

English Literature

General Certificate of Secondary Education

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

Mark Scheme for January 2013

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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.

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Annotations

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

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

B TOTAL MARKS

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

Question		Indicative Content	Marks	Guidance
1	(a)	<p>Because he is old and crippled Candy has no natural authority and Carlson can bully him into allowing the shooting of the dog. He uses his superior status on the ranch to force his will on the old man. He acts insensitively, callously, with no real insight into the anguish he is causing. He is relentless, and Candy's efforts to stay his hand become increasingly desperate and hopeless. Slim's silence is the dog's death sentence. Candy's withdrawal from the situation is craven and pathetic; the way he lies on his bunk staring 'rigidly' at the ceiling is pitiable. The description of the ancient, arthritic animal hauling itself to its feet and trustingly following Carlson may attract those – and there may be many – who find the dog's situation more affecting than Candy's. Slim's exchange with Carlson highlights the consideration of the former and the heartlessness of the latter. We also see something of George's character in the sensitive way he gets up and closes the door.</p>	27	<p>Most candidates will be able to identify with Candy here, and appreciate the crucial role that the dog has in his meagre life; a straightforward route into the question. Answers can target AO4 by showing how Candy's physical weakness (caused by age and injury) puts him near the bottom of the social hierarchy and accounts for his impotence here. For band 4 and above we should hope to find some insight into the reasons behind Candy's helplessness in the face of Carlson's pressure and Slim's failure to support him, both men having a much higher status on the ranch. He is a victim of the harshness of the bunkhouse regime, with no room for sentimental attachments. Answers aspiring to band 4 and above should also be able to show <i>some understanding of language features</i> by, for example, citing Carlson's insensitive arguments or Candy's response to the failure of his entreaties (AO2).</p>
	(b)	<p>This is a very open question: acceptable answers include, 'yes', 'no', 'maybe' and 'at times'. She appears three times and each time Steinbeck explores her character and motivation more deeply and, arguably, our sympathy increases. When she appears in the bunkhouse she is challenging and brittle – most like Candy's judgement of her. Her appearance and behaviour are provocative, though how much intention is there is open to argument; it could be said that her teasing is simply a clumsy and naïve attempt to be noticed and achieve some form of communication. In Crooks's room she is quite vindictive though we get much more insight into the bleakness of her life, both in the past and in the present. In her final appearance in the barn she is a much more sympathetic character: she is tender towards Lennie, and we see how her own dreams of a glamorous life have turned sour. The description of her dead body lying in the straw should, one would hope, persuade even our most hard-bitten candidates that she is worth at least a little sympathy.</p>	27	<p>Curley's wife's status as a woman and particularly as a woman in the testosterone-fuelled context of the ranch, provides the key AO4 content here. Her behaviour can be seen as a misguided attempt to assert her presence by conforming to a stereotype, one that she thinks will give her influence and status, but which, ironically, only makes the men fear and despise her. Even though she can be cruel, she comes across increasingly as a victim, exploited by people like Curley and the man who was 'in pitchers' whose letter was never sent. The more insights the candidate offers along these lines the higher up the bands the response will reach. Answers taking a less than sympathetic view of Curley's wife will concentrate on how she speaks to the men in the bunkhouse and in Crooks's room; a good selection of her taunts and insults with suitable comment linking quotation and question should be well rewarded.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Mrs Merriweather is a satirical portrait of the sort of Christian who is fervent in support of missionary work overseas, while blind to prejudice and injustice much closer to home. She is exercised about the ‘sin and squalor’ among the Mrunas but shows great callousness in her comments about Helen Robinson’s situation. She is full of hypocrisy and self-righteousness. The Robinsons have suffered a great wrong and Mrs Merriweather, in her smug conceit, seems to think it is they who have sinned: “If we just let them know we forgive ‘em, that we’ve forgotten it, then this whole thing’ll blow over.” Her language betrays her dyed-in-the-wool racism: her use (twice) of the word ‘darky’ is particularly shocking, and the deeply condescending way she talks about Sophy, the maid, suggests she regards her as intellectually inferior, with no more than a child’s understanding of the world; her use of ‘sulky’ reinforces that. The exchange with Sophy, where she gives her words back to her employer in a pointed way that the reader latches on to but Mrs Merriweather does not, is very revealing. It suggests that it is the white woman who is the more naïve, unaware of the irony in the repetition. Her final remarks graphically reveal Lee’s satirical purpose here: Mrs Merriweather thinks she is witnessing to the Lord when in fact she is exposing her own lack of Christian charity.</p>	27	<p>In the Foundation tier, the full horror of Mrs Merriweather’s hypocrisy may not be encompassed, but for band 4 and above, we should expect a good understanding of her racist attitudes, as revealed in her comments about Helen Robinson and Sophy, her maid. She has no insight into the tragic events that have engulfed the Robinsons, expecting that the whole thing will ‘blow over’; she reserves all her compassion for the distant Mrunas in their jungle ‘squalor’. Her sanctimoniousness should also be illustrated – exhorting all around to follow Christian precepts that she fails to live by herself as revealed by her comments about Helen and Sophy. Responses, in addressing AO4 should be aware of Mrs Merriweather’s attitudes as typical of the deep-rooted racism of many of Maycomb’s white citizens (her friend Mrs Farrow whom she addresses here is of entirely the same mind), although the reactions of Miss Maudie and Aunt Alexandra later in this chapter demonstrate an alternative, less prejudiced, point of view. In assessing AO2 for band 4 and above, look for some developed comment on her racist language, her condescending attitude which leads her to speak to Sophy as if she was a recalcitrant child, and her callous failure to show any sympathy with Helen Robinson’s predicament.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>The key events here are Miss Caroline's encounter with Walter Cunningham in the morning, described in chapter two, and with Burris Ewell in the afternoon, described in the following chapter. The other memorable aspect of the day involves the increasingly farcical and fractious exchanges between Scout and the teacher. The comedy is built on Miss Caroline's ignorance of whom she is dealing with: Scout's precocity offends her neat theory about how and when children should learn to read and write; Walter's family's poverty and pride, and the feral squalor of the Ewells' existence, are completely beyond her experience of life and capacity to deal with. She is an exotic creature; her description as 'like a peppermint drop' emphasises this, and the consequences of her ignorance are richly entertaining. Scout's relish in documenting the teacher's traumas adds extra humour; no sympathy for her is allowed to mitigate the comedy in the depiction of her deepening confusion and distress. Also memorable is the picture it paints of Maycomb life, its toughness and lack of sentimentality: the attendants of poverty – hookworm, body lice, nothing to wear on the feet or eat in the middle of the day – are vividly displayed; nor are children more used to seeing kittens drowned in buckets going to be impressed by cute stories about anthropomorphic cats.</p>	27	<p>Many answers will do little more than re-tell the events here; responses aspiring to achieve upper band 4 or higher should show some understanding of how these chapters help us to understand the Maycomb community, especially the lives of the poorest white families. Look for the selection of appropriate details that highlight their situation. Another AO4 aspect here involves the mockery of modern educational theory, which leads the teacher to invite Scout to unlearn some of what she knows just because it doesn't conform to the timetable. Understanding of Lee's satirical purpose here should be well rewarded. Comment on what we learn of Scout's character, and her inability, as yet, to 'climb into another's skin' should also help move the response up the bands. In addressing AO2, better answers may well focus on the comedy, particularly the behaviour of Burris and how Little Chuck Little, diminutive but supremely confident, takes over that situation. The description of Miss Caroline also provides a good opportunity to write about Lee's choice of words, which emphasise her alien and exotic properties, and thus the great gulf of understanding that exists between teacher and class.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>This moment in the novel represents the only time the two cultures, Asian and white working-class, properly collide. It reflects a new found confidence in the Kumars related to the arrival of the larger-than-life figure of Nanima. Meena senses a 'whiff of defiance in the air' and she is nervous; she imagines the locals disapproving behind their 'tight-mouthed letterboxes'. The exotic sights, sounds and smells of the party are described in detail and contrast with the dullness of the surroundings – fences and hedges, street lights, rooftops. The two women of the 'Ballbearings Committee' are also contrasted in their appearance – dress, make-up – and in their colourful and crude speech, but the moods of the two groups coincide. This is symbolised by the combination of their laughs, two completely different sounds but harmonising like a 'beautiful, improvised song'. The scene vividly illustrates the point that cultural differences tend to mask the truth – that fundamentally people are much more similar than they are different.</p>	27	<p>The descriptive details in the first paragraph contrast the colours, noises, smells of the party guests and their cooking, with the prosaic architecture of Tollington. There is a lot here to detain any candidate looking to focus on Syal's choice of words (AO2). Candidates may pick up on another aspect of this contrast, that between the two groups, in their dress and in their approach to the pursuit of a good time. The raucous laughter and colourful banter of the women is part of the humour in the encounter, and the description of the two sets of contrasting voices in harmonious counterpoint emphasises the warmth of the interaction. Look for an awareness of the contrast between the behaviour of the Kumars and their guests here and their normal discretion when among the white community of Tollington. Meena's apprehension is alluded to several times and responses focusing on AO4 may reflect on how her anxiety is belied by events as good humour and bonhomie preside.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Meena's parents are the key figures in her story, at least in the early chapters before Anita's influence has begun to dominate. They treat her well: she is quickly forgiven all her misdeeds and they try with much patience and commitment to teach her right from wrong. The novel begins on the day that Mr Kumar takes Meena to Mr Ormerod's shop. Significantly, the exercise is not presented as a humiliating punishment for Meena but as an attempt to teach her not to tell lies. The fact that Meena kicks against her parents' attempts to bring her up with sound moral principles is not presented as evidence of their failures but of her wilfulness and Anita's influence. Her father talks to her about the importance of listening to your conscience. Neither parent can stay angry with her for long; her long-suffering mother gives her the fishfingers she has been begging for on that same day she stole the money from her purse. It is not just in their parenting that the Kumars come across well: her father's heart-stirring singing; her mother's sensitivity and generosity – crying at the news, worrying about Anita after her mother has gone, little acts of kindness to Mrs Worrall; their struggle to adapt to the alien, white working-class culture surrounding them; the sacrifices made in leaving their homeland to give their children a better life.</p>	27	<p>There is a big range of supporting material here, but most of it is relatively modest in extent: Meena is observed interacting with her parents frequently but often in passing, so candidates who can zoom in on a number of examples, say of Mr Kumar patiently and futilely attempting to teach Meena not to tell lies, should be well rewarded. Responses will move up the bands for AO2 in relation to how skilfully they select and use the supporting material and illustrate, say, how Syal uses language to illustrate the concern and commitment they show in trying to guide Meena to behave well. Candidates who indicate how she comes gradually to appreciate their wisdom and understand the quality of their parenting should be well rewarded. A focus on AO4 here may explore the parents' background: the flight from Partition and its attendant dangers; the difficulty of assimilating into Tollington – overcoming class as well as racial barriers; the way the family seems to blossom in confidence when Nanima arrives, and discretion and circumspection are set aside a little. The heart-warming ending of the novel shows that their efforts to adapt and prosper while adhering to principles of honesty and decency have succeeded, as have their efforts to inculcate these principles into their daughter.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Ying-ying is abandoned by her husband, whom she has come to love passionately, even though she is pregnant with their first child. The first four paragraphs describe the extent of her devotion and make his betrayal the more shocking. (The fact that he seems to be able to get away with it because he is a man is also quite shocking.) He turns out to be an inveterate womaniser, and yet it is his wife who has to live with the shame of having been deserted. More shocking than the husband's perfidy is the description of the revenge exacted on the unborn baby by Ying-ying. She is so driven by hatred of this man that she will destroy her child because it is part of him. (She does say she knew it would be a boy with his father's characteristics.) We can see the evidence that Ying-ying is indeed the 'tiger-lady' who, as described in the following pages, by her own skill and resolve fashions a proper life for herself again in the USA.</p>	27	<p>There are two quotations in the passage which, if analysed effectively, will go a long way to addressing AO2. One describes the abortion: 'my body flowed ... poured out of me.' The detail is shocking but also the fact that the predominant accompanying emotion is hatred. The other quotation describes what she suggests should be done with the little body: 'Wrap it like a fish and throw it in the lake.' These, taken together, show a remorselessness which is indeed shocking. Better answers will incorporate an AO4 approach looking at the position in which Ying-ying finds herself in this society which allows men to abuse their wives and yet it is the wife who has to own the shame. (An-mei's mother suffered the same discrimination – the victim of rape who has to become the 'wife' of the rapist because her family turns their back on her.) There is a ferocity about Ying-ying which encourages us to admire her for making a life for herself against the odds, even while conceding the ruthlessness of her actions.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Jing-mei and her mother argue fiercely in the chapter entitled 'Two Kinds'. Suyuan thinks (probably rightly) that her daughter doesn't have enough self-belief and determination to make the most of herself. Jing-mei thinks her mother wants her to do well just so that she can boast about her to her friend and rival, Lindo; she thinks both mothers use their daughters' successes and setbacks as weapons in their struggle against each other. She also finds it difficult to deal, at this sensitive stage in her life, with her mother's eccentric appearance and unappealing habits: her lack of colour sense; her constant arguing with shopkeepers; her picking her teeth in public. She wounds her mother badly by referring to the babies she left by the roadside fleeing from the Japanese, and never located. Relations take a turn for the better at the end of 'Best Quality': Jing-mei has been humiliated at the dinner table by Waverly, but Suyuan dismisses Waverly in a word and gives Jing-mei her jade pendant, as a symbol of the tie of blood that binds them. The ending of the novel is very moving: we learn the dreadful details of how Suyuan came to be separated from her children; how through giving Jing-mei her name (meaning 'pure essence') she came to invest her love for all her children in the one she had left; and how as Jing-mei meets her sisters and their mother's face looks back at them from the polaroid she begins to understand and embrace the Chinese part of herself.</p>	27	<p>Foundation tier responses are more liable to concentrate on the chapter entitled 'Two Kinds' which graphically recounts the arguments between Suyuan and Jing-mei about turning the latter into a prodigy. Candidates who illustrate the clash of cultures – American versus Chinese – as well as personalities should move up the bands for AO4. (Suyuan's approach to life is based on achievement through hard work, commitment and self-belief, an attitude forged in a society where women especially had to struggle hard in order to make a good life; the young Jing-mei doesn't have her mother's grit and determination and the sparks do fly.) Responses that illustrate the ferocity of their clashes, especially the one which culminates in Jing-mei evoking the memory of the daughters lost in China – 'I wish I were dead! Like them' – should be well rewarded. The chapter entitled 'Best Quality' is memorable as it demonstrates Suyuan's pride in her daughter, symbolised by the gift of the pendant. At this point we feel that Jing-mei begins to understand her mother, and the events in the last chapter – seeing China, finding out the significance of her name, hearing her mother's story, meeting her sisters – complete the process. Responses that can chart some of Jing-mei's route towards enlightenment, and appreciate the poignancy of this all happening after Suyuan's death should achieve highly.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>This extract comes from the latter stages of the novel when Paddy is trying to deal with the breakdown of his parents' relationship. The structure that has supported his childhood world is collapsing and he is caught in transition, trying to find a new strategy (one in which Francis and he are friends and allies) but continually reverting to the old familiar one involving intimidation and physical maltreatment. Examples of the latter here include pinching his nose, and kicking and thumping him, while, almost simultaneously, he is stroking his hair and hugging him. Paddy is desperate for Francis to understand or at least acknowledge what is happening at home in order to feel less isolated, less exposed himself, and is deeply frustrated when Francis employs his usual self-protective strategy of, metaphorically, curling up into a ball and offering as small a target as possible. Years of abuse will take a long time to counteract and Paddy, not understanding this, is exasperated, even a bit desperate, hence the tears.</p>	27	<p>In order to achieve band 4 (some understanding) responses should be able to illustrate the wild swings in Paddy's behaviour here, all the way from physical abuse to loving hugs. The quote, "I hung on to his nose for a while longer, just to be holding him" highlights the somewhat bizarre discrepancy between his actions and his intentions. The fact that he promises never to hit him again and then almost immediately does, is further evidence of Paddy's inconsistency. Answers may address AO2 by citing the details of Paddy's 'assault' on Francis and there are also opportunities in the vivid language Doyle uses to describe how Francis reacts: the way his mouth opens and closes: the way he 'stayed hard and cold'. Responses aspiring to address AO4 at the top of band 4 and band 3 should certainly be able to place his behaviour in the wider context of the breakdown in his parents' marriage, and, beyond that for band 3 at least, show how Paddy's behaviour is still largely dictated by the precepts of the gang where relationships are largely governed by hierarchy and conducted through intimidation.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Because we see Kevin through Paddy's eyes and Paddy is, at least until near the end of the novel, a big admirer of Kevin, we have to sift the evidence for ourselves. We form an increasingly poor view of him out of a series of often understated actions: his comments to Liam about his mother being dead and his father's eccentric behaviour; his bullying of James O'Keefe – twisting his arm up his back just because he said his uncle was in the war; stuffing soap powder in Edward Swanwick's mouth. He is the prime mover (often willingly aided by Paddy) in the more sadistic of their pranks: the burning of Sinbad's lips; the kicking of the dog; eye-poking; pruning. He manoeuvres Paddy into starting the fight with Sean Whelan; he doesn't help Paddy when Charles Leavy gets involved. He is always more cruel in what he says to the weaker boys and takes the casual intimidation and violence just a bit further. He trips Paddy on the hard tarmac while they are competing for ice-pop sticks, which takes the skin off his knuckles. He revels in torturing the boys during the 'Ciunas the Mighty' game though never taking a turn to suffer, and using the fact that Liam's mother is dead to inflict another sort of pain when he walks off. After their fight at the end, which he provokes, possibly because he can see that Paddy is drifting out of his orbit, he is desperate not to lose face and also get his own back, so he organises the boycott against Paddy. He is clever, manipulative and vindictive.</p>	27	<p>Responses which aspire to 'good overall understanding' will be required to demonstrate a fairly detailed knowledge of the text; Kevin is at the centre of most of Paddy's escapades, and does something unattractive during many of them. The 'Ciunas the Mighty' episode supplies more material than any other, but there are many smaller moments that could profitably be cited. Success at AO4 can be achieved by placing Kevin's behaviour in the context of the code of behaviour belonging to the gang: the constant struggle for and display of status; the search for and exploitation of weakness in others. This code is so strong that it will override the fear of quite severe pain and even family loyalties – as demonstrated in the ritualistic game alluded to above. Kevin is very adroit and ruthless at affirming his position as leader of the gang and, unlike Paddy, he never shows any softer feelings. Kevin orchestrates the ostracism of Paddy at the end to protect his status which has been undermined by the fight and by the appearance of Charles Leavy who is genuinely tough, not just clever like Kevin. Responses that combine a good selection of indicative examples with a knowledge of the context that allows Kevin to wield his power should be well rewarded.</p>

Question	Indicative Content	Marks	Guidance
6 (a)	<p>The meal that the boys share so scrupulously among them consists of crusts of bread, orange peel and water. Some of them are very young, needing to be carried by the older ones. They are described just before as 'like a ragged pack of mongrel beings' and so they behave, like a pack of dogs, well-organised, mutually supportive, cautious, and scavenging on the fringes of human society. They sleep in pipes, on mattresses made out of scrap paper. Simon is suffering from malnutrition caused by starvation; his Buddha-like acceptance reminds us of famine victims we see on television, without the energy even to show distress. Someone comments that 'he's going like Willie' whom they 'put away'. The fact that there is no one to help these children, no structure designed to rescue them from this feral existence is truly shocking. The fact that they take David in, treat him gently, share their food with him is another powerful aspect of this scene: David (Tsotsi) will be re-born – a brutalised version of his former self – but these boys, at this time, have a concern for each other which is very affecting.</p>	27	<p>To show '<i>some understanding of links between texts and their cultures</i>' (AO4 band 4) responses should be aware not just of the shocking living conditions of the children, but also the message that is being sent about the society that doesn't just tolerate this situation but is responsible for creating it. These may be feral creatures in the sense that they don't belong to society, but they are a lot more caring and supportive of each other than the state is of them. Responses that stress how the compassion that the children extend to each other contrasts powerfully and ironically with the callousness of the state will fulfil the requirement for band 4 or above for AO4. AO2 will be served by a focus on some of the details of the boys' lives: what they eat, where they sleep, and the condition of Simon. Credit may also be given for comment on David's traumatised condition caused by the awful events that have led him to this place. However, answers that dwell on the events of the previous night should not be well rewarded – such a focus is only relevant to illuminate David's behaviour here and reference should be passing.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>There are plenty of characters to choose from here. The ones which perhaps offer the most illustrative material include Gumboot, Morris, Miriam, and David's mother. Practically everyone we meet outside of Tsotsi's gang is a victim of the system in some way: Gumboot is a victim of the Pass Laws and the endemic violence of Sophiatown; Morris and the children David joins are the victims of society's lack of care for its most needy citizens; David's mother suffers at the hands of a brutal police force; Miriam has to endure the drudgery forced upon single mothers by the break-up of families, and also the aggression of men like Tsotsi in a community where the law fails to protect its citizens. Miriam would be a particularly good choice as we see different facets of her life – her home life, her relationship with her baby and the everyday inconveniences of getting by – and she is also manifestly a good person so we feel for her the more.</p>	27	<p>Some of the obvious contenders are victims of Tsotsi and some are victims of the state. Choosing one from the latter category makes it easier to address AO4, though it could be argued that, as Tsotsi is himself a victim of the state, <i>his</i> victims, indirectly, are as well. Repression and police brutality are highlighted in the story of David and his mother; the state's indifference to the plight of its most vulnerable citizens is illustrated by Morris and Petah, and, in its failure to offer the protection of the law, by Miriam. Situating the characters in the harsh society of South Africa, whether the state is directly or indirectly responsible for what happens to them is liable to show either '<i>Some understanding of...</i>' or '<i>some attempt to explore...</i>' the social context, AO4 at band 4 or 3. AO2 may be addressed by reference to the vividness of Fugard's writing; the best examples are in the description of the raid, but it is there too in the presentation of Morris – the description of his hands comes to mind – and in the life that Petah and Tsotsi lead, eating crusts and orange peel and sleeping in pipes.</p>

APPENDIX 1

**A663F: Prose from Different Cultures
Foundation Tier Band Descriptors**

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

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