

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2014

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

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

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
















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

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

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

© OCR 2014

Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	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)

Question		Indicative Content	Marks	Guidance
1	(a)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>In context this passage sees the tragic consequences of Lennie's strength. He had previously killed a puppy by accident and the same thing happens to Curley's wife. To begin with Steinbeck slows the narrative as he did leading up to the death of Candy's dog. Thus there is a quiet beginning offering almost a peaceful picture. Then there is a gradual return to life with the sounds of sounds of horses and voices. Candy enters and there is ironic hope as he thinks Curley's wife is asleep. He tries to talk to her and then makes a dramatic exclamation when he sees she is dead. There is shock at this loss of life but he also realises that his own hopes and dreams have now gone. Then there is an increase in noise and activity as the animals are unsettled and "clashed chains". Then George enters and echoes Candy's words as his face changes and his attitude hardens as he feels guilt and senses potential danger.</p>	27	<p>Limited responses will probably confine themselves to describing the scene and the discovery of the body. Candidates may plot the change from a quiet scene to one that gradually comes to life. Middle band responses may explore in more detail this changing atmosphere and attempt to explain the reactions of George and Candy. Higher responses may explore the pathos, the tragic loss of a life and a shattered dream and understand the consequences of this death. Candidates who make a link with social context (AO4) should gain credit for it. Differentiation at higher bands will also be defined by the ability of the candidate to support points (AO2).</p>
	(b)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>His room is like his attitude because to Crooks it is protection from the world and what he regularly endures. Crooks is African-American but Steinbeck introduces him as "Crooks, the negro stable buck." He also sleeps apart from the other men and doesn't socialise. In context he is a victim of life and a victim of bad luck. Some use racist language towards him which seems to be acceptable on the ranch. In consequence he has become hardened, embittered and used to routinely being treated badly. Crooks lets his guard down when he is swept along by George and Lennie's dream but he is disappointed. He also endures threats from Curley's wife and all too frequently withdraws back into his shell.</p>	27	<p>Less developed responses will probably limit themselves to superficially describing Crooks and his role on the ranch. It should also be possible for Foundation candidates to describe his job and his sense of isolation. Middle tier responses may go on to explore his personality in more detail and begin to speculate on AO4 issues such as why his life has been so marginalised. More developed AO4 responses may make more specific textual links with racism and may explore why Crooks has become embittered. Candidates who develop this AO4 link with cultural and social context should gain additional credit for it. Differentiation at higher bands will also be defined by the ability of the candidate to support points (AO2).</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>The sense of impending danger is very strong in the first few paragraphs: the arrangement of light and shadow; the isolated figure of Atticus; the sinister line of slowly moving cars. This is contrasted with Atticus's calm demeanour, emphasised by words like 'deliberately' and 'pleasantly'. Atticus's tactic of addressing the men routinely and courteously in order to divert them from their aim belies the extent of the present threat not just to Tom but potentially to Atticus himself; nor does it seem to be diffusing the situation much. However, he only appears to falter in his command of the situation when the children stumble into the middle of the stand-off. The fact that Scout does not understand what is going on serves to increase the tension. We see that the scene is finely balanced – their desire to get their hands on Tom against their natural deference to Atticus, a man who has an air of authority as well as their respect.</p>	27	<p>Basic responses will probably fill in the background, explaining the men's intentions. The confrontation may well be described, with, in band 3 and 4 answers, some comment on Atticus's seeming confidence and lack of fear. This will provide a good opening into AO2, and candidates who illustrate Atticus's sang-froid with reference to Lee's choice of words should certainly move up in the bands. If they use the text to illustrate the effect of Scout's appearance, where Atticus shows fear and uncertainty for the first time, this will also help to push the response up into the higher bands. The men's presence outside the courtroom is shocking testament to their racist attitudes and gives a straightforward route into AO4, the social context. Candidates who shape their responses to take into account the two key adjectives in the question, particularly in addressing both Lee's language and contextual links, should be well rewarded.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>There are many possible approaches to this very open question. It would be hard to argue that Jem is anything but an attractive character, notwithstanding the odd heavy-handed, big-brotherly moment in his dealings with Scout. His exploits in the early chapters show him to be a spirited youth (sneaking back to the Radley place for his trousers); imaginative and resourceful (the episode with the snowman); increasingly sensitive and compassionate (his reaction to Mr Radley cementing up the knot-hole). We become aware of a developing maturity in him: keeping quiet about Atticus killing the dog; telling Atticus about Dill's arrival; refusing to go home when the lynch mob threatens Tom and Atticus. He increasingly resembles his father in his interest in the law and justice; this is seen in his absorption in the trial and his anguish at the verdict. His courage is further shown in his words to Scout to run, to get away from Bob Ewell during the attack. Because Jem is involved in nearly as much of the action as Scout and because he does change significantly – much more than any other character in the novel – there is a wealth of material to draw on.</p>	27	<p>Very basic responses will provide reference to events in the novel involving Jem; better answers (band 4) will link their account of these episodes to comment about what they reveal about his character. Candidates aspiring to the top of band 4 and band 3 will need to provide more specific reference ideally with some direct quotation. Look also in better answers for some notion of what makes Jem so attractive a character, by focusing on particular aspects of his personality. Reference to Jem's increasing interest in justice and the law, for example his reaction to the Tom Robinson affair, will be useful in appraising AO4 content; his powerful reaction to the verdict helps to convey the extent of Maycomb's prejudice. In band 3 responses, look for a clear awareness of the demands of AO2, through their choice of quotation plus supporting comment on Lee's use of language.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Syal: <i>Anita and Me</i></p> <p>Meena's parents are struggling to deal with outside influences. Earlier, Anita baits Meena with questions about virginity and this prompts Meena to ask her father what a virgin is during a meal. Papa's initial reaction is shock. He drops the yoghurt spoon which apparently leaves Meena confused. Mama's body language also registers shock. Meena tells herself to keep calm and look innocent. She repeats the question but papa is still too shocked to answer. Mama angrily slams a plate down and then explains the situation to Namina whose comic reaction is to hold the lobes of her ears to ward off the evil eye. Now Papa takes a lead from his wife and becomes more physical calling Meena a "rude, sulky monster".</p>	27	<p>Limited responses will probably outline what happens and the reaction of Meena's parents. Candidates may explain what prompted Meena to ask her father questions about virginity. Middle band responses may explore in more detail why her parents reacted the way they did and the differences in their reaction. More able candidates may explore why the dynamics of this family are changing and the opportunities for comedy to be found here. Candidates who make AO4 links between family expectation and this reaction should gain credit. Differentiation at higher tier bands will also be defined by the ability of the candidate to support points (AO2).</p>

Question		Indicative Content	Marks	Guidance
3	(b)	<p>Syal: <i>Anita and Me</i></p> <p>The two most likely incidents candidates may choose to explore are Mrs Kumar's crisis after the difficult birth of her son and the arrival of Nanima although some may choose to explore Syal's presentation of Mrs Kumar's past. It is clear that but for the Partition riots and violence Mr and Mrs Kumar would never have left India. There is much evidence that this capable woman put aside her love of home to follow the man she loves. Syal constructs this picture of a happy childhood and romance as Mrs Kumar followed the man she loved to England. At moments of stress her homesickness surfaces and after the difficult birth of her second child she longs for the support of her mother and family. Syal charts the way Mr Kumar deals with this homesickness by sending for Nanima who will bring a flavour of home to Tollington. Syal brings comic relief with Nanima's arrival as Mama's needs are emotional rather than physical and in the six months of Nanima's stay, mama is able to put aside her longing for home once more.</p>	27	<p>Candidates may explore incidents arising from Syal's presentation of the background, the cause, or the resolution of Mrs Kumar's homesickness. They may examine the reasons for mama's love of India, her moment of crisis or how papa resolves the crisis. Middle ability candidates may look in detail at how her love for papa is more important than her love of India or look back in detail at why she was so happy. They may also explore why the Kumars couldn't stay in the Punjab. The most able candidates may well look in detail at how Syal presents mama's moment of crisis. They may explore why she feels isolated and alone and struggles to cope with a difficult daughter and a new baby. They may also demonstrate understanding of why family support and the need for her mother in particular were so important. They may see the flavour of home Nanima brings and realise that she acts as emotional rather than practical support.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Tan: <i>The Joy Luck Club</i></p> <p>Suyuan is ambitious for her daughter to excel at something. Having lost everything including her children in China she wants Jing-mei to be a success and believes that hard work can achieve it. Jing-mei, however, doesn't have the confidence or the drive required, nor does she subscribe to the Chinese custom of daughters showing absolute obedience to their mothers' wishes; hence the conflict between them. Suyuan's attempts to be dictatorial are met with spirited resistance, culminating in the reference to the babies lost in the flight from Kweilin, which has a most dramatic effect. Suyuan wishes to apply the qualities learned in her childhood and through suffering (hard work, self-discipline, obedience) confident that they will bear fruit in America – the land of opportunity – but Jing-mei is a child of a different, more diverse and individualistic culture and will not, or perhaps cannot follow her mother's lead.</p>	27	<p>Basic answers will follow the course of the argument, detailing the mother's attempts to force her daughter to comply and Jing-mei's defiant retorts. In responses aspiring to band 3 and the top of band 4 look for some attempt, in considering AO2, to deal with 'powerful'. This can be done readily through the description of the action ('yanked', 'snapped off'), the voices ('nonchalantly', 'screamed', 'sobbed', 'shrilly') and the expressions ('smiling crazily', 'her face went blank, her mouth closed'). Jing-mei's depiction of her feelings as being like 'worms and toads and slimy things crawling out of my chest' also provides a good opportunity to hit the higher bands for AO2 by linking Tan's use of language with the idea of 'powerful'. An effective link to AO4, the social context, would be another indicator of band 3 performance; candidates who see the confrontation in terms of the two cultures – Chinese and American – and make the connection with the question should be well rewarded. A full appreciation of the shock value in Jing-mei's final words will also help push the response up through the bands.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Tan: <i>The Joy Luck Club</i></p> <p>There is a callous side to Waverly which comes out in her battle with her mother whom she resents for muscling in on her success at chess and also in the way she humiliates Jing-mei at the New Year dinner. She exploits her status in the household bestowed by being a chess prodigy in order to win privileges at the expense of her brother. Her profession is accountancy which fits with her calculating nature; her love of chess is another manifestation of this inclination to visualise problems in life (particularly in her relation to her mother) in terms of conflict: strategies, battle lines, whose move. She gives up chess temporarily to spite her mother (her move) and when her mother accepts this, she suddenly loses her edge in the game, as if being good at chess was only a weapon in her war against Lindo.</p>	27	<p>Basic answers will be predominantly narrative. Those aspiring to band 3 or upper band 4, as well as displaying good textual knowledge, and ideally presenting material from more than one chapter, should demonstrate some grasp of Waverly's character, most notably her ruthless determination to win any conflict she is engaged in, whether with Jing-mei or her mother. Waverly and her mother probably illustrate the contrast between American and Chinese values, and candidates who show insight into the culture-clash element in much of the friction between them should be well rewarded for AO4, the social context. In assessing AO2, the writer's use of words, look also in best candidates for some comment on the dialogue, for example in highlighting the power to wound in Waverly's comments.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Readers may notice that this is the turning point in Paddy's relationship with his father. It starts with the affectionate image of a father and son sharing a detail from a book. It soon becomes clear that Paddy has an eye for detail and wants to know more about George Best. "Who?" raises doubts in Paddy's mind and leads to a succession of questions and an interrogation of his father as Paddy is hungry for detail. Eventually Paddy understands for the first time that his father is capable of telling lies. Paddy realises that his father has made up an elaborate lie about George Best signing the autograph. He is caught out by Paddy's intense questioning and the passage ends with Paddy feeling foolish for having half-believed his father in the first place. His final statement is judgemental and sad.</p>	27	<p>Less successful responses will probably limit themselves to exploring the events of this episode. Candidates are likely to describe the relationship between father and son caught in this intimate moment and AO4 links will be implied. Middle band responses may begin to recognise Paddy's eye for detail and the way this relationship between Paddy and his father is changing. Successful responses may also look more broadly at AO4 issues such as Paddy's changing role at home. Higher band candidates who make this link (AO4) should gain credit for it. Differentiation at Foundation tier bands will also be defined by the ability of the candidate to support points (AO2).</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Paddy is close to his mother and she represents a secure world which is starting to crumble. Choice of episodes will reflect this. Paddy admires his mother's qualities and implies how strongly her influence has shaped his own character and outlook. She is affectionate (lots of examples of this) and not fussy. Candidates may also spot that she endures an increasingly violent marriage without complaint. Mrs Clarke has a strong sense of duty towards her children and does not neglect their needs even when she is suffering herself. She is an intelligent woman who reads widely but all this takes second place to her family. She is also strict and insists her children respect other adults. She also nurtures her son's hunger for life and Paddy sees little wrong in her except when she gets "too busy".</p>	27	<p>Less successful responses may limit themselves to describing two episodes involving Paddy and his mother. These candidates may describe the events and some of mother's characteristics. Middle ability responses should be able to explore her personality and attitude in more depth through these episodes. Higher band responses may attempt to link her attitude to the influence she will have on shaping Paddy's personality. Candidates who make a connection here between the expectations of Irish society (AO4) and his mother's behaviour should gain credit for it. Differentiation at Foundation tier bands will also be defined by the ability of the candidate to support points (AO2).</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>Fugard: <i>Tsotsi</i></p> <p>There are two humans and one animal to whom our sympathies massively go out in this scene: David's father is in anguish to discover that his wife has just a few hours previously been taken away by the police; David, hiding in the yard and too frightened to show himself, hears his father's increasingly desperate shouting of her name; this is followed by the sounds of the dog, which his father has viciously kicked, in terrible pain. The latter half of the passage describes, in increasingly graphic detail, the suffering of the dog, which is paralysed and dies in agony after dropping her litter of still-born pups. So David is on his own: his mother has been taken and his grandmother and father have gone off to find her. At the end of the extract David also runs; there are no adults there to protect or restrain him and the increasingly fly-blown corpse of the dog drives him away.</p>	27	<p>Basic responses should be able to explain the background to this moment – the police raid and the arrest of the mother – and discuss the repercussions on husband and son. Candidates aspiring to band 4 and above should also provide a response to the attack on the dog and comment on its subsequent suffering. Candidates aspiring to the highest available bands should be able to reflect more sensitively on the devastation caused by the brutality of the authorities (AO4) and to focus to an extent on Fugard's vivid choice of words in describing the suffering of the dog (AO2). Look also in higher-achieving candidates for an awareness of the effect (on the boy and on the reader) of the constantly repeated 'Tondi!' The word 'upsetting' clearly asks for a strong personal response, so in band 3 and top band 4 answers look for engagement with the plight of all three characters in the extract – father, son and dog.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Fugard: <i>Tsotsi</i></p> <p>Tsotsi's salvation is due to a combination of factors of which the arrival of the baby into his life is the most powerful. The other influences, arguably in descending order of importance, are Boston, Miriam, Morris and Isaiah. Boston's words in chapter two have already confused and unsettled him when he takes possession of the child and the practical challenge of looking after the baby helps to bring Tsotsi in from beyond the pale. The example of Miriam, in nurturing the child and providing a vivid insight into the attractions of family life, is another powerful agent of change. The realisation that he has the ability to empathise with Morris and can exercise the choice of not killing him takes him on a stage further, and his thirst for knowledge of God from Boston and from Isaiah indicates the extent of his transformation. The recapture of his memories of childhood acts as a measure of the distance he has travelled, of the extent to which his capacity to feel for others has been rebuilt.</p>	27	<p>Basic responses (mid band 4 and below) may take a strictly narrative approach, recounting one or two of the key moments, particularly the procurement of the baby, as evidence of <u>what</u> the influences for change on Tsotsi have been. For high band 4 and above look also for some consideration of <u>how</u> and/or why these moments have changed him. Responses that manage to comment successfully on the nature of the change should be well rewarded. AO4 may be approached through an explanation of the social forces that bred his psychopathic tendencies, and, ironically, in the shape of the baby, provide the impetus for the start of his conversion. Responses which demonstrate good textual knowledge by using quotation effectively should gain considerable credit; any successful word level analysis (AO2) will be a mark of high achievement. Candidates who manage to deal with a range of influences should also be well rewarded.</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	

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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

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

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

© OCR 2014

