

GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE

A663/02

Unit 3: Prose from Different Cultures (Higher 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



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	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 **40**.
- 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." 15

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!"

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." 20

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."

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. 25

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

Suddenly Lennie let go his hold. He crouched cowering against the wall. "You tol' me to, George," he said miserably. 30

Either 1a How does Steinbeck's writing make this a powerful and significant moment in the novel? [40]

Or 1b How does Steinbeck's portrayal of Lennie in Chapter One help to prepare us for the dramatic and tragic events later in the novel?

Remember to support your ideas with details from the novel. [40]

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Turn to Page 4 for Questions 2a and 2b on *To Kill a Mockingbird*

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 How does Harper Lee portray the relationship of Scout and Calpurnia here? [40]

Or 2b How does Harper Lee portray Tom Robinson at his trial so that the reader both admires and pities him?

Remember to support your ideas with details from the novel. [40]

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 10

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. 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 Syal's writing here vividly reveal that Anita and Meena come from different worlds? [40]

Or 3b Explore some of the ways in which Syal portrays Meena and Anita's community. Remember to support your ideas with details from the novel. [40]

SPECIMEN

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 How does Tan make this such an horrific moment in the novel?

[40]

Or 4b Explore some of the ways in which Tan shows similarities between mothers and their daughters in the novel.

[40]

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 Explore the ways in which Doyle portrays the relationship between Paddy's parents at this moment in the novel. [40]

Or 5b Explore Doyle's portrayal of the change in Paddy's character in the later stages of the novel.

Remember to support your ideas with details from the novel. [40]

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 How does Athol Fugard make this such a dramatic moment in the novel?

[40]

Or 6b How does Fugard show the importance of Boston in the story?

[40]

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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:

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 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 very high 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.
- 4 Band 'BELOW 4' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

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

A663H: Prose from Different Cultures

Higher Tier Band Descriptors

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 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	

Of Mice and Men

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
Question 1a:	<p>Passage – Chapter 3: <i>Curley stepped over to Lennie... to ... You tol' me to, George, he said miserably.</i></p> <p>How does Steinbeck's writing make this a powerful and significant moment in the novel?</p>
<p>NOTES ON THE TASK: It is expected that answers will concentrate on Curley's viciousness in contrast to Lennie's abject fear and confusion. Curley's language at the start and the powerful vocabulary Steinbeck uses to describe the violence ('slashed at', 'smashed down', 'slugging him in the face') may well be noted, along with Lennie's animal-like panic ('Lennie covered his face with his huge paws and bleated with terror.') Other animal images ('terrier', 'flapped like a fish') also emphasise the raw, primitive nature of the encounter. Curley's sadistic ruthlessness, juxtaposed with Lennie's inability to defend himself, will, one hopes, elicit a powerful response from candidates. Finally, the abrupt way in which the contest changes direction provides another dramatic element to the scene. Answers will move through the bands according to how much candidates consider the effectiveness of Steinbeck's writing in conveying Curley's brutality and evoking sympathy for Lennie, over and above a narrative account of events.</p>	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
Question 1b:	<p>How does Steinbeck's portrayal of Lennie in Chapter One help to prepare us for the dramatic and tragic events later in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK: Lennie's strength, and his destructive use of it, allied to his fascination for soft and pretty things, are the key ingredients of his tragedy and, as they are clearly pointed up in the first chapter, they should provide the basis for a relevant response to this question. More able candidates should take the opportunity to show how the revelations about the incident in Weed and the pantomime over the dead mouse help to illustrate these aspects of Lennie's personality. Stronger candidates should also comment on how George's carefully made arrangements at the end of the chapter provide another strong indication of Lennie's propensity for trouble, powerfully foreshadowing later events in the novel. Strong candidates may pick up on the ironic potential in George's account of the dream – impossibly idealised. Answers in the highest bracket may also comment on the effect of the bucolic setting: how the clearing represents a haven that George and Lennie will leave behind at their peril. Generally, differentiation will occur based on the extent to which candidates appreciate the author's craft in building the foundations of the tragedy, more than simply accounting for Lennie's physical and mental characteristics</p>	

To Kill a Mockingbird

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
Question 2a:	<p>Passage – Chapter 3: <i>By the time... to ...lose no time in packing her off</i></p> <p>How does Harper Lee portray the relationship of Scout and Calpurnia here?</p>
<p>NOTES ON THE TASK: This passage illustrates clearly the role that Calpurnia has in the bringing up of Atticus's children. 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. (It is also revealed that it was Calpurnia who taught Scout to read.) Scout's behaviour is callow and wilful and Calpurnia is stern in her admonishment, which culminates in a 'stinging smack'. This is obviously not a unique or even unusual encounter between the two and perceptive answers may contrast Calpurnia's key role in the family as <i>in loco parentis</i> with the way the black people of Maycomb are almost universally regarded otherwise. Scout's fractiousness derives from her obstreperous nature rather than any notion she may have had that Calpurnia has overstepped her authority. Stronger answers will acknowledge this; weaker ones may take Scout more seriously when she requests that Atticus should be 'packing her off'.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
Question 2b:	<p>How does Harper Lee portray Tom Robinson at his trial so that the reader both admires and pities him?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK: It is to be hoped that candidates will address both elements in the question fairly equally though weaker answers may well focus largely on the pity, which is easier to handle, rather than the admiration. Sensitive responses will consider Tom's dignified manner, such a contrast to the truculence of the Ewells, his unflagging politeness under provocation from Mr Gilmer who addresses him as 'boy' and 'Robinson', and his revealed generosity towards Mayella. The fact that his confessed pity for her helps to condemn him is a cruel irony that perceptive answers may also discuss. Differentiation will occur according to the extent that candidates illustrate a strong personal response with precise comment on Tom's 'performance' in the witness box.</p>	

Anita and Me

Text:	MEERA SYAL: <i>Anita and Me</i>
Question 3a:	<p>Passage – Chapter 10: <i>Anita turned up alone... to ...sitting on her tongue.</i></p> <p>How does Syal's writing here vividly reveal that Anita and Meena come from different worlds?</p>

NOTES ON THE TASK: The contrast between Anita's boorishness and the kindly consideration of the Kumars is well marked: her response to attempts to engage her in polite conversation; her barely disguised antipathy to the Indian food on offer and her table manners all show this clearly. There are, in addition, details that more perceptive answers will pick up – turning up the television, ignoring the baby, yawning. Her ignorance of basic rules of hospitality is actually quite shocking to the reader, especially set against the intensely well-meaning efforts of the Kumars to make her feel at home. There is irony in the discrepancy between Mrs Kumar's idea of Anita as a poor motherless child, and Anita's insouciant manner. Differentiation will occur as answers begin to place Anita's performance in the context of the cultural and class differences highlighted here; the fact that Meena is so alert to her friend's deficiencies represents another step in the disintegration of their friendship.

Text:	MEERA SYAL: <i>Anita and Me</i>
Question 3b:	<p>Explore some of the ways in which Syal portrays Meena and Anita's community.</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK: This question demands a high degree of familiarity with the text as the populace of Tollington tend to weave in and out of the narrative, often not staying around for long each time they appear. They provide many examples of the best community-minded behaviour: Uncle Alan's tireless work for the village; Mrs Worrall's devotion to her husband and kindness to Meena; Hairy Neddy's actions when the dog is run over and in helping Sandy sell her soft toys at the fete; Mr Ormerod's response to the short-changing accusation from Meena, are all examples of the kindness that the villagers show towards each other. The other, unattractive, side of Tollington life is exemplified by the selfish, destructive attitudes of Anita and Sam Lowbridge and the condescension of the Pembridges and Reverend Ince. Differentiation will occur in so far as answers address the richness and variety of human life portrayed in the novel.

The Joy Luck Club

Text:	AMY TAN: <i>The Joy Luck Club</i>
Question 4a:	<p>Passage – <i>I see him standing by the wall...to ...part the waves with their hands.</i></p> <p>How does Tan make this such an horrific moment in the novel?</p>
<p>NOTES ON THE TASK: The passage is full of obvious contrasts, such as the relief of not having to watch Bing and the horror of watching him fall, or the brief moment of silence as the family realise what has happened, before the sudden flurry of activity in trying to find him. Candidates may mention more subtle contrasts, such as the present tense used in the first section of the passage, giving immediacy to the events, contrasted with the change to past tense in the second, the inevitability of the outcome, that Bing is not found. The innocence and young age of Bing is also emphasised in the words and phrases used in the first half of the extract, adding to the horror of his drowning; ‘little body’. There are, in addition, many techniques that Tan uses to add to the tension in this extract: the use of questions to show Rose’s inability to act or make decisions, the use of short sentences; the listing of Bing’s steps in paragraph three to show him coming closer to danger. Answers may focus on the first half and the build up to Bing falling in, but should then move on to discuss the horror of realisation that he has gone, and the desperate words used to show this; ‘sand flying’, ‘part the waves’, as well as Rose’s continued inability to act. The best answers may comment on the context of this extract, and the power of the incident in destroying the faith of An-Mei, both in God and in her ‘<i>nengkhan</i>’, her self belief.</p>	

Text:	AMY TAN: <i>The Joy Luck Club</i>
Question 4b:	<p>Explore some of the ways in which Tan shows similarities between mothers and their daughters in the novel.</p>
<p>NOTES ON THE TASK: This question requires a real familiarity with the text, as narrative is not chronological or organised by family, and so it is challenging to draw out similarities between the mother and daughter pairs. Many examples of similarities are included: there are more obvious, physical similarities, such as the resemblance between Lindo and Waverley in the hairdressers, the Polaroid at the end in which Jing Mei is revealed to look like her mother, and Jing Mei taking her mother’s physical position as the East at the Mah Jong table. There are other, more subtle similarities: the selflessness of Jing Mei and her mother in both choosing the worst crab at the new year dinner; the selfishness of Waverley and her mother in choosing the best; the passing down of the rivalry between the mother of Jing Mei and Waverley to their daughters; Waverley’s adoption of her mother’s ‘strategy’ for winning may also be mentioned; Lena and Jing-Jing both ‘losing themselves’ and marrying ‘bad men’; Jing Jing and Lena both knowing the table will collapse; An Mei and Rose both learning to find their own voices. Some candidates may also draw comparisons between the girl’s mothers and grandmothers, such as An Mei taking her mother’s strength, and then passing it to her daughter. Some candidates may also draw out differences, such as the very different attitudes towards promises that Waverley and Lindo display. Differentiation will occur as answers draw out more subtle similarities and look into the personality and behaviour of characters rather than just similar events and appearances in the novel.</p>	

Paddy Clarke Ha Ha Ha

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
Question 5a:	<p>Passage – – <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>Explore the ways in which Doyle portrays the relationship between Paddy's parents at this moment in the novel.</p>

NOTES ON THE TASK: Because all the information is filtered through Paddy's limited understanding of what is transpiring, the task involves sustained reading between the lines. Differentiation will take place according to how acutely the candidate does that. Paddy is very observant: he remarks on the look on the side of his mother's face; how hard the baby bites her finger; where his father's eyes go; his sigh. He also is very sensitive to atmosphere and contrasts the mood of this trip vividly with previous family outings. Although we are not privy to the cause and the course of the argument, we do get some idea of the dynamic of it, with ma requiring some response from da that is not forthcoming; and ma getting out of the car in the rain is clearly a moment of crisis. Best responses will use the text to provide hard evidence on which to base conclusions; less effective answers will indulge in speculation less well rooted in the passage.

Text:	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
Question 5b:	<p>Explore Doyle's portrayal of the change in Paddy's character in the later stages of the novel.</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK: The key underlying reason is the increasing tension in the family caused by the problems in the parents' relationship; the shouting, the tears and then the hitting. Paddy is deeply troubled by this, as shown, for example, in his increasingly morbid fascination with death. Then there are the problems with his 'gang', starting with the fight with Sean Whelan that goes wrong and nobody helps him, and later the fight with Kevin. His relationship with Sinbad changes too: Paddy wants to get closer to his brother because of what his happening with their parents, but Sinbad has suffered too much at the hands of Paddy in the past and rebuffs any attempts at greater fraternal feeling. Paddy becomes fascinated by Charles Leavy – a boy with few soft edges – because Paddy sees him as tough and Paddy wants to be strong to cope with the situation at home. Best responses will comment on the increasingly dark tone of the narrative: the childhood depicted was never cosy, but there is a bleakness latterly that was missing in the earlier descriptions.

Tsotsi

Text:	ATHOL FUGARD: <i>Tsotsi</i>
Question 6a:	<p>Passage – <i>And now in the train (still alive!)...to ...end of the bicycle spoke.</i></p> <p>How does Athol Fugard make this such a dramatic moment in the novel?</p>
<p>NOTES ON THE TASK: The passage comes at the end of the first chapter and shows all that Fugard has prepared us for in action. There is fertile ground, in the very distinctive portrayal of Gumboot Dhlamini's impatience, excitement and zest for his life at this moment. We experience the carriage from his point of view in the first paragraph, and the small details of, for example, what he hears and smells and the state of his tie, add tension and pathos to the situation. Abruptly the point of view changes and Tsotsi's reference to him as the '<i>big bastard</i>' is, by juxtaposition, made all the more shocking. Higher tier candidates should be able to refer specifically to details indicating the skill and efficiency as well as the ruthlessness of the gang. Tsotsi's final words to the victim and their outcome are particularly nauseating and better candidates will see that this moment represents the lowest depths from which his moral regeneration climbs. There are also telling signs of the trouble to come between Tsotsi and Boston in the description of the latter, whose behaviour is in clear contradistinction to the others. There should be much that able candidates can make of the setting in the crowded train: the final series of understated, unsensationalised descriptions of the rest of the passengers continuing in ignorance of the tragic events taking place almost literally right under their noses, is a powerful symbol of the fact that extreme violence is a matter of routine in Sophiatown.</p>	

Text:	ATHOL FUGARD: <i>Tsotsi</i>
Question 6b:	How does Fugard show the importance of Boston in the story?
<p>NOTES ON THE TASK: Boston is important because he is one of the most important elements which work towards Tsotsi's moral regeneration, socialization and, eventually, interest in God. There are two moments candidates might seek to discuss: chapter two, immediately after the murder of Gumboot Dhlamini when the word "decency" is introduced and latterly in chapter eleven when we eventually hear the story of his life and he explains to Tsotsi that he is seeking God. This of course precipitates and makes for the tragic ending of the novel. In the former chapter we see the agony of Boston's guilt and his moral sickness and, crucially, Tsotsi's reaction to this. It is Boston constantly provoking Tsotsi to think about his past and consider his feelings that finally causes the explosion into violence. The description of the cutting of the arm, Boston's illustration of the relationship between physical and emotional wounding, is particularly relevant here. Stronger candidates should be able to analyse the masterly dialogue between the two and pick up on the repetitions of key words/concepts. In chapter 11 Boston continues his instruction of Tsotsi except this time he has a very different response. Candidates may also refer in commenting on this chapter to Boston's life story as another example of the harshness of life for black South Africans, and to his poignant last exit seeking his mother and '<i>the green fields of his youth.</i>'</p> <p>There is no penalty, of course, for candidates who choose relevant material from elsewhere in the novel.</p>	

Assessment Objectives Grid (includes QWC)

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

SPECIMEN

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