting him at this moment. The verdict brings home forcefully the extent of the jury's racism, how deep-rooted it is, stronger than their respect for Atticus or the law. The actions of Reverend Sykes and his companions in honouring Atticus in spite of the injustice that the system has perpetrated is extremely powerful; their forbearance and dignity is in stark contrast to the behaviour of many of the white citizens of Maycomb.</p> | 27 | <p>The two adjectives are designed to provide opportunities to focus on both Assessment Objectives. In higher band responses (band 4+ and 3) look for some awareness of the difference between 'moving and revealing' and the ability to link them to the Lee's language and the social context. Any attention to the author's ability to create suspense in the first half of the extract should be well rewarded, as should an appreciation of the violence in the description of Jem's reaction to the verdict, both for AO2. In effective contextual links (AO4) look for insight into what the moment shows us about how deep-rooted the racial prejudice in Maycomb society is, and how Maycomb functions as a microcosm of the southern United States. Responses will also move up through the bands in relation to how well they deal with the impact of the final paragraphs, created by the dignity shown by Reverend Sykes and his companions as they demonstrate their respect for Atticus.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|---|
| (b) | <p>Mrs Dubose comes across as being, even by Maycomb standards, a colourful, larger-than-life character. Her vitriolic speech, unattractive appearance and unappealing habits make her stand out, and Lee contrives a plot device that provides a wealth of detail, allowing the children, and therefore the reader, to observe her at close quarters and helping to create a memorable impact. What makes her 'important' is how her story illustrates the way Atticus puts into practice his belief in the importance of standing in people's shoes before judging their actions or determining how to treat them. He is able to admire her for her courage without allowing her rudeness and extreme views to obscure his regard for her. This episode also allows us to observe Atticus's handling of his parenting responsibilities; how he guides Jem and illustrates how attacking Mrs Dubose's garden was wrong. This chapter ends with Jem staring at the flower that she has sent him, and it is clear that this has been a seminal experience, a key moment in his growing-up.</p> | 27 | <p>Candidates may approach the social context here (AO4) by addressing Mrs Dubose's comments on Atticus taking the defence of Tom Robinson, including her use of racist language. Best responses may explore the idea that she is not an entirely unsympathetic character even though her views about black people are anathema to us. The contribution that Mrs Dubose makes is concentrated into one chapter (XI) so most candidates should be able to discuss what she says and does in terms of the narrative. Better responses (band 4) may well consider the grotesque aspects of Mrs Dubose, while perhaps missing the qualities that Atticus sees in her. An understanding of how her role in the story serves to illuminate Atticus's character by showing how he puts his philosophy into practice, and how he inculcates it into his children, will indicate achievement at a higher level (4+ or 3). Again for higher bands look for an appreciation of Lee's vivid description of Mrs Dubose lying in bed (AO2).</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|--|-------|--|
| 3 | (a) | <p>Anita's influence inspires Meena to do something that goes against her whole upbringing, which is to always behave immaculately in the presence of white people; otherwise she would be 'letting down the whole Indian nation'. 'It was all the screams I had been saving up as long as I could remember' is Syal's way of indicating that this is a symbolic act, whereby Meena throws off the smothering influence of her discreet, polite parents. Meena is liberated by Anita's example; to her it is an act of anarchic exuberance, a way of kicking off the smothering restrictions imposed by her parents' discretion; but the thrill is magnified by witnessing Anita's reaction to Mr Christmas's telling off; this is truly world-shaking for Meena, going against every precept she has ever been taught about how to interact with their white neighbours. The fact that the reader recognises something quite malicious in Anita's behaviour here which Meena is oblivious to, gives the scene considerable impact. The callousness of their behaviour is driven home further later when we learn that Mrs Christmas whose head Meena glimpses through the window is in fact dead.</p> | 27 | <p>Focus on AO4 is provided by the contrast between Anita and Meena which reflects their very different backgrounds. Answers will move up the bands in relation to how well they explore the qualities in Anita that so enthral Meena, which are so well captured in this dramatic and illuminating incident. The running and screaming up the close is described in vivid detail; phrases like 'rumbling like a dinosaur's cough' and 'the echo picked me up and dragged me along the slimy walls' provide a good opportunity to illustrate how Anita's exuberance is catching, as Meena takes her cue from her friend. Other chances to focus on AO2, Syal's choice of language, are provided by the depiction of the eccentric looking Mr Christmas, Anita's response to him, verbal and non-verbal, and Meena's awe-struck reaction.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|---|
| (b) | <p>Most of the Kumars' neighbours in Tollington are not racist: Sandy, Hairy Neddy, Uncle Alan, Mrs Worrall all deal warmly with the family; many offer words of support after Sam Lowbridge's outburst at the fair; they gather round the new baby, clucking, and offer their old baby clothes; they share a joke over the fence coming back from the disco. Mr Ormerod supports Sam at the fair and is overheard offering support to Enoch Powell's views, but he is the only adult member of the community, at least of those named in the novel, who does so, and even he is perfectly civil to the Kumars. The only overt racism in Tollington (unless the naming of the dog could be characterised as overt) comes from disaffected youth and culminates in the ugly attack which destroys what is left of Meena's regard for Anita. In the wider community racism is more alluded to: the invisibility of black and brown faces on TV and in school history books (apart from the odd caricature); a nurse calling Meena, Mary because she couldn't say her real name; giving false nails to a brown girl as a Christmas gift complete with pink finger tips; acquaintances, meaning to be friendly, saying they didn't think the Kumars were 'really Indian'. The incident when Meena hears the motorist call her mother a 'bloody wog' has perhaps the most impact.</p> | 27 | <p>Candidates may come to very different views on the amount of racism Meena experiences, and it is legitimate to discuss episodes where Meena receives kindness from the white community. Any discussion of the way race relations play out in the novel will hit the criteria for AO4: Syal writes from her experience of growing up in the Midlands in the 1960s; the novel is rooted in its time and place. There are some brief references to key events of the period – Enoch Powell's 'rivers of blood' speech; Rita Faria winning Miss World – as well as the incorporation of social phenomena like the rise of the skinhead and 'Paki-bashing'. Responses will move up the bands in relation to how skilfully candidates marshal the evidence, perhaps using Meena's reactions as a measure of the intensity of the racism involved, focusing for AO2 on how Syal's language brings out the impact of the moment.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|---|-------|---|
| 4 | (a) | <p>Lindo thinks that her daughter is ashamed of how she looks, this 'backward old Chinese woman', which is why she has insisted on this visit to Mr Rory. Lindo largely keeps her own counsel, though terse comments like 'her famous Mr Rory' give us some indication about what she thinks of all this fuss. The contrast between that comment and Waverly's pretentious, 'He does fabulous work' is marked. Waverly has embraced American culture wholeheartedly to the point where her mother's wishes about her hair (and by assumption much else besides) are ignored. Although Lindo's mind is sharp (her comments about how Americans don't look at each other proves that), her daughter and the hairdresser treat her as if she is mentally deficient, talking about her as if she weren't there or speaking loudly at her in simple English. Lindo uses a slightly sardonic tone especially in relation to Mr Rory with his 'magic' touch which can make her hair 'thicker and longer'; this is quite amusing, but there is more sadness when she refers to Waverly: '...I am proud of her, and I am her mother but she is not proud of me.' This is borne out by the fact that Waverly disapproves of Mr Rory commenting on the resemblance between them, though there is a closer moment at the end when they compare faces in the mirror.</p> | 27 | <p>AO4 will be covered by contrasting the very American mind-set of Waverly – the fact that this scene is set in a hairdresser's emphasises her focus on surfaces, and on transformation – with her mother's preoccupation with tradition and continuity. Candidates have the opportunity to focus effectively on AO2 by commenting on Waverly's condescending remarks to and about Lindo. If the response points to the contrast with what Lindo actually does in fact understand about the situation it should move up to the higher bands. Lindo is keenly aware of how her daughter treats her and she reveals this to the reader in her remarks about Mr Rory and her sensitivity to the way they both patronise her. There is irony in Lindo's comments about the hairdresser but a touch of dejection in what she says about her daughter's behaviour here, which, if candidates explore, should gain them considerable credit. AO2 will also be served by comment on Lindo's description of Waverly's response to being told she looks like her mother.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|--|
| (b) | <p>All of these women suffered great hardship in China. An-mei was separated from her mother by her grandmother and refused contact. Eventually, re-united, she had to watch her die an agonising death by her own hand. Lindo has to leave her family as a very young girl to live with her betrothed's people who treat her badly. Her mother-in-law demands children but her husband will not consummate the marriage. Lindo has to devise her own strategy for escaping the clutches of the family and make a new life in America. Ying-ying is abandoned by her husband and "governed by the hatred she feels for him" has his son aborted. All endure great upheaval at an early age, and all suffer either directly or indirectly from the cruelty of men. An-mei's story is certainly the most powerful; the moment when she is scalded by the soup at the same time as her mother is being ejected from the house is very dramatic and the way her mother's dreadful story impinges on the destiny of the child adds to the impact.</p> | 27 | <p>Candidates who place the women's suffering in the context of the Chinese society of the time should be well rewarded. They are the victims of individuals more powerful than they – Popo, Huang Taitai, Ying-ying's husband (unnamed) – but it is the social system which allows this, and candidates who discuss this aspect in relation to their choice of woman should be achieving band 4 ('<i>some understanding</i>') or band 3 ('<i>some attempt to explore</i>') in relation to AO4. Opportunities to focus on AO2 are plentiful in the relevant chapters, (2, 3, 13, and 14). Candidates who, in commenting on the women's treatment, manage to quote effectively will demonstrate a good working knowledge of the text and should gain credit for that. If they also succeed in reflecting on Tan's choice of words in depicting the women's plight they should be attaining at least band 4 for AO2.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|---|-------|---|
| 5 | (a) | <p>Although shocking, violent acts are committed throughout the novel, this is the first fully orchestrated fight. Paddy appears to instigate it, but it is Kevin who is pulling the strings: Paddy wants to impress his 'friend' with his threats against Sean Whelan, but when Kevin is mockingly sceptical, Paddy immediately realises he has to go ahead or lose face; also Kevin forces the matter further by pushing them together after school, effectively manoeuvring Paddy into providing the afternoon's entertainment. The description of the fight is detailed and graphic and the level of aggression that Paddy displays is quite shocking – he appears to be relishing the business of inflicting damage on Sean Whelan. The intervention of Charles Leavy is dramatic because it is sudden and completely unheralded and it transforms not only the course of events, but the level of the violence and the mood of the gathering. Charles Leavy doesn't go in for childish exuberance – his method is undemonstrative but effective, and everyone around is cowed by him.</p> | 27 | <p>Candidates who target AO4 by trying to put the episode in its context, accounting for Paddy's motives in terms of boosting his status for example, or by considering the importance of violence in the life of the gang, should be well rewarded. We are given a detailed account of the action: Paddy is aggressive; his kicking is full-blooded; the description of his intention to 'knee his face' is strikingly vicious; in spite of his sometimes rough treatment of Sinbad, we have never seen such fierceness from him before. Responses may hit the higher bands in AO2 by commenting on the graphic, blow-by-blow detail provided by Doyle, and also by commenting on how the language changes when Charles Leavy gets involved – very short sentences, a stark list of grim outcomes. Responses may also contrast the behaviour of the crowd before and after. The way Doyle describes the intervention of Leavy is also dramatic: it is so unexpected that Paddy takes a while to realise what has happened; and the fact that there is no description given of Leavy, of his expression or of any speech for example, makes it that much more chilling.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|---|
| (b) | <p>Although his understanding of what is going on is very partial Paddy is remarkably sensitive to his parents' changing relationship; he makes very precise observations about their interactions, both verbal and non-verbal, and is very alert to changes in the atmosphere in the house. From the very first incident described, the one in the car, Paddy struggles to make sense of it all: 'Something had happened; something.'</p> <p>The other remarkable aspect is how Paddy tries everything he can think of to stop it happening. He begins by rocking backwards and forwards trying to will them away from arguing; he deliberately intervenes in their rows to distract them; he watches over them, listening to the tones of their voices, staying awake all night doing it; he tries to change his behaviour towards Francis in order to forge an alliance and to help to prepare for what's coming – without much success; he tries to talk to Kevin, but he is only tuned in to finding and exploiting others' weaknesses. Finally he prepares to run away from home, but his father beats him to it. The final third of the novel is set increasingly in the home, and the slow disintegration of family life and Paddy's futile attempts to prevent it, give these pages a much darker tone.</p> | 27 | <p>Credit in addressing AO4 may be given to candidates who reflect on how Paddy's disintegrating home life changes him, radically altering his attitude towards his brother and his peers, and encouraging him to grow up. This question invites a fairly precise recall of a good number of scenes from the latter part of the novel. Answers that refer to and comment on a range of the strategies listed under 'indicative content' should attain band 3 or 4, depending on how well the candidate links these observations to the question. Paddy makes strenuous efforts to affect the course of events: the fact that we know he is impotent adds a sadness to many scenes, for example where Paddy falls asleep in class because he has stayed awake all night conducting a kind of vigil. Any comment that focuses on Doyle's choice of words in addressing Paddy's misconceived efforts to keep his parents together, perhaps to offer sympathy for him, should be well rewarded for AO2.</p> |

| Question | | Indicative Content | Marks | Guidance |
|----------|-----|--|-------|--|
| 6 | (a) | <p>Morris Tshabalala has neither any legs nor any artificial aids to mobility – no artificial limbs, no chair; he is entirely dependent on himself and the charity he manages to beg from passers-by. The descriptions of how he moves himself, with his hands and arms having to do all the work, and his restricted vision, give the impression of a grim existence. He is condemned to put his hands among everything unsavoury that people deposit on the pavement, but he is more inured to that than the fact that his view of the world is knee high, and that people find him an object of pity, when they notice him at all. His attitude to the world is one of defiance, using his anger and aggression to combat the acute feelings of bitterness and humiliation that attend him. His desperate effort to hang on to some pride by cursing mightily all those who get in his way allow us to sympathise with him more – he still has some spirit in him, the desire to show the world that he still has a right to be acknowledged.</p> | 27 | <p>Cataloguing the details of Morris's disability will secure candidates some credit. Pointing out the lack of support he receives from any institution of government even though he is the victim of an industrial accident will move the response up the bands in terms of AO4. The details of his life given in the first paragraph – how he gets about, how the world appears from his perspective, how he deals with pity and rejection – all emphasise the misery of his existence and the indifference of the authorities (AO4), and effective choice of quotation, plus sensitive comment, will take the response at least into band 4 for AO2, '<i>understanding of some features of language</i>'. The final description of him sitting 'with his stumps sticking out in front' is especially blunt and evokes considerable sympathy. Morris's attitude of defiance, emphasised by his colourful line in curses, further increases our sympathy for him and responses that make this point, effectively supported by quotation, will also aspire at least to band 4 for AO2.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|---|
| (b) | <p>The likely options here include the killing of Gumboot, the raid on the Madondo house and the ending, though there are other moments of suffering and violence that could serve. The depictions of Morris and the homeless children, for example, are upsetting because such states of affairs are allowed, not for any one dramatic event involving them; they reflect the callousness of the state towards some of its citizens. (We have to be flexible in interpreting the word ‘moment’ here. It could cover all the period Tsotsi spends with the children, which might have stretched over time but only takes up a few pages in the novel.) The killing of Gumboot is upsetting because he is anticipating seeing his wife again after a year and is happy; also because of the sheer viciousness of the killing. The raid (which will probably be the most popular choice) shocks us because of the way David’s mother is treated by the police and because of the shattering effect that it has on the family. As with Gumboot the events are made more upsetting as Tondi is happy, anticipating the return of her husband. He does return but just a few hours too late, and David is too traumatised to come out of his hiding place. David will never see his mother or father again.</p> | 27 | <p>Responses, by the nature of the question, are bound to include some awareness of the social context (AO4): for example, the fact that Tsotsi’s gang have the confidence to commit murder on a crowded commuter train says a lot about the endemic nature of violence in Sophiatown; and the police raid speaks clearly about the draconian tactics employed by the law enforcement agencies, as well as the repressive character of the law itself. Responses that explicitly or implicitly demonstrate their understanding of the social context should hit band 4 at least for AO4. Candidates who select quotations that vividly illustrate any aspect of their chosen scene, for example to highlight the ruthlessness of the perpetrators or the agony of the victims should move up the bands for AO2; success in focusing on Fugard’s use of specific words and phrases should place the response in band 3, <i>‘good overall understanding’</i>. Also look to reward evidence of real engagement from candidates who manage to link the response clearly to the key word ‘upsetting’ in the question.</p> <p>Note that we should go with whatever moment is chosen – an inappropriate choice will be likely to be self-penalising.</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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