

GCSE

English Literature

Unit **A663/02**: Prose from Different Cultures (Higher Tier)

General Certificate of Secondary Education

Mark Scheme for June 2015

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 2015

1. Annotations

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

2. 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

Question		Indicative Content	Marks	Guidance
1	(a)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>The passage provides much vivid and telling detail about the conditions the men endured. Mostly they relate to the physical environment but there are pointers to the social conditions also: Spartan, austere surroundings; lack of privacy and personal space; aggressive attitudes. Words like 'whitewashed', 'unpainted', 'loaded' and 'littered' give a crude and careless impression of the scene while the list of personal items on show emphasises not only the lack of privacy but also the meagreness of the men's possessions. Candy's gossipy chat doesn't create a wholesome impression either: the boss comes across as a bully who enjoys throwing his weight around as is made clearer a little later in the scene. George's obvious suspicion and aggressive way of talking also offer a suggestion of how the society operates, with all the workers out for themselves, and endeavouring not to be pushed around or taken advantage of. The discussion about the 'scourges' with Steinbeck having George read the list from the 'yellow can' also creates a somewhat sordid atmosphere; George is obviously familiar with the phenomenon, judging by his use of colourful slang at the end of the extract.</p>	40	<p>Candidates achieving band 4 and above for AO4 will use the details in the extract to outline the obvious features of the men's living conditions: the crudeness of the accommodation and the lack of personal space. For high band 4 and better look for some expanded comment on the features of the bunkhouse, linking to the requirements of AO4 with some not too explicit comparison with life in the developed world in the 21st century. Responses that manage to focus on some of the telling detail in the first paragraph, incorporating analytical comment on Steinbeck's use of words will move up into the higher bands for AO2 and potentially AO4 also. High achieving responses may also demonstrate some insight into the poignant effect of the listing of the men's personal items. Candidates who pick up on the small clues as to the nature of this rather closed society (Candy's comments about the boss; George's aggressive response to finding the yellow can) will again move up through the bands for both AOs. Strongest responses that show an awareness of how our negative impressions of the culture are intensified by what follows this extract, including the description of the fight and Curley's visit, should be well rewarded.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>It is characteristic of Steinbeck's view of the world that all the characters, even those with whom we largely sympathise, are capable of hurt; even George, the one incontrovertibly good character, is cruel to Lennie for a short time in chapter one and it is the God-like Slim who condemns Candy to the loss of his dear companion. It is ironic that the one who does the most damage (Lennie) is the one who is least culpable. There are many moments in the novel where violence, both physical and verbal either erupts or simmers just below the surface. Candidates may focus on one, probably Curley's fight with Lennie, though in order to explore the key point about the ubiquity of violence in the novel, better candidates may choose to refer to a range of incidents. These may include any of the following: the fight referred to in the extract question; Curley's thirst for revenge; George's shooting of his friend; Carlson's shooting of the dog; the verbal violence perpetrated by Curley, Crooks, Curley's wife and Candy. Many of these incidents are shocking though most will no doubt regard the merciless pummelling of the terrified Lennie as the most disturbing.</p>	40	<p>Candidates working at band 4 will generally be able to address the idea of shocking through a focus on the narrative detail, probably using the fight between Curley and Lennie as illustration. This approach may well show 'some understanding' both of the social dynamics and of how Steinbeck creates an effect on the reader through his choice of words, thus hitting the descriptors at band 4 for both AO2 and AO4. At band 3 for AO4, candidates will begin to present more of an overview of the micro-society of the ranch, referring to a range of incidents, possibly some demonstrating verbal as well as physical aggression, and beginning to explore how the social pressures, including racist and sexist attitudes, fuelled the violence. At bands 2 and 1 for AO4 this will be much further developed, for example by making the link between violence and power, citing the bullying, intimidating behaviour of the boss, Curley and briefly Curley's wife and Crooks. Another marker for high achievement, this time at AO2, will be the ability to analyse how Steinbeck's choice of words vividly conveys the intensity and the ugliness of many of these incidents.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>Lee's writing here emphasises Atticus's strength of character very well. He is the opposite of a hypocrite, endeavouring to practice what he preaches even if it sets him against his fellow citizens. He believes that defending Tom Robinson is the right thing to do, in spite of the trouble it will bring to him, and also to his children. He is ready, at some personal cost, to stand up for the principle of equality under the law; he is also prepared to involve Scout in his decision and explain the reasons behind it in order to help her understand what is at stake. Atticus's calm resolve and courage here are impressive; he seems to stand alone, as he will do outside the gaol, facing down the ignorance and prejudice of his fellow citizens. The passage also makes the extent of racism in the Southern States very clear: we are shocked by how discriminatory the justice system was; by how readily the parents inculcated the same prejudice into the children, and by Atticus's acknowledgement that he is fighting generations' worth of culture and tradition and the odds are too great for him to have any significant chance of winning. There is also a contrast between Scout's naivety here – she doesn't understand the basis of Cecil's taunts – and Atticus's sober realism.</p>	40	<p>Band 4 answers will target AO4 by giving examples of the ways the justice system is prejudiced against Tom Robinson. Responses aspiring to band 3 or above ('sound' or 'good understanding of social links') will offer a more developed response by exploring how the passage conveys the deep-rooted nature of the prejudice. An example of a more developed comment might focus on Scout's, 'He made it sound like you were runnin' a still', in order to highlight the views of the white citizens of Maycomb. High band responses, in targeting AO4, may contrast what we are told about Tom Robinson here with what we already know about the Ewells and comment on society's ability to ignore the characters of those involved, focusing entirely on the colour of their skins. (Candidates who appreciate his principled courage in taking on the challenge should score highly for it.) There is some humour in Scout comparing Atticus's defence of a black man to the manufacture of bootleg whisky; it also highlights how Atticus's actions are seen by the white residents of Maycomb. Candidates who pick up on that should be well rewarded for AO2; similarly any comment on the significance of 'one hundred years'.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>The best examples of shocking behaviour all involve Bob Ewell; there are several moments in his dealings with Atticus, his children, and Tom and Helen Robinson that demonstrate base behaviour and shock the reader. However, there are other suitable incidents: the lynch mob scene, though this offers a rather more nuanced presentation of human nature; the missionary circle meeting with the appalling comments of some of the women, particularly Mrs Merriweather; and more minor incidents like the cementing of the knot-hole which offers a smaller though still powerful example of cruelty towards the vulnerable. I would imagine that most candidates will focus on Bob Ewell to take advantage of the range of cruel and sadistic behaviours he demonstrates – physical, verbal, and psychological. Good candidates should also be able to find a range of examples in his intemperate and vicious language to make out a strong case for ‘shocking’, especially as all of his testimony is false.</p>	40	<p>Able candidates – those able to demonstrate at least ‘good understanding’ of context and language – should look to tailor their choice of moment(s) to the requirements of the two AOs. Bob Ewell’s behaviour will feature in most responses; he is the vehicle through which Lee seeks to highlight the worst aspects of racial prejudice and much of what he does is fuelled by it. However, his most heinous act, the attack on the children, is not directly so, so there is a possibility that responses focusing on that moment will not meet the criteria for the high bands for AO4. Candidates who focus on his examination in the court and illustrate how his attitude and his language do indeed shock the reader will give themselves every opportunity to target both AOs and rise up through the bands. Similarly candidates who explore the callousness and hypocrisy of the missionary circle ladies should be able to incorporate the demands of AO2 and AO4 comfortably. Best answers will choose a powerful moment in the novel, or perhaps two, and deal confidently with how Lee’s writing conveys the shocking quality in the scene(s) and also explore effectively her commentary on the society of that time.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Syal: <i>Anita & Me</i></p> <p>The woman's racist jibe is a shock to the reader as well as to Meena. She is a 'sweet-faced elderly woman' and when she gets to her Meena is congratulating herself on how well she has handled the queue of drivers, putting on her strongest Tollington accent to emphasise her local roots. Up to that point she has only had to suffer a degree of condescension rather than overt rudeness. It is clear that Meena sees the potential for racially based unpleasantness here and we admire her for the clever, confident way she deals with it. She is starting to enjoy herself, indulging her love of performing, when the woman's words hit her. The fact that she can speak this way to a little girl is particularly disturbing and Syal graphically conveys the powerful effect it has on Meena. The second passage shows Meena in unusually sensitive and considerate mood; when confronted head-on with the full, ugly reality of prejudice it has a temporarily maturing effect on her; she has a moment of empathy with her father and appreciates all the small insults he will inevitably have had inflicted on him, and she decides to spare him the upsetting details.</p>	40	<p>Band 4 responses will paraphrase the events here with some comment on the viciousness of the woman's jibe. An attempt to address 'powerfully' will push the attainment up at least towards the top of band 4 for AO4. Candidates aspiring to band 3 or higher may well explore the ugliness of her words which are appallingly racist, and the fact that they are directed at a young girl. Such comment may be a marker of achievement at band 3 or above for both AO2 and AO4. The fact that Meena is beginning to enjoy herself, showing off her skill in putting on a performance so that the words of the 'old dear' come as a complete shock, intensifies our sympathy for her. Candidates who focus on 'punched' here may well fulfil the requirement at least for band 3 at both AO2 and 4. In attainment at band 1 and 2 for AO4 look for comment on how Meena is alert to the possibility of racist attitudes from the start: she describes the condescension of the drivers which she realises has its roots in racial stereotyping; it also reminds her of incidents involving the kids at school. Good answers may explore the level of maturity she shows in not telling her father, and the sudden insight Meena has into all the racial slights he must have endured, and in doing so the response may hit either band 1 or band 2 for AO4.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Syal: <i>Anita & Me</i></p> <p>Nanima is an exuberant, earthy character with a large presence - literally and metaphorically; she seems to inject a new self-confidence into the family and contributes crucially to Meena's growing understanding and acceptance of her cultural identity. She is an object of fascination for the village women who marvel at her dress and jewellery and swallow Meena's outrageous stories about her wholesale. In spite of the fact that she has no English, she is more outgoing and communicative than Meena's parents as the scenes with Mr Worrall and Mr Turvey entertainingly attest to. The fact that they spill out into the front garden in celebrating her arrival and enjoy a warm, jovial chat with some of the local women symbolises the way that her coming brings with it a reduction of the caution and self-consciousness that have always characterised the family's dealings with the white residents of Tollington. Her accounts of family history and of Punjabi life fascinate Meena and help her gain a sense of continuity and tradition which weakens her resolve to be a part of village culture. It is Nanima along with Robert who provides the catalyst for Meena to be able to shake off the baleful influence of Anita; this is probably her key importance to the structure of the novel.</p>	40	<p>Expect all but the weakest responses (those achieving no higher than low band 4) to be able to differentiate between 'significant' and 'entertaining'. Within band 4 for both AO4 and AO2 answers should, progressively, be able to explore Nanima's appearance and personality without perhaps offering more than a limited understanding of how and why she has such a positive influence on the family. Better answers (band 3 and above for AO4) may well point to the contrast she makes to the generally reserved approach of Meena's parents to their white neighbours and be able to explore the significant and galvanising effect she has on the whole household. In best answers in relation to AO4 look for a consideration of Nanima as a vivid symbol of Meena's heritage and of the social and cultural continuity she has previously found it impossible to appreciate. Strong answers in targeting AO2 will be able to find effective examples of Nanima's colourful appearance and vivid personality and relate these to her increasing importance in Meena's development.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Tan: <i>The Joy Luck Club</i></p> <p>The extract vividly portrays how girls from this social class in China were treated as commodities at the time, sold out of the family to be treated as little more than servants, even though married to the son of the house. The youth of Lindo is stressed throughout in order to illustrate that that marriage was a transaction between the two families in which the bride-to-be had no say; her function would be to minister to the wishes of her husband and his mother, and produce sons. The descriptions of the women give them a sinister, threatening quality which powerfully suggests their malign influence on Lindo's life; unattractive details such as the descriptions of the skin of their faces and HuangTaitai's Peking accent and her gold tooth emphasise this. The way the matchmaker talks about Lindo, comparing her twice to a horse that will 'serve you well', further illustrates how she is regarded – like goods to be traded. What we read at the end of the extract about Tyan-yu emphasises how inferior was the status of women in Chinese society at that time.</p>	40	<p>Responses demonstrating 'some understanding' (band 4) or better for AO4 – will offer at least basic comment on how Lindo's callous treatment by the matchmaker and future mother-in-law reveals the inferior status of women and especially wives in China at that time. Reference to how the marriage was arranged without any concern for Lindo's wishes and welfare will gain credit. In responses attaining the higher bands for AO4 look for some depth of understanding of the contrast between our culture and the one depicted in the novel in relation to the institution of marriage, backed up by detailed textual reference. Consideration of the way Tan presents the two women will gain credit, potentially for both AOs if candidates pick up on the relation between their appearance and callous attitudes on the one hand and their baleful influence on Lindo's future on the other. Responses that explore the contrast in language used to describe the women and Lindo, the object of their attention, will hit the band 3 criteria for AO2 or higher.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Tan: <i>The Joy Luck Club</i></p> <p>The mothers' lives in China were hugely influenced firstly by the political situation, the cruelty and devastation of the Japanese war for example, and secondly by the rigid social conventions surrounding marriage and the virtual subjugation of women within the home. There is a strong contrast with the peace and stability of The United States which the daughters enjoyed. American society celebrates individuality and self-determination; this provides another contrast to the values that the mothers uphold and leads to much conflict between the generations. However, at least two of the daughters, Lena and Rose, themselves suffer from discrimination – even in America it tends to be men who dominate within marriage and their difficulties, though of a different order to their mothers', do provide good opportunities for candidates to compare and contrast. Of the daughters Waverly is the one who embraces American culture most assuredly: the chapter entitled 'Double Face' contrasts her American obsession with appearance, the surface of things, with Lindo's habit of keeping her thoughts to herself behind her inscrutable Chinese face. Jing-mei is the daughter most caught between cultures; her acts of rebellion, her successful struggles against her mother's authority, do not bring her happiness or fulfilment.</p>	40	<p>Responses achieving band 4 for AO4 will refer to the text in a limited way in attempting to highlight the different sets of problems the women faced and how, in the mothers' cases particularly, their destinies were shaped by circumstances beyond their control. Candidates achieving band 3 and above for AO4 will provide a more focused response including more detailed and specific textual reference. In best answers, those in line to attain bands 1 and 2 for AO4, look for a thorough exploration, with specific reference to a range of characters from both generations. High achieving responses will offer, for example, at least some consideration of the fact that the daughters in America also suffered social discrimination, qualitatively different but nonetheless real. Achievement in AO2, Tan's use of language, should be assessed in relation to candidates' ability to find examples of writing that convey vividly the situations that the women of all the generations had to deal with.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>The description of the O'Connells' eating regime is amusing but also poignant; as so often in the novel there is considerable irony in the gap between Paddy's view of this as 'brilliant' and the reader's response which is very different and will involve a certain sympathy for Mr O'Connell in his struggle to bring up his children. The opening paragraphs offer a contrast to the Clarke dinner time, which might provide a properly prepared meal but is not an enjoyable occasion for anyone involved, thanks to Sinbad's fussiness and his father's heavy-handed way of dealing with it. The extract illustrates in a few touches, but vividly nevertheless, how tension is created where parents apply different approaches to parenting – we can be fairly sure that Mrs Clarke follows her husband out of the room to upbraid him because his tactics only succeeded in making the situation worse. There is some exploration here of the deficiencies in traditional male roles within the family which still very much applied at the time when the novel was written: fathers laid down the law while abdicating responsibility for managing its application; mothers engaged, negotiated and kept the peace.</p>	40	<p>Candidates who focus mostly on the narrative without reference to 'powerfully' are not liable to score highly for AO2 and 4. The passage contains many vivid details which more able candidates will pick out and link to the question. In order to attain band 3 or above for both objectives responses should be able to focus on the contrast between Mr O'Connell's relaxed, careless attitude to mealtimes and Mr Clarke's inflexible and intimidatory approach. Both men seem to get it wrong but their mistakes considered together seem to illustrate that parenting is tricky and candidates who are able to explore this issue should move up into the higher bands for AO4. Stronger answers will also be able to explore the tension between the parents; the ability to illustrate how their different approaches to Sinbad lead them to fall out with each other will be a marker of higher achievement at both AOs. In high scoring responses in relation to AO2 look also for some appreciation of the humour here, for example in the irony in Paddy's response to Mr O'Connell's meals and in the description of Sinbad's antics at the table.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Some of the games that the boys play certainly disturb the reader. Arguably the one with the greatest power to shock is 'Ciunas the Mighty'; even discounting an element of exaggeration in Paddy's account, the amount of violence involved is extraordinary. Kevin's behaviour in cold-bloodedly inflicting pain is particularly so (he is increasingly portrayed as unpleasant, even sadistic in the novel) though the fact that most of the boys submit to it is perhaps equally remarkable. It speaks volumes for the pressures on the boys to be accepted by their peers and to win status. The boys' games mostly involve gang rivalry and are fiercely competitive; they are also imaginative and sometimes dangerous. Attitude to risk, as often played out through dares, is a key way in which status is conveyed and measured, as is coping with pain. Other games that present a disturbing image of childhood are the ones involving anti-social behaviour: vandalism; competitive shoplifting; mocking the afflicted. However, the ones that present the bleakest picture of childhood are those involving the treatment of the weakest; the incidents with Sinbad and the lighter fuel and Edward Swanwick and the soap powder seem to indicate an amoral attitude – a complete disregard for the suffering caused – which is unquestionably disturbing, even chilling.</p>	40	<p>Doyle uses games on many occasions to evoke the experience of childhood. Responses achieving band 4 for AO4 will give some account of a few of them and progressively link what happens to an analysis of what kind of micro-society the boys have constructed. This approach to AO4 will be more developed in band 3 responses and better, which may well include comment on the importance of elements like competition, challenge, risk, and status in most of what they do, supported by evidence from several moments in the novel. In higher band answers look also for an exploration of the role of violence and pain in these games, as well as the desire to flout the authority of adults, including parents, teachers and shopkeepers. High achieving responses in relation to AO4 may explore the structure of the group in terms of hierarchy and the importance of status; this could be illustrated by the treatment given to those without high status like Sinbad (the lighter fuel episode) and Edward Swanwick (the soap powder). This is the most disturbing aspect of childhood presented in the novel: its amorality and absence of empathy. Candidates who address that element should be well rewarded for AO4. Attainment at AO2 may be measured through how well candidates respond to 'vivid'; effective focus on Doyle's choice of words in evoking the world of childhood will again be a marker of high achievement.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>Fugard: <i>Tsotsi</i></p> <p>The scene depicted here is not an attractive one: the descriptions of the houses, the road and the tap in the first paragraph, the dogs and the people in the second and the third, combine to create an atmosphere of drabness and tedium which throws light on day-to-day living for the inhabitants of the township. Fugard uses negative language throughout the first paragraph in setting the scene: nouns – ‘shacks’, ‘hovels’, ‘sacking’; adjectives – ‘warped’, ‘corrugated’; verbs – ‘steal’, ‘crowded’, ‘littered’. The details accumulate to create a depressing mood which is enhanced by the description provided in the second paragraph, beginning with the actions of the dogs. The rest of the passage focuses on the people and even though they do interact in the queue the emphasis is on routine, effort and tedium and the atmosphere desultory. There is a great range of people in this queue, from newborn babies to the oldest, ‘far gone in living’ and the repetition of versions of ‘to all it only gave water’ reveals how everyone’s life revolved around the basic tasks required to sustain life which is all these people know.</p>	40	<p>Responses achieving band 4 and above will provide evidence from the first paragraph of the state of the housing in the township; at band 3 this will be in the form of quotation with relevant comment linking the description to the question; at the highest grades the comment will convey real insight into the effect of Fugard’s choice of words (AO2) and also into the criticism of the political system that is such a large part of the author’s purpose here (AO4). When the passage turns to the people in the second paragraph, assess the level of understanding of how Fugard enhances his message about the grimness of township life – the physical effort involved, the tedious waste of time – in phrases like ‘ a dull enforced drag of hours’. Effective comment here may well hit the high bands for both AO2 and AO4. Top quality answers may also have something to say about how the repetition in the second paragraph suggests the enduring drabness and drudgery of life there. Any analysis of the effect of Fugard’s focus on the very youngest and oldest citizens will also be an indicator of achievement at a high level.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Fugard: <i>Tsotsi</i></p> <p>Chapter 9 contains several key incidents relevant to this question. It describes in graphic and shocking detail the moment when Tsotsi's family is destroyed by the police raid. The repercussions of that for David, an innocent child, are catastrophic. This chapter also focuses on the children living in the pipes, many no doubt victims of similar traumas to David. We read about the death of Simon from starvation, a moment that most powerfully conveys Fugard's message about the treatment of South Africa's black citizens. The stories of Miriam and also the unknown woman fleeing some terrifying threat with her baby in a shoe-box, emphasise that in this repressive system it is the vulnerable and the innocent who suffer most. The death of Gumboot in chapter one is another powerfully relevant moment; he is happy, anticipating seeing his wife again after a long, enforced separation and his death destroys another family. This also can be blamed on the system, on the brutalisation of young men transformed from David into Tsotsi by the traumatic effects of the authorities' efforts to uphold apartheid.</p>	40	<p>For high band 4 and above for AO4, look for a clear link between the devastation of families and the actions of the authorities. The link might be direct, as in the police raid, or indirect as in the deaths of Gumboot and ultimately Tsotsi. Responses that focus on the behaviour of the police in chapter 9 in order to explore the brutality of the system and its effects should move up through the bands for both AOs. Candidates who are able to analyse Fugard's individual choice of words to emphasise the violence of the raid or the pathos in Simon's death for example, should do well for AO2, and also AO4 if the link to South African society is established. Another marker of high achievement would be the ability to draw from a range of moments in order to explore the state's responsibility for the criminal activities of some of its citizens given its role in the disruption of family life and the brutalisation of its people. Such an approach might well push the response into the higher bands for both AO2 and AO4.</p>

APPENDIX 1

**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 very 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. • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded.
	6–1	a few comments showing a little awareness of context-related issues	very limited awareness of language, structure and/or form	
	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

<http://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 2015

