

Xxxx 2015 – Morning/Afternoon

GCSE ENGLISH LITERATURE

A663/01 Prose from Different Cultures (Foundation Tier)

Candidates answer on the Answer Booklet.

OCR Supplied Materials:

- 8 page Answer Booklet (sent with general stationery)

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, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **one** question on the text you have studied.

<i>Of Mice and Men</i> : John Steinbeck	page 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	page 8	questions 4 (a)-(b)
<i>Paddy Clarke Ha Ha Ha</i> : Roddy Doyle	page 9	questions 5 (a)-(b)
<i>Tsotsi</i> : Athol Fugard	page 10	questions 6 (a)-(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in bar codes.

INFORMATION FOR CANDIDATES

- The number of marks 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 **12** pages. Any blank pages are indicated.

INSTRUCTIONS TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

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JOHN STEINBECK: *Of Mice and Men*

1 (a)

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. 'I'm lookin' for Curley,' she said. Her voice had a nasal, brittle quality. 5

George looked away from her and then back. 'He was in here a minute ago, but he went.'

'Oh!' She put her hands behind her back and leaned against the door frame so that her body was thrown forward. 'You're the new fellas that just come, ain't ya?' 10

'Yeah.'

Lennie's eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. 'Sometimes Curley's in here,' she explained. 15

George said brusquely, 'Well he ain't now.'

'If he ain't, I guess I better look some place else,' she said playfully.

Lennie watched her, fascinated. George said, 'If I see him, I'll pass the word you was looking for him.' 20

She smiled archly and twitched her body. 'Nobody can't blame a person for lookin',' she said. There were footsteps behind her, going by. She turned her head. 'Hi, Slim,' she said.

Slim's voice came through the door. 'Hi, Good-lookin'.'

'I'm tryin' to find Curley, Slim.' 25

'Well, you ain't tryin' very hard. I seen him goin' in your house.'

She was suddenly apprehensive. 'Bye, boys,' she called into the bunk house, and she hurried away.

- Either** 1 (a) What are your thoughts and feelings about Curley's wife and what does George and Lennie's reaction to her tell us about society's attitude to women at that time?

Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the novel.

[27]

-
- Or** 1 (b) What do you think makes the lives of the ranch hands so harsh?

Remember to refer to the use of language and to support your ideas with details from the novel.

[27]

HARPER LEE: *To Kill a Mockingbird*

2 (a)

With that, Calpurnia led us to the church door where we were greeted by Reverend Sykes, who led us to the front pew.

First Purchase was unceiled and unpainted within. Along its walls unlighted kerosene lamps hung on brass brackets; pine benches served as pews. Behind the rough oak pulpit a faded pink silk banner proclaimed God is Love, the church's only decoration except a rotogravure print of Hunt's *The Light of the World*. There was no sign of piano, organ, hymn-books, church programmes – the familiar ecclesiastical impedimenta we saw every Sunday. It was dim inside, with a damp coolness slowly dispelled by the gathering congregation. At each seat was a cheap cardboard fan bearing a garish Garden of Gethsemane, courtesy Tyndal's Hardware Co. (You-Name-It-We-Sell-It).

Calpurnia motioned Jem and me to the end of the row and placed herself between us. She fished in her purse, drew out her handkerchief, and untied the hard wad of change in its corner. She gave a dime to me and a dime to Jem. 'We've got ours,' he whispered. 'You keep it,' Calpurnia said, 'you're my company.' Jem's face showed brief indecision on the ethics of withholding his own dime, but his innate courtesy won and he shifted his dime to his pocket. I did likewise with no qualms.

'Cal,' I whispered, 'where are the hymn-books?' 20

'We don't have any,' she said.

'Well how –?'

'Sh-h,' she said. Reverend Sykes was standing behind the pulpit staring the congregation to silence. He was a short, stocky man in a black suit, black tie, white shirt, and a gold watch-chain that glinted in the light from the frosted windows. 25

He said, 'Brethren and sisters, we are particularly glad to have company with us this morning. Mister and Miss Finch. You all know their father. Before I begin I will read some announcements.'

Reverend Sykes shuffled some papers, chose one and held it at arm's length. 'The Missionary Society meets in the home of Sister Annette Reeves next Tuesday. Bring your sewing.' 30

He read from another paper. 'You all know of Brother Tom Robinson's trouble. He has been a faithful member of First Purchase since he was a boy. The collection taken up today and for the next three Sundays will go to Helen – his wife, to help her out at home.' 35

I punched Jem. 'That's the Tom Atticus's de–'

'Sh-h!'

I turned to Calpurnia but was hushed before I opened my mouth. Subdued, I fixed my attention upon Reverend Sykes, who seemed to be waiting for me to settle down. 'Will the music superintendent lead us in the first hymn,' he said. 40

Zeebo rose from his pew and walked down the centre aisle, stopping in front of us and facing the congregation. He was carrying a battered hymn-book. He opened it and said, 'We'll sing number two seventy-three.' 45

This was too much for me. 'How're we gonna sing it if there ain't any hymn-books?'

Calpurnia smiled. 'Hush baby,' she whispered, 'you'll see in a minute.'

Zeebo cleared his throat and read in a voice like the rumble of distant artillery: 50

'There's a land beyond the river.'

Miraculously on pitch, a hundred voices sang out Zeebo's words.

Either **2 (a)** What does this passage suggest to you about the lives of black people in Maycomb?

Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the novel.

[27]

Or **2 (b)** What are your thoughts and feelings about Mayella Ewell's upbringing and how much sympathy do you feel for her?

Remember to refer to the use of language and to support your ideas with details from the novel.

[27]

MEERA SYAL: *Anita and Me*

3 (a)

This is a test, I told myself over the hammering of my heart, these people have hurt you and now you can get them back, these lying pigs who took advantage of an old lady who could not speak English. I had never confronted an elder before on anything, but this time I had good reasons. I felt I had been waiting so long for this moment. 'Wait here, Nanima ... *Thehro aider!*' I whispered to her, took a deep breath and entered the shop. 5

Mr Ormerod looked up, confusion and, I thought, guilt creasing his features. 'Hello Meena, love! Was that your nan who just came in?'
 'Yes, it was actually, Mr Ormerod,' I said calmly, although my voice sounded high and forced to my ears. 10

'I thought it was. I'd heard you had visitors. How's she been with this weather? Must be cold for her, ey?'
 'Funny, you're the tenth person to say that today, smartarse!' I thought, but actually what I said was, 'Yes, a bit.'

There was a brief silence when we all looked at each other, waiting for someone to fill the gap with some polite social chit-chat. The Mean Man was now picking his teeth with the edge of a threepenny bit. Probably my money as well, I thought, and the idea of ferret-face cleaning his gob with my Nanima's change made me suddenly burst out with, 'You made a mistake! You cheated my Nanima!' 15 20

The Mean Man stopped flossing, he raised his eyebrows at Mr Ormerod who looked at me kindly, which made me feel even angrier. 'I don't think ...'
 'You thought just because she don't speak English you could cheat her! Well she's really clever actually, she knows lots of English, I bet you don't speak any Punjabi do you?' 25

I was breathing hard now, I could feel tears pricking my eyes which I blinked back furiously.
 Mr Ormerod came out from behind the counter, 'Well I thought I'd totted up alright, but tell me anyway, what's missing then?' 30

'Sixpence,' I stuttered. 'You kept sixpence back for yourselves! I expect you'll be giving it to buy that new church roof, won't you?'
 Mr Ormerod's face fell. I had him now. He cleared his throat uncomfortably. 'Well now ... I understand why you're a bit upset, love ... Awful business that, we was all really sorry ...' 35

'I don't want your sorry,' I said flatly. 'I want my sixpence back.'
 Mr Ormerod coughed again and patted his pockets. 'Well now, that sixpence must have been for the chocolate bar your nan bought, Meena.'
 'Chocolate bar?' I said stupidly, forcing myself not to look round at the Mean Man who I was sure would be smiling now. 40

'Look, hee-yaar ...' Mr Ormerod said breezily, as he dived into a box under the counter. 'Have this on me. No charge, ey?'
 He was holding out a Curly Wurly, he knew they were my favourites. I shook my head and backed away, fumbling for the door handle. 'No thanks,' I said, and fell out of the shop. 45

- Either** **3** **(a)** What does Meena's behaviour in this passage show you about how people from different cultures relate to each other?

Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the novel.

[27]

-
- Or** **3** **(b)** Explore **ONE** or **TWO** moments in the novel where the way people from different cultures treat each other is particularly shocking for you.

Remember to refer to the use of language and to support your ideas with details from the novel.

[27]

AMY TAN: *The Joy Luck Club*

4 (a)

I couldn't save Rich in the kitchen. And I couldn't save him later at the dinner table.

He had brought a bottle of French wine, something he did not know my parents could not appreciate. My parents did not even own wineglasses. And then he also made the mistake of drinking not one but two frosted glasses full, while everybody else had a half-inch "just for taste." 5

When I offered Rich a fork, he insisted on using the slippery ivory chopsticks. He held them splayed like the knock-kneed legs of an ostrich while picking up a large chunk of sauce-coated eggplant. Halfway between his plate and his open mouth, the chunk fell on his crisp white shirt and then slid into his crotch. It took several minutes to get Shoshana to stop shrieking with laughter. 10

And then he had helped himself to big portions of the shrimp and snow peas, not realizing he should have taken only a polite spoonful, until everybody had had a morsel. 15

He had declined the sautéed new greens, the tender and expensive leaves of bean plants plucked before the sprouts turn into beans. And Shoshana refused to eat them also, pointing to Rich: "He didn't eat them! He didn't eat them!"

He thought he was being polite by refusing seconds, when he should have followed my father's example, who made a big show of taking small portions of seconds, thirds, and even fourths, always saying he could not resist another bite of something or other, and then groaning that he was so full he thought he would burst. 20

But the worst was when Rich criticized my mother's cooking, and he didn't even know what he had done. As is the Chinese cook's custom, my mother always made disparaging remarks about her own cooking. That night she chose to direct it toward her famous steamed pork and preserved vegetable dish, which she always served with special pride. 25

"Ai! This dish not salty enough, no flavor," she complained, after tasting a small bite. "It is too bad to eat." 30

This was our family's cue to eat some and proclaim it the best she had ever made. But before we could do so, Rich said, "You know, all it needs is a little soy sauce." And he proceeded to pour a riverful of the salty black stuff on the platter, right before my mother's horrified eyes. 35

Either 4 (a) What is entertaining about the differences between Chinese and American cultures in this passage?

Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the novel.

[27]

Or 4 (b) What do you find particularly horrifying about Suyuan's experiences in China, described in the first and last chapters of the novel?

Remember to refer to the use of language and to support your ideas with details from the novel.

[27]

RODDY DOYLE: *Paddy Clarke Ha Ha Ha*

5 (a)

We sharpened sticks and stuck them in the ground pointing out towards where the enemy would be sneaking up from. We kept the sticks low. If the enemy was creeping along he'd get a point stick in the face.

Ian McEvoy ran into a trip wire and he had to go to hospital for stitches. 5

"His foot was hanging off him."

It was real wire, not string like we usually used. We didn't know who'd set it up. It was tied between two trees in the field behind the shops. There was no hut near it. We didn't build huts in the field; it was too flat. They'd been playing relievio, Ian McEvoy and them, in front of the shops and when Kilmartin's hall door opened Ian McEvoy had thought that it was Missis Kilmartin going to yell at them to go away and he'd run into the field and the trip wire. The wire was a mystery. 10 15

"Fellas from the Corpo houses did it."

There were six new families living in the first row of finished Coporation houses. Their gardens were full of hardened half-bags of cement and smashed bricks. Some of the children were the same age as us but that didn't mean that they could hand around with us. 20

"Slum scum."

My ma hit me when I said that. She never hit me usually but she did then. She smacked behind my head.

"Never say that again."

"I didn't make it up," I told her. 25

"Just never say it again," she said. "It's a terrible thing to say."

I didn't even know what it really meant. I knew that the slums were in town.

Either 5 (a) What are your thoughts and feelings about the boys' behaviour and where they live in this passage?

Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the novel.

[27]

Or 5 (b) What does Doyle's portrayal of 'Henno' reveal about the ways schools and teachers have changed since the time in which the novel was set?

Remember to refer to the use of language and to support your ideas with details from the novel.

[27]

ATHOL FUGARD: *Tsotsi*

6 (a)

They were given no time to comfort or be comforted; there was not even enough for him to touch his mother and confirm that she was awake; he could feel the tenseness in her body which had been soft when they went to sleep. The door was broken open. The thin nail they had hammered into the wood and bent to hold the door closed against the wind was torn out by the first savage thrust of shoulders. 5

As quick and as loud as this, and with as much terror, came the torchlights. Stabbing in the dark, they found the two of them in bed, his mother on her elbows. A thin wail of terror spilt out of his lips but she gripped him by his arm, and in a strong voice said, 'No, no! David!' so he swallowed and kept quiet. 10

All hell had broken loose in the streets. The warning sound of the lamp-posts had either stopped or been swamped by the uproar. Voices were calling, crying, cursing; the big vans the police had come in were roaring up and down the street, their motors revving between the harsh grinding of gears and clatter and slam of the steel doors as load after load of sleepy-eyed, frightened people, caught without a pass, or just caught, were herded inside. And in the world off the street, in the intricate web of alleys and backyards that stretched back for acres on either side there in the darkness could be heard the noise of scuffling and blows as pursuer met pursued, and even more subtle, the sound of desperate and surreptitious movement as a few unfound, almost free, scuttled or crawled or clambered away into the night. 15 20

Those in his room he never saw clearly. During the few minutes they were there he caught brief glimpses of enormous khaki-coated shadows behind the torches. The one voice he heard seemed even bigger and utterly without mercy. All it said was, 'Pas kaffir'. When his mother started to speak they stretched out their hands and got her out of bed and then dragged her to the door. They were stronger than her struggles and put their boots down on her protests, and even her plea for a dress or a blanket or something warm, so that when she felt the cold air about her and saw the dark hole in the van waiting there was only time to call back, 'Don't cry, David!' ... and then she was pushed inside and the door slammed and was bolted behind her, and he was alone. 25 30

They went as soon as the vans were full. When these rolled forward the inmates crowded to the small, slatted windows on the side, hanging onto the bars and shouting back instructions to those left behind, but no one was any the wiser because all that could be heard was a desperate, urgent, hurried jumble of words: '... the police station ... two pounds ten shillings ... like last ... law courts ... Don't cry, David ... bring food ... bring my pass ... bring money ... For gawd's sake bring money man ...' 35 40

Either **6** **(a)** What makes the actions of the police so shocking at this moment in the novel and what does it tell you about the society they live in?

Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the novel.

[27]

Or **6** **(b)** What are your thoughts and feelings about Tsotsi's experiences and how much sympathy do you feel for him?

Remember to refer to the use of language and to support your ideas with details from the novel.

[27]

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**Copyright Information:**

- Q1.** John Steinbeck, *Of Mice and Men*, (Penguin, 2000), Copyright © John Steinbeck 1937, 1965.
- Q2.** Harper Lee, *To Kill a Mockingbird*, 2006, Arrow / Random House.
- Q3.** Meera Syal, *Anita and Me*, 2004, Harper Collins.
- Q4.** Amy Tan, *The Joy Luck Club*, 1991, Vintage / Random House.
- Q5.** *Paddy Clarke Ha! Ha! Ha!* By Roddy Doyle, published by Secker & Warburg.
- Q6.** *Tsotsi* by Athol Fugard, first published in Great Britain by Canongate Books Ltd, 14 High Street, Edinburgh, EH1 1TE

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F

Sample Assessment Material

GCSE ENGLISH LITERATURE

A663/01 Prose from Different Cultures (Foundation Tier)

MARK SCHEME

Duration: 45 minutes

MAXIMUM MARK 27

SPECIMEN

This document consists of 24 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning

12. Subject-specific Marking Instructions

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which set of BAND DESCRIPTORS across AO2, AO4 and QWC best describes the overall quality of the answer. In Unit A663, the AOs have different weightings: AO4 15%, AO2 10%. When the mark band has been located, adjust the mark according to the dominant AO following the guidelines below.

There are seven marks at each band.

- **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (i.e. 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 descriptors.
 - Further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (e.g.) 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 the band descriptors, reward appropriately.


B TOTAL MARKS


1 Transfer the mark awarded to the front of the script.


2 FOUNDATION TIER: The maximum mark for the paper is **27**.


3 Quality of Written Communication is assessed in this paper. Candidates are expected to:


- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- present information in a form that suits its purpose
- use a suitable structure and style of writing.


Question			Answer	Marks	Guidance
1	(a)		<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>Curley's wife makes a largely negative impression on this, her first appearance. Framed in the doorway, she strikes a pose, advertising her presence. Every detail of make-up, hair, shoes is designed to make her stand out, incongruous in the Spartan surroundings of the bunkhouse among the coarse ranch hands. The focus on the colour red is relevant in this respect, along with its association with danger. Her resemblance to a doll may also be picked up on, which is perhaps a reference (the only one in this extract) to the vulnerable, naïve side of her character. Her body language appears to be overtly provocative; there are two sentences that clearly support this and credit should be given to comment on, 'so that her body was thrown forward' and 'twitched her body'. Her coquettishness is reinforced by comments on her facial expression and voice: 'she smiled archly'; 'she said playfully'. Other details that add to the complex picture created here are: the harsh quality to her voice; her reaction to Lennie's gaze on her; her eagerness to converse with Slim; her apprehension at the news that Curley is looking for her.</p>	27	<p>Higher band answers should display some awareness of the reasons behind the men's discomfort, and offer some (supported) personal response to Curley's wife's behaviour. They may well also consider the difficulties a woman would have faced in such a male-oriented society at that time (AO4). In addition, for bands 4 and 3 look for a more nuanced response than the one offered by George after her departure, possibly informed by what we subsequently get to know about Curley's wife. Differentiation will also occur in the extent to which candidates consider specific language choices (AO2) Steinbeck makes to create a vivid impression of her. Weaker answers will probably take a rather simplistic view of the character, though the conclusion that she <i>is</i> a 'tart', effectively supported by some of the ample evidence available from the passage, may move the response up through the bands.</p>


Question			Answer	Marks	Guidance
1	(b)		<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>The description of the men's Spartan living conditions in the second chapter provides useful material, the conversation with Candy about bed bugs contributing a particularly vivid detail. The lack of space and privacy (a row of eight beds against the bunkhouse walls) is another key element. The transient, peripatetic nature of their existence, not able to put down roots or form lasting relationships, is also made clear. The conversation between George and Slim where the latter talks about how people come and go and 'never seem to give a damn about nobody' suggests the solitary lives these men often lead, as does the moment when Whit talks delightedly about Bill Tenner - seeing his name in a magazine is like being reunited with an old friend. Incidents which are recounted, like the description of the fight between Crooks and Smitty organised for the men's entertainment, or the monthly visits to the brothel, offer insights into the callousness and insensitivity that mark their lives. Events in the narrative like the shooting of Candy's dog and the fight between Curley and Lennie do the same thing even more forcefully. Racial prejudice and sexism are endemic; bullying is too.</p>	27	<p>This is a wide-ranging question, open to a number of approaches focusing on the physical or the social environment or, one would hope, both. Credit should be given when candidates, in exploring AO4, situate the lives of these men, particularly George and Lennie, in the context of America in the 1930s, highlighting their exposure to the effects of economic recession. Higher band answers may also comment on the role of machismo in this sector of American society. Lower band answers may tend to drift too far or too frequently away from Steinbeck's text; better answers will make passing reference to the wider social context in order to illuminate points rooted in the novel. Higher band answers will offer a considered personal response to this world, and show how Steinbeck's choice of language evokes its harshness (AO2), providing the textual evidence to support relevant comment about the men's living and working conditions and their behaviour.</p>


Question			Answer	Marks	Guidance
2	(a)		<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The passage creates a vivid impression of the physical environment and also of the social framework; in terms of the former, the impression is one of impoverishment, but by contrast we also receive a strong sense of the congregation's pride in their church and of a powerful community spirit. This comes across in the way they rally round Helen Robinson and also in how Scout and Jem are treated here. Although it is not fully revealed until after the end of this extract, responses may comment on the generosity of the community, in spite of having so little: Scout and Jem are not allowed to contribute to the collection, even though the Robinsons are in dire straits. The whole of the first paragraph and subsequent small details illustrate the humbleness of their surroundings – the small touches of decoration, like the silk banner, only serve to emphasise the fact – and yet the service loses nothing in dignity and formality. The description of what goes on is coloured by Scout's childish excitement; her amazement at proceedings perhaps stands as a metaphor of the lack of communication between the races, who have more fundamentally in common than most white folk there and then would have cared to acknowledge.</p>	27	<p>The opening paragraph provides telling detail of the meagre resources the church has at its disposal – the rudimentary accommodation and facilities. From an AO4 perspective, it reveals much about the privations that the black community suffered, and better responses may also address AO2 by focusing on Lee's choice of words – 'unpainted', 'cheap cardboard', 'battered hymn-book'. Higher band 4 and band 3 responses may well comment on the impression we get of the closeness of the black community, as seen, for example, in the way the minister appeals for money for Helen Robinson, and (later) pressurises them – poor as they are – to give more. The respect that is shown to the children, refusing their contribution and seating them in the front pew, also shows the community in a positive light. Answers will move up the bands in relation to how much understanding of the social context is revealed and the extent of the candidate's exploration of Lee's language.</p>


Question		Answer	Marks	Guidance
2	(b) 	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>Answers are likely to focus on her home background which is detailed in chapter 17. The squalor of her surroundings – the house, its contents and the rubbish-strewn yard – is vividly evoked. She has total responsibility for the upbringing of an indeterminately large number of children for which role she was forced to give up school after only two or three years. She has no friends – when Atticus asks her about that she seems not to understand the question, and when he calls her “ma’am” and “Miss Mayella” she burst into tears because she thinks he is making fun of her. The geraniums she carefully tends in old slop jars represent a touching attempt to embellish her life. Scout notices that, unlike her father, she makes some effort to keep herself clean. Her clumsy attempt to seduce Tom illustrates her desperation to achieve something better for herself. The fact that she saved up for a whole year to provide the kids with ice-cream money to get rid of them that day shows that too. She is very frightened of her father and it is made clear that the beating he gave her when he found her with Tom is by no means the only time he has abused her. On the other hand she is prepared to perjure herself even though she knows the implication for Tom if found guilty, and she is clearly her father’s daughter, with his feral instincts, cursing everyone in the courtroom as “yellow, stinkin’ cowards” when cornered by Atticus.</p>	27	<p>Weaker responses to Mayella may well focus on the perjury that leads ultimately to the death of Tom Robinson and condemn her for that. Better answers (bands 3 and 4) may well be rather more ambivalent, considering the abuse she has suffered at the hands of her father as some explanation at least of her behaviour in the witness box. For bands 3 and 4 look also for some recognition of the prejudice underpinning the trial, allowing Bob Ewell to pursue his vendetta against Tom, and Mayella to think that lying to the court is acceptable. This will demonstrate ‘<i>some understanding of links between texts and their cultures</i>’ (AO4). Taking a more nuanced view of Mayella, which will involve a consideration of the limitations of her life, will discriminate between basic answers and those aspiring to bands 4 and 3. Another marker of higher band work will be the effective use of quotations, taken from her responses to Atticus, to illustrate either her feral instincts or the sad details of her life at home, or both (AO2).</p>


Question			Answer	Marks	Guidance
3	(a)		<p>Meera Syal: <i>Anita and Me</i></p> <p>Meena has been sensitised to racist attitudes by the antics of Sam Lowbridge at the end of the fete; she is also very proprietorial about her Nanima so jumps to very much the wrong conclusion over the question of the change. She recognises one of the hecklers from the fete in the shop and thinks it's a conspiracy to cheat her grandmother; that and her powerful sense of the dramatic propels her into the shop to have it out with Mr Ormerod. Her revulsion against "ferret-face cleaning his gob with my Nanima's change" drives her to blurt her accusation at the mild-mannered, kindly Mr Ormerod. Meena's behaviour is at the same time spirited and ridiculous, and her bluster is contrasted (not to Meena's advantage) with the shopkeeper's restraint. As on other occasions – for example the stealing of the charity tin – the more precarious her position the bigger the hole she digs for herself; the more conciliatory Mr Ormerod is, the more insulting she becomes. Although it is a mortifying experience for Meena, for the reader it is entertaining to see her rush in and make a fool of herself, and the shopkeeper's forbearance serves to make her look more ridiculous.</p>	27	<p>This extract has interesting things to say about race relations. Meena has recently become more sensitive to the existence of racism and here it begins to affect her interactions even with white people she has known all her life. The way she jumps to conclusions shows how misunderstanding, suspicion, and embarrassment can easily transpire. All this will enable candidates to address AO4. Responses will move up through the bands partly in relation to how effectively they target Syal's language here to illustrate the humour. Weaker answers may well simply recount the events; better ones will quote and comment on some of the details which vividly bring the scene to life (AO2). Candidates' ability to respond to 'revealing' will also tend to discriminate: the scene is certainly revealing of character and again the ability to provide specific evidence of Meena's theatricality and Mr Ormerod's kindness may help to place the answer among the higher bands.</p>


Question			Answer	Marks	Guidance
3	(b)		<p>Meera Syal: <i>Anita and Me</i></p> <p>Most candidates will opt for an episode of violence or death in the novel. The choices (not exhaustive and in no particular order) include the following: the accounts of the partition violence in India; Sam Lowbridge's racist antics, including Anita's account of the 'Paki bashing'; the fight between Anita and Sally; the confrontation at the pond between Anita, Sam and Meena. The one that stands out is possibly the fight between Anita and Sally as there is considerable detail provided of the viciousness of the girls, especially Anita's calm and steely determination to sink her nails as deeply into Sally's cheeks as she can. It is also possible to choose a less extreme moment, commenting on the behaviour of Anita or even Meena in one of their less engaging moments: the stealing of the charity tin; Anita's invitation to tea; the urinating competition.</p>	27	<p>There are a variety of opportunities for candidates to cover AO4. Some incidents will offer effective links to race relations in Britain or in India at the time; others will provide insights into the effects of social change. Candidates who make the effort to situate the novel in its social context should gain credit; look, for example, for some appreciation the fact that 'Anita and Me' is set during an earlier phase in the development of our multi-cultural society with similarities but also some differences to our own. Better answers will move beyond a mere recounting of the incident(s) to a consideration of the elements that give the moment its power to shock, including some analysis of Syal's choice of language (AO2).</p>


Question			Answer	Marks	Guidance
4	(a)		<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>Rich makes a series of unwitting blunders at the dinner table: he brings wine and drinks too much of it; he takes too much food at times and not enough at others, heaping his plate rather than coming back for seconds and thirds; he pours soy sauce on his plate swamping the flavour, appearing to agree with Lindo that the food lacks salt when she is only indulging in a ritualistic exercise in false modesty.</p>	27	<p>This scene really points up the contrast in Chinese and American mealtime conventions and effective answers may also refer to Waverly's position, the one caught in the middle, with one foot in each culture (AO4). Rick's obliviousness to his faux pas adds a layer of ironic humour to the description. Foundation Tier candidates may not see the irony but they should be alert to the broader comedy of the chopstick problems and Lindo's 'horrified' reaction to Rick lathering his plate with 'salty black stuff'. Shoshana 'shrieking with laughter' at the chicken landing in his lap, adds more broad humour. Any quotes that focus on Rick's blunders, (the chopsticks, and the soy sauce) or contrast his approach with, for example, Waverly's father, will gain credit.</p>

Question			Answer	Marks	Guidance
4	(b)		<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>These two chapters tell the story of how Suyuan came to abandon her twin babies on the road between Kweilin and Chungking as she fled in front of the Japanese advance during World War II. Her husband was away fighting and Suyuan and her babies came to suffer great privation in Kweilin, detailed in chapter 1: the stink of the sewers; the living off rats and garbage; the bombing – bits of bodies hanging from telegraph poles and out of the mouths of dogs. Bravely she, and others in the same boat, tried to keep their spirits up by establishing the first version of The Joy Luck Club, but then came the walk, carrying two babies, part of a fleeing tide of desperate civilians, gradually discarding even the most treasured possessions; blisters forming on her hands and then bursting; succumbing to dysentery and fever; then the agonising decision to leave the babies to try to get to Chungking to find her husband and get help. The babies, along with the jewellery and money she stuffed around them, were taken in by cave dwellers. When Suyuan arrived in the city she was at death's door, her husband was already dead and when she had recovered there was no trail to find her way back to the babies.</p>	27	<p>Basic responses will give an account of the action leading up to the point where Suyuan abandons her babies. Better responses will offer a more informed selection to detail emphasising the horror - Candidates may address AO4 by viewing this incident as emblematic of the catastrophic effects of modern warfare on civilian populations, particularly when they are displaced from their homes. Suyuan's experience will have been replicated in many wars in all parts of the world, and answers which acknowledge this fact should gain credit. Answers will move up into the highest available bands to the extent that they are able to target AO2 by picking out and commenting on how Tan's language vividly portrays the physical and emotional anguish Suyuan suffered.</p>

Question			Answer	Marks	Guidance
5	(a)		<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>The boys have a gang culture. They set defences for 'the enemy' but they are easily intimidated by grown-ups (Missis Kilmartin). The area they live in is changing. Slum housing in the city is being knocked down and the residents are being moved into the new Corporation houses nearby. New families are moving in but their children are kept at a distance by the boys. The boys are quick to blame the incoming children for laying trip wire made of real wire. Paddy picks up the phrase 'slum scum' and when he uses it at home, his mother hits him for the prejudice it shows. This is particularly striking because his mother never usually hits him. Paddy does not really understand what he is saying.</p>	27	<p>Basic answers will pick up what the passage reveals about the boys' behaviour as part of a gang: the sharpened sticks set for the enemy and their attitude to the children from the Corporation houses (AO4). They may refer to the dramatic aspects of the passage - the violent nature of the gang culture, Ian McEvoy's injury and Paddy's mum hitting him. They may make reference to some of the dramatic language (AO2): to Ian's foot 'hanging off him' but tend to take it literally and may not pick up the exaggeration of the phrase. Better answers will refer to the phrase 'slum scum' and the prejudice it shows towards the new families in the Corporation house.</p>

Question			Answer	Marks	Guidance
5	(b)		<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>We should be prepared for a wide variety of responses here, depending on which episodes are featured. Candidates will offer different reactions to the fact that Henno's teaching style very much belongs to its time: he is a strict disciplinarian and runs a very tight ship – the children have to use a conventional design of pencil sharpener, no Disney characters allowed! They may well disapprove of the way he enforces his command through acts of casual violence (he has an armoury of slaps, prods and thumps). The key incidents that show Henno behaving unattractively are when he slaps the sleeping James McEvoy (his mother may have a point when she accuses Henno of picking on her son when you compare his handling of this incident with the occasion when Paddy falls asleep) and when he marches Sinbad into Paddy's class to show him Sinbad's book, where his behaviour is particularly unpleasant. There are two main occasions when Mr Hennessey comes across well: the first is at the start of the novel when Liam O'Connell soils his pants in the classroom and Henno carries him out and cleans him up; the second is when Paddy falls asleep in class and he takes him to the Head's office and improvises a bed for him. In the latter incident he shows a genuine sympathy and concern for Paddy. An incident where Henno plays a similar role is when Fluke Cassidy takes a fit during the film show and is tended to.</p>	27	<p>Henno's teaching style belongs very much to its time and candidates will be able address AO4 by reference to the casual violence he employs in keeping discipline in class and the strict rules he imposes. Basic answers may take a narrative approach but better answers will see the different sides of his character, the harsh disciplinarian and the kind-hearted way he treats Liam O'Connell when he soils his pants and Paddy when he falls asleep in class. They may also contrast Henno's behaviour with the formal beating Paddy receives from his previous, less frightening teacher for a fairly innocuous lie. Close attention to how Doyle's use of language (AO2) evokes the contradictory aspects of Henno's character will be a feature of the best answers.</p>

Question			Answer	Marks	Guidance
6	(a)		<p>Athol Fugard: <i>Tsotsi</i></p> <p>Most candidates will be able to paraphrase the events here, explain what the police are doing, and describe the way they treat the people in the street and in the houses: smashing down the doors and dragging newly wakened families out of bed and straight out to the waiting vans. They may refer to some of the following elements. The people are treated like animals being rounded up, and their fear, confusion and panic are vividly described. The word 'herded' makes the analogy explicit and the description of them being bundled into vans reminds us of cattle being taken for slaughter or perhaps the Nazi persecution of the Jews. Other horrifying and distressing details worthy of mention include: the way David's mother is dragged out of bed and denied anything to cover herself with; the boy's distress and the way his mother calls out to him as she is taken away; the way the police are quite prepared for the boy to be abandoned.</p>	27	<p>Most candidates will refer to the way the people are treated by the police, their racist language and how this reflects the society they are living in (AO4). The descriptive detail and the language offer access to AO2 especially in the third paragraph which is full of violent images, mostly describing sounds; the raucous presence of the vans, 'roaring', 'grinding', 'revving', is contrasted with the description of the people and their 'desperate and surreptitious movement' as they 'scuttled or crawled or clambered away into the night'.</p>

Question			Answer	Marks	Guidance
6	(b)		<p>Athol Fugard: <i>Tsotsi</i></p> <p>It is hard to envisage at the end of Chapter Two after he has orchestrated the death of Gumboot and delivered a savage beating to Boston that Tsotsi will ever attract any sympathy at all. However, from the end of Chapter Three and the finding of the baby onwards Tsotsi's transformation continues at a slow but steady pace: his efforts to keep the baby alive stimulate his own childhood memories; he ponders Boston's words about decency and the soul; he talks to Morris about feeling and then lets him live; he has no time now for Butcher and Die App; he hangs about the church to find out about God and sin; he sees in Miriam, finally, the opportunity to live life in a different way, a wholesome way. Tsotsi dies trying to save the life of the baby and he dies smiling, presumably because he is happy to have sacrificed his life for the baby. All of the above will eventually, one would hope, overcome our first impressions of Tsotsi. At the end he affirms his old/new name, David and he calls his neighbour "brother". His efforts bring him so close to rehabilitation that it is deeply ironic – perhaps even tragic – that he dies just when he is about to take the infant home to Miriam's house to begin his new life. The smile perhaps signifies that Tsotsi has achieved a kind of redemption that should allow the reader to feel a strong sense of regret at his demise.</p>	27	<p>Answers that consider what drives the change in Tsotsi should be particularly rewarded. In assessing AO4 here, look for awareness in basic answers, and an exploration in better ones, of the way Tsotsi's character is shaped by the events of his childhood and the crucial role played by the destruction of his family. Candidates who explore the link with the enforcement of Apartheid in South African society should be well rewarded. Expect all shades of opinion here. Responses may well dwell on Tsotsi's crimes, especially the death of Gumboot in chapter one, and discount his later transformation. This is a valid stance to take, and may well, if the evidence is skilfully handled, take the candidate a fair way up through the bands, perhaps even to the highest available at Foundation Tier. However, candidates who acknowledge the changes in him should be given credit for it, and responses that manage to chart these changes at all systematically should gain considerable credit. Candidates who display the textual knowledge and the ability to focus on Fugard's choice of language (AO2) in examining key moments in this process should be well rewarded.</p>













APPENDIX 1

A663F: Prose from Different Cultures Foundation Tier Band Descriptors

Band	Marks	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.	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.	QWC
3	27 - 21	Candidates show sound understanding of the significance of social/cultural/historical context (as appropriate to the text and task), and explain this significance with some relevant textual references.	Candidates demonstrate a sound understanding of how language, structure and form contribute to writer's presentation of ideas, themes and settings and of how these affect the readers.	Spelling, punctuation and grammar are usually accurate; meaning is clearly communicated.
4	20 - 14	Candidates show some understanding of social/cultural/ historical context (as appropriate to the text and task), and make some attempt to explain how this is significant, with some textual references.	Candidates make some response to the effects of language, structure and form in the texts, showing some awareness of key ideas.	There may be some errors in spelling, punctuation and grammar but meaning is usually clearly communicated.
5	13 - 7	Candidates show basic awareness of social/cultural/ historical context (as appropriate to the text and task). They make a limited attempt to relate context to the text.	Candidates make a basic response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	The response may be illegible at times, with some errors in spelling, punctuation and grammar that can sometimes hinder communication.
6	6 - 1	Candidates make a limited response that shows little awareness of the social/cultural/historical context of the text.	Candidates make a limited response that shows little awareness of key ideas.	The response may be illegible at times, with multiple errors in spelling, punctuation and grammar that hinder communication.

0 marks = no response or no response worthy of credit

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		10%		15%	25%

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