

**GENERAL CERTIFICATE OF SECONDARY EDUCATION  
ENGLISH LITERATURE**

**A663/01**

Unit 3: Prose from Different Cultures (Foundation Tier)

**SPECIMEN PAPER**

Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 8 page Answer Booklet

**Other Materials Required:**

- This is an open book paper. Texts should be taken into the examination. **They must not be annotated.**

**Duration:** 45 minutes



\* CUP / T41137 \*

**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use Black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **one** question on the text you have studied.

<i>Of Mice and Men</i> : John Steinbeck	pages 2 - 3	questions 1(a)-(b)
<i>To Kill a Mockingbird</i> : Harper Lee	pages 4 - 5	questions 2(a)-(b)
<i>Anita and Me</i> : Meera Syal	pages 6 - 7	questions 3(a)-(b)
<i>The Joy Luck Club</i> : Amy Tan	pages 8 - 9	questions 4(a)-(b)
<i>Paddy Clarke Ha Ha Ha</i> : Roddy Doyle	pages 10 -11	questions 5(a)-(b)
<i>Tsotsi</i> : Athol Fugard	pages 12 - 13	questions 6(a)-(b)

- Do **not** write in the bar codes.

**INFORMATION FOR CANDIDATES**

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper.
- The total number of marks for this paper is **27**.
- This document consists of **16** pages. Any blank pages are indicated.

**JOHN STEINBECK: *Of Mice and Men***

Curley stepped over to Lennie like a terrier.

"What the hell you laughin' at?"

Lennie looked blankly at him. "Huh?"

Then Curley's rage exploded. 'Come on, ya big bastard, Get up on your feet. No big son-of-a-bitch is gonna laugh at me, I'll show ya who's yella.'

5

Lennie looked helplessly at George, and then he got up and tried to retreat. Curley was balanced and poised, He slashed at Lennie with his left, and then smashed down his nose with a right. Lennie gave a cry of terror. Blood welled from his nose. "George," he cried, "Make 'um let me alone, George." He backed until he was against the wall, and Curley followed, slugging him in the face; Lennie's hands remained at his sides; he was too frightened to defend himself.

10

George was on his feet yelling, "Get him, Lennie. Don't let him do it."

Lennie covered his face with his huge paws and bleated with terror. He cried, "Make 'um stop, George," Then Curley attacked his stomach and cut off his wind.

Slim jumped up. "The dirty little rat," he cried, I'll get 'um myself."

George put out his hand and grabbed Slim. "Wait a minute," he shouted. He cupped his hands around his mouth and yelled, "Get 'im, Lennie!"

15

Lennie took his hands away from his face and looked about for George, and Curley slashed at his eyes. The big face was covered with blood. George yelled again, "I said get him."

Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand, George ran down the room. "Leggo of him, Lennie. Let go."

20

But Lennie watched in terror the flopping little man whom he held. Blood ran down Lennie's face, one of his eyes was cut and closed. George slapped him in the face again and again, and still Lennie held on to the closed fist, Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw.

George shouted over and over, "Leggo his hand, Lennie. Leggo. Slim, come help me, while the guy got any hand left."

25

Suddenly Lennie let go his hold. He crouched cowering against the wall. "You tol' me to, George," he said miserably.

30

**Either 1a** What do you think makes this such a powerful and important moment in the novel?

You should consider:

- the situation of the men on the ranch
- the actions of Curley and Lennie here
- the words and phrases Steinbeck uses.

[27]

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**Or 1b** What do you find fascinating about the character of Lennie in Chapter One?

You should consider:

- what Lennie says and does
- his relationship with George
- the hints of problems to come.

[27]

SPECIMEN

**HARPER LEE: *To Kill a Mockingbird***

By the time we reached our front steps Walter had forgotten he was a Cunningham. Jem ran to the kitchen and asked Calpurnia to set an extra plate, we had company.

An extract of text has been removed due to  
copyright restrictions.

'She likes Jem better'n she likes me, anyway,' I concluded, and suggested that Atticus lose no time in packing her off.

**Either 2a** What do you think makes the relationship between Scout and Calpurnia so fascinating here?

You should consider:

- what Scout says and does
- what Calpurnia says and does
- the words and phrases Harper Lee uses.

[27]

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**Or 2b** What do you find to admire about Tom Robinson's behaviour at the trial?

Remember to support your ideas with details from the novel.

[27]

SPECIMEN

**MEERA SYAL: *Anita and Me***

Anita turned up alone and empty-handed, wearing her new school jumper with a pair of flared jeans. 'Tracey didn't want to come,' was the first thing she said to my parents who stood by the door, as they did for all our visitors, ready to take her coat. 'Oh, that's okay, darling,' said mama, ushering her in and waving at papa to remove one of the place settings from the dining table. I had insisted that we sit at the table, something we never did with Indian guests since we usually ate in shifts. But tonight, I had set the table myself, even putting Sunil's high chair next to mama's place, and told her, 'Don't just run to and from the kitchen burning your fingers like you normally do. I want us to sit and talk, you know, like you're supposed to do at dinners.' I could have asked mama to tap-dance on top of the telly wearing false boobs and, playing the spoons and she might have considered it, so anxious was she to mop the brow of our motherless guest. 5

I knew Anita well enough not to expect a great display of mourning, but even I was surprised by her complete lack of emotion, or indeed, social graces. She watched *Top of the Pops* through all papa's attempts to engage her in friendly chit chat, during which he steered clear of anything that might possibly be connected with Mothers. 'So Anita ... um, how's school?' Anita grunted and turned up the volume control, shifting away from Sunil who was edging towards her holding the edge of the sofa, desperate to make friends with this new face, 'Your par... your father; does he take you or do you go by bus?' Anita stifled a yawn and reached for another crisp from our nick-nacks bowl, as mama called it which was now almost empty. 10 15 20

Mama had gone to the trouble of preparing two menus which was fortunate considering Anita's reaction when the serving of various curries we placed in front of her. 'What's that!' she demanded, as if confronted with a festering sheep's head on a platter. 'Oh that's mattar-paneer,' mama said proudly, always happy to educate the sad English palate. 'A sort of Indian cheese, and these are peas with it, of course ...' 25

'Cheese and peas? said Anita faintly. 'Together?'

'Well,' mama went on hurriedly. 'This is chicken curry ... You have had chicken before, haven't you?'

'What's that stuff round it?' 30

'Um, just gravy, you know, tomatoes, onions, garlic... ' Mama was losing confidence now, she trailed off as she picked up Anita's increasing panic.

'Chicken with tomatoes? What's garlic?'

'Don't you worry!' papa interjected heartily, fearing a culinary cat fight was about to shatter his fragile peace. 'We've also got fish fingers and chips. Is tomato sauce too dangerous for you?' 35

Anita's relief made her oblivious to his attempt at a joke. She simply picked up her knife and fork and rested her elbows on the table, waiting to be served with something she could recognise. 'I'll have fish fingers, mum! Um, please!' I called out after her. I could tell from the set of mama's back that her charity was wearing a little thin. Although I had yet to cast Anita in the mould of one of the Rainbow orphan kids, I did wonder if food was a problem at her house after seeing her eat. Any romantic idea I had about witty stories over the dinner table disappeared when Anita made a fortress of her arms and chewed stolidly behind it, daring anyone to approach and disturb her concentration or risk losing an eye if they attempted to steal a chip. She looked up only twice, once when my parents began eating, as always, with their fingers, using their chapatti as scoops to ferry the banquet of curries into their mouths. 40 45

Anita stopped in mid-chew, looking from her knife and fork to mama and papa's fingers with faint disgust, apparently unaware that all of us had a great view of a lump of half masticated fishfinger sitting on her tongue.

**Either 3a** How does this extract vividly reveal that Anita and Meena come from different worlds?

You should consider:

- how Anita acts towards Meena's parents
- Anita's attitude to the food she is offered
- the reactions of Meena and her family.

[27]

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**Or 3b** What do you find particularly memorable about Meena and Anita's community?

Remember to support your ideas with details from the novel.

[27]

**AMY TAN: *The Joy Luck Club***

I see him standing by the wall, safe, calling to my father, who looks over his shoulder towards Bing. How glad I am that my father is going to watch him for a while! Bing starts to walk over and then something tugs on my father's line and he's reeling as fast as he can.

Shouts erupt. Someone has thrown sand in Luke's face and he's jumped out of his sand grave and thrown himself on top of Mark, thrashing and kicking. My mother shouts for me to stop them. And right after I pull Luke off Mark, I look up and see Bing walking alone to the edge of the reef. In the confusion of the fight, nobody notices. I am the only one who sees what Bing is doing. 5

Bing walks one, two, three steps. His little body is moving so quickly, as if he spotted something wonderful by the water's edge. And I think, *He's going to fall in.* I'm expecting it. And just as I think this, his feet are already in the air, in a moment of balance, before he splashes into the sea and disappears without leaving so much as a ripple in the water. 10

I sank to my knees watching the spot where he disappeared, not moving, not saying anything. I couldn't make sense of it. I was thinking, Should I run to the water and try to pull him out? Should I shout to my father? Can I rise on my legs fast enough? Can I take it all back and forbid Bing from joining my father on the ledge? 15

And then my sisters were back, and one of them said, "Where's Bing?" There was silence for a few seconds and then shouts and sand flying as everyone rushed past me towards the water's edge. I stood there unable to move as my sister's looked by the cove wall, as my brothers scrambled to see what lay behind pieces of driftwood. My mother and father were trying to part the waves with their hands. 20



**Either 4a** What makes this moment in the story so horrific?

[27]

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**Or 4b** Show how daughters take after their mothers at one or two points in the novel.

[27]

SPECIMEN

**RODDY DOYLE: *Paddy Clarke Ha Ha Ha***

- Smile now, he'd say, to all of us first.

Smiling was easy.

- Francis, he'd say, sounding ordinary.

- Head up; come on.

Ma would put her hand on Sinbad's shoulder and still try to hold one of the babies. 5

- God damn it; the sun's gone behind a cloud.

But Sinbad kept his head down. And Da lost his temper. All the photographs were the same, me and Ma smiling like mad and Sinbad looking down at the ground. We held the smile for so long, they weren't really smiles any more. When Ma swapped so Da could be in the photograph Da looked like he was really smiling and Sinbad's face disappeared completely he was looking down so much. 10

There were no photographs this day.

Ma had the biscuits wrapped in tinfoil for each of us. That way we didn't have to share and there were no fights. I could tell from the shape of the foil what biscuits were inside; four Mariettas, two together like a sandwich with butter in the middle, and the square shape at the bottom was a Polo. I'd keep the Polo till last. 15

Ma said something to Da. I didn't hear it. I could tell by the look on the side of her face, she was waiting for him to answer. But it was more than that, her face.

You got the Mariettas and you squeezed them together and the butter came out of the holes. We called them botty bickies sometimes, because of the way the butter came out, but Ma wouldn't let us call them that. 20

I took the Fanta off Sinbad. He let me. It was empty, and it shouldn't have been.

I looked at Ma again. She was still looking at Da. Catherine had one of Ma's fingers in her mouth and she was biting really hard – she has a few teeth – but Ma didn't do anything about it. 25

Sinbad was eating his biscuits the way he always did, and I did as well. He was nibbling all around the edge till he went all the way round and the Mariettas were the same shape again, only smaller. He licked where the butter had come out of the holes. When he got to the end of his first lap he stopped. I grabbed the hand the biscuit sandwich was in and I squashed his hand in my hands and made him smash the biscuits into crumbs that were too small to rescue. That was for drinking all the Fanta. 30

Ma was getting out of the car. It was awkward because of Catherine. I thought we were all getting out, that it has stopped raining.

But it hadn't. It was lashing.

Something had happened; something. 35

Ma left the door open; it closed back a wee but it was still open. Me and Sinbad waited for Da to move, to see what we were supposed to do. He leaned over and grabbed the passenger door handle and pulled the door shut. He grunted when he was straightening up.

Sinbad was licking his hand.

- Where's Ma gone to? I asked. 40

Da sighed, and turned a bit so I could see some of the side of his face. Then he didn't say anything. He was looking in the windshield mirror at us. I couldn't see his eyes. Sinbad had his head down, the way he used to. I rubbed the wet off the inside

of the window beside me. I hadn't been going to touch it until we got home. I couldn't see anything, miles of the sand but not Ma. I was on the wrong side, behind Da.

45

- Has she gone for 99s?

I rubbed the window again.

The door clicked open. Ma got in, ducking her head, making sure that Catherine wasn't bashed against anything. Her hair was stuck down on her. She didn't have anything; she hadn't got us anything.

50

- It was too wet for Cathy, she said after a while, to Da.

He started the car.

**Either 5a** What does this extract reveal to you about the relationship between Paddy's parents?

You should consider:

- what Paddy says about previous family trips
- what his mother says and does
- what his father does.

[27]

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**Or 5b** How do you think Paddy changes towards the end of the novel?

Remember to support your ideas with details from the novel.

[27]

**ATHOL FUGARD: *Tsotsi***

And now in the train (still alive!), jammed in with as many as the coach could hold, going home in a smell of hard work and tobacco smoke, his ears as full as his nose with the low murmur of voices, himself impatient because the writing man was coming to his room at six-thirty and there was still a half-hour walk from the station, and in between all this thinking of Maxulu, then his tie, and seeing it crumpled by the rush to get in, wanting to straighten it but finding with slow surprise that he could not move either arm.

He never had time to register the full meaning of that moment. He tried a second time, but Die Aap was strong.

Tsotsi smiled at the growing bewilderment on the big bastard's face, waiting for and catching the explosion of darkness in the eyes as Butcher worked the spoke up into his heart. Even as that was happening, Tsotsi bent close to the dying man and in his ear whispered an obscene reference to his mother. A moment of hate at the last, he had learnt, disfigured the face in death. Die Aap still had his arms locked around the man's waist. As the body slumped the other three crowded in and with the combined pressure of their bodies held it erect... a move unnoticed in the crowded coach. Boston who was nearest, and who was also sick, sick right through his brain, through his heart into his stomach, and was fighting to keep it down, Boston it was who slipped his hand into the pocket and took out the pay packet.

When the train pulled into the station the crowd made a second surge for the door, as happened every night, and the few on the station who wanted to go further up the line battled their way against this flood to get into the coaches, as also happened every night, but the 5.49 (ten minutes late) did not pull away, as happened occasionally on Friday nights, because those left behind in the coach and the few who got in found Gumboot Dlamini and saw the end of the bicycle spoke.

**Either 6a** What do you think makes this such a dramatic moment in the novel?

You should consider:

- the setting of the murder
- the attitude of each member of the gang to the murder
- the thoughts and feelings of the victim.

[27]

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**Or 6b** Why is Boston such an important character in the story?

You should consider:

- his role in Tsotsi's gang
- his past life and experiences
- his influence on Tsotsi.

[27]

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**Specimen Mark Scheme**

The maximum mark for this paper is [27].

SPECIMEN

## 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 five marks at each band.
  - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
  - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 3 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

### B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **27**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
  - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
  - present information in a form that suits its purpose;
  - use a suitable structure and style of writing.

## A663F: Prose from Different Cultures

### Foundation Tier Band Descriptors

<b>Answers will demonstrate:</b>				
<b>Band</b>	<b>Marks</b>	<b>AO4 ***</b>	<b>AO2 **</b>	<b>QWC</b>
<b>3</b>	<b>27-21</b>	some attempt to explore and explain links between texts and their contexts and/or the significance of texts to their readers	good overall understanding that writers' choices of language, structure and form contribute to meaning/effect	<ul style="list-style-type: none"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are mainly accurate</li> <li>• meaning is clearly communicated</li> </ul>
<b>4</b>	<b>20-14</b>	some understanding of links between texts and their contexts and/or the significance of texts to their readers	understanding of some features of language, structure and/or form	<ul style="list-style-type: none"> <li>• text is legible</li> <li>• some errors in spelling, punctuation and grammar</li> <li>• meaning is clearly communicated for most of the answer</li> </ul>
<b>5</b>	<b>13-7</b>	some straightforward comments on links between texts and their contexts and/or the significance of texts to their readers	a little response to features of language, structure and/or form	<ul style="list-style-type: none"> <li>• text is mostly legible</li> <li>• frequent errors in spelling, punctuation and grammar</li> <li>• communication of meaning is sometimes hindered</li> </ul>
<b>6</b>	<b>6-1</b>	a few comments showing a little awareness of context-related issues	a few comments showing a little awareness of language, structure and/or form	<ul style="list-style-type: none"> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously impeded</li> </ul>
	<b>0</b>	response not worthy of credit	response not worthy of credit	

**Of Mice and Men**

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
<b>Question 1a:</b>	<p><b>Passage</b> – Chapter 3: <i>Curley stepped over to Lennie... to ... You tol' me to, George, he said miserably.</i></p> <p>What do you think makes this such a powerful and important moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• the situation of the men on the ranch</li><li>• the actions of Curley and Lennie here</li><li>• the words and phrases Steinbeck uses.</li></ul>
<p><b>NOTES ON THE TASK:</b> A basic response to this question will refer to the violence of Curley's attack, made on the flimsiest of pretexts in order to save some face after being humiliated by Slim and Carlson. Answers should also deal with Lennie's defensiveness in the face of this onslaught, his fear and panic. The contrast in speech (Curley, coarse insults; Lennie, child-like pleading) and in action (Curley, brutal; Lennie hapless) should encourage a strong reaction, and answers will move up the bands according to how well candidates use the text to illustrate these points.</p>	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
<b>Question 1b:</b>	<p>What do you find fascinating about the character of Lennie in Chapter One?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• what Lennie says and does</li><li>• his relationship with George</li><li>• the hints of problems to come.</li></ul>
<p><b>NOTES ON THE TASK:</b> A basic response to this question will illustrate Lennie's dependence on George. Examples may include: the business of drinking the water; the disposing of the dead mouse; the work tickets; the escape from Weed. More ambitious answers will tackle bullet two by commenting on the parent/child nature of the relationship, citing George's exasperated scolding and Lennie's child-like cunning, over the mouse for example. More developed answers should illustrate how Lennie looks up to George, and his complete trust in him. The mimicry may be picked out here. Their obvious closeness, in for example the recounting of their dream, is another key element. Answers will address the third bullet in commenting on Lennie's propensity for causing trouble inadvertently through his strength and child-like approach to life, emphasised by George's careful tutoring on what to do if trouble happens.</p>	

## To Kill a Mockingbird

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
Question 2a:	<p><b>Passage</b> – Chapter 3: <i>By the time... to ...lose no time in packing her off.</i></p> <p>What do you think makes the relationship between Scout and Calpurnia so fascinating here?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• what Scout says and does</li><li>• what Calpurnia says and does</li><li>• the words and phrases Harper Lee uses.</li></ul>
<p><b>NOTES ON THE TASK:</b> In this extract we see Scout at her worst – self-centred and self-willed. She has no insight into the reasons behind Walter’s actions and takes no account of his feelings – ‘...he’s just a Cunningham.’ She flouts the rules of hospitality which is the basis of Calpurnia’s scolding, and shows no remorse – being intent only on getting her own back on Calpurnia. Her comments illustrate a Scout who has a long way to go before she can do what Atticus advises about ‘climbing into others’ skins’. Strong responses may also consider the more attractive elements of Scout’s personality on show – her feistiness and readiness to express a view on how things should be. The passage also illustrates clearly the considerable autonomy that Calpurnia has in the bringing up of Atticus’s children, the key role in the family as <i>in loco parentis</i>, including the freedom to administer ‘a stinging smack.’ Strong answers will dwell on the easy and active responsibility she assumes over Scout’s behaviour, an indication of the trust which Atticus places in her.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
Question 2b:	<p>What do you find to admire about Tom Robinson’s behaviour at the trial?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b> Candidates should make quite a lot of Tom’s sympathy for Mayella and his kindness to her, a reversal of conventional social mores. Perceptive candidates may point out that it was Tom’s kindness to Mayella that led to him being in the dock – a cruel irony, and a situation he bears with dignity. He becomes hesitant and agitated only when he has to describe Mayella’s approaches to him – he was clearly appalled, judging by how uncomfortable he is in having to describe what happened. Candidates should also comment on how calmly he endures Mr Gilmer’s insulting manner of address and the way he traps Tom into confessing he felt sorry for Mayella. Stronger answers will provide illustrative details from Tom’s answers, particularly to Mr Gilmer, contrasting his punctiliousness with the latter’s offensive tone.</p>	



## Anita and Me

Text:	MEERA SYAL: <i>Anita and Me</i>
Question 3a:	<p><b>Passage</b> – Chapter 10: <i>Anita turned up alone... to ...sitting on her tongue....</i></p> <p>How does this extract vividly reveal that Anita and Meena come from different worlds?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• how Anita acts towards Meena's parents</li><li>• Anita's attitude to the food she is offered</li><li>• the reactions of Meena and her family.</li></ul>
<p><b>NOTES ON THE TASK:</b> It is to be hoped that candidates, in cataloguing Anita's offences against the hospitality code, will contrast her discourtesy with the family's careful preparations and earnest attempts to make her feel at home. Stronger answers will be alert to the effect of words like 'grunted', 'demanded', 'faintly' and also able to show how the description of her conduct at the dinner table – as if nervous that someone would steal the food away from her if she didn't protect it – reflects the enormous gulf between this version of family life and Anita's routine experience. There is something rather appalling about Anita's boorishness in the face of such kindness, and also funny, and the best answers will respond to the vividness of Syal's characterisation here and the entertaining way the two cultures are contrasted.</p>	

Text:	MEERA SYAL: <i>Anita and Me</i>
Question 3b:	<p>What do you find particularly memorable about Meena and Anita's community?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b> Most of the minor characters show obvious kindness and consideration for others, though because they all weave in and out of the story as part of Tollington's colourful social framework, candidates will need to know the novel well to locate a good selection of illustrative material. Uncle Alan's row with the minister at the fete about the use of the money; Hairy Neddy's support for Sally at her stall and his response to the accident involving the dog; Mrs Worrall's devoted care for her husband; Mr Ormerod's reaction to Meena accusing him of cheating Nanima, and his softly, softly response to the stealing of the charity tin; these are all memorable examples of community-mindedness. Better answers may well contrast episodes like the above with the destructiveness of Anita and Sam, or the condescension of the 'better class of folk' like the Pembridges or Reverend Ince. There may be answers which take a different line, perhaps focusing more on Anita and Meena or on physical changes to the village; the extent to which 'the community' figures in the response will be key in assessing the quality of the work.</p>	

## ***The Joy Luck Club***

Text:	AMY TAN: <i>The Joy Luck Club</i>
Question 4a:	What makes this moment in the story so horrific?
<p><b>NOTES ON THE TASK:</b> The first part of the extract contrasts with the second, with the first half representing the build up and the second half chronicling the reaction to Bing's disappearance. Candidates are likely to comment on the first half building tension, with the 'slow motion' depiction of Bing falling into the water. Stronger answers will be alert to the contrasts within the passage, such as the silence of the family before they act, and the relief of not having to watch Bing followed by the horror of him disappearing. Some might comment on the desperation shown by the different family members in trying to find Bing, and Rose's own inability to act. There may also be comment of the use of short sentences and questions to build tension in the extract. Differentiation will depend on how well candidates engage with the structure and the language of the passage as well as the events portrayed.</p>	

Text:	AMY TAN: <i>The Joy Luck Club</i>
Question 4b:	Show how daughters take after their mothers at one or two points in the novel.
<p><b>NOTES ON THE TASK:</b> There are obvious similarities between most of the mother-daughter pairs in the novel, although this can be difficult to track due to the jumps in narrator and the use of memory to move between time and place. Candidates will need to know the novel well to identify good examples. Waverley's obvious physical similarity to her mother and the hairdressers; Jing Mei looking like her mother in the Polaroid and taking her mother's place at Mah Jong; Waverley and her mother taking the best crabs at the New Years dinner; Ying Ying and Lena's unhappy marriages. In the chapter '<i>Without Wood</i>' Rose finds the strength to stand up to her selfish, conceited husband. This finding of inner resolve is echoed two chapters later in '<i>Magpies</i>' where her mother stands on her necklace as a symbolic act of defiance towards Second Wife.</p> <p>Candidates may also draw out similarities in behaviour, such as Waverley and Lindo both being boastful. There may be answers which take a different lines, focusing on similarities between the girls' grandmothers and mothers, looking more subtly at how character's deal with crisis or behave on public occasions, or even focusing on differences as well as how they are similar. The best responses will demonstrate a depth of understanding of the characters and the way they are influenced by their mothers.</p>	

**Paddy Clarke Ha Ha Ha**

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
<b>Question 5a:</b>	<p><b>Passage</b> – – <i>Smile now, he'd say, to all of us first. Smiling was easy... to ...It was too wet for Cathy, she said after a while, to Da. He started the car.</i></p> <p>What does this extract reveal to you about the relationship between Paddy's parents?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• what Paddy says about previous family trips</li><li>• what his mother says and does</li><li>• what his father does.</li></ul>

**NOTES ON THE TASK:** The first part of the extract provides a contrast to the rest by describing previous outings where the mood is animated and the participants smiling. (Though the da's temper perhaps significantly gets a mention.) The bald statement, 'There were no photographs this day,' is a rather ominous pointer to the very different situation now. The static action takes place entirely in the car, with Paddy having a partial view from the back seat. Ma and da have clearly had an argument which is unresolved. Ma does a lot of looking at da and getting nothing back from him. She is so taken up with the issue that she doesn't register that the baby is biting her finger. Paddy recognises his mother's expression as unusual but does not have the understanding to read it. He describes her getting out of the car in the rain with the baby; he knows this is strange but still asks if she is going for ice cream – an element of wishful thinking perhaps. Da gives little away; his failure to communicate clearly upsets ma. Differentiation will depend on how well the candidates use the text to provide the evidence for their conclusions without indulging in unsubstantiated speculation.

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
<b>Question 5b:</b>	<p>How do you think Paddy changes towards the end of the novel?</p> <p>Remember to support your ideas with details from the novel.</p>

**NOTES ON THE TASK:** It is the gradual disintegration of his parents' marriage that informs all the changes in Paddy's outlook in the last quarter of the novel. He becomes increasingly obsessed with it and it markedly affects his behaviour. He becomes more moody and unpredictable which can be seen in his relationship with Sinbad – he wants to open up to his brother about what is happening, he says he will call him Francis, but he still subjects him to various tortures when Sinbad, not unsurprisingly, rejects his fraternal overtures. He becomes fascinated with Charles Leavy because he wants to be tough like him to be able to deal with the family breakdown. He becomes obsessed with the idea of pain and death, for example Keith Simpson who drowned, the Japanese who committed Hara- kiri. He falls out with Kevin and is 'boycotted' but he doesn't care that much any more. Best answers will focus on the stress that his parents' split puts on Paddy and how it twists his view of the world.

## Tsotsi

Text:	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6a:</b>	<p>What do you think makes this such a dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• the setting of the murder</li><li>• the attitudes of each member of the gang to the murder</li><li>• the thoughts and feelings of the victim.</li></ul>
<p><b>NOTES ON THE TASK:</b> The passage comes at the end of the first chapter and shows all that Fugard has prepared us for in action. There should be much that candidates can make of the setting in the crowded train where the victim remains completely unaware (unlike the reader) of what awaits him. There is fertile ground in the very distinctive portrayal of Gumboot Dhlamini's impatience, excitement and zest for his life at this moment. The skill and efficiency of the group, slick and confident in their movements, suggesting that they have committed this style of murder on several previous occasions, may well be commented on. Quoting lines in this context such as <i>'finding with slow surprise that he could not move either arm'</i> and <i>'a move unnoticed in the crowded coach'</i> will help move the answer into band 4 for AO2. The brutal savagery of the attack is also emphasised by the description of the spoke being <i>'worked up into his heart'</i>. The description of Tsotsi's final words to the victim and their outcome are particularly nauseating. The description of Boston, whose behaviour is in clear contradistinction to the others, anticipates the trouble between Tsotsi and him in the next chapter</p>	

Text:	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6b:</b>	<p>Why is Boston such an important character in the story?</p> <p>You should consider:</p> <ul style="list-style-type: none"><li>• his role in Tsotsi's gang</li><li>• his past life and experiences</li><li>• his influence on Tsotsi.</li></ul>
<p><b>NOTES ON THE TASK:</b> It is clear from the start that Boston is different from the rest. He is the only one who likes to talk; all the others find talking difficult but he is a story-teller. He is also restless and argumentative and there is tension between Tsotsi and him. Tsotsi says he has put up with Boston for six months because he is clever and good at finding solutions to problems. In the first two chapters Boston acts both as a foil to Tsotsi and as the first of several catalysts working to produce the change in him. He is stricken with fear and guilt at the killing of Gumboot; his revulsion makes him physically sick, whereas Tsotsi is unmoved and even taunts the victim at the moment of his death. Brooding on these events later Boston (who is drunk and so careless of danger) tries to get Tsotsi to talk about himself and his feelings which results in an explosion of violence. He predicts that Tsotsi <i>'will feel something one day'</i> and <i>'when it comes you won't know what to do'</i> and partly thanks to his influence his prediction does indeed come to pass. In chapter 11 it is Boston who points Tsotsi towards God. So his influence on Tsotsi is considerable.</p>	

On a different tack, candidates may comment on Boston's previous life – his educational prowess, and good prospects ruined by accusations of rape – and his subsequent downward spiral, as a vivid exemplar of the harshness of life for black South Africans at that time.

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**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
<b>1(a)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>1(b)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>2(a)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>2(b)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>3(a)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>3(b)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>4(a)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>4(b)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>5(a)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>5(b)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>6(a)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>6(b)</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>
<b>Totals</b>					

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