

# **English Literature**

General Certificate of Secondary Education

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

## **Mark Scheme for January 2011**

---

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, 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 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

**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:

<b>AO1</b>	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2</b>	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
<b>AO3</b>	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
<b>AO4</b>	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.

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

<b>Answers will demonstrate:</b>				
<b>Band</b>	<b>Marks</b>	<b>AO4 ***</b>	<b>AO2 **</b>	<b>QWC</b>
<b>3</b>	<b>27-21</b>	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"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are mainly assured</li> <li>• meaning is clearly communicated</li> </ul>
<b>4</b>	<b>20-14</b>	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"> <li>• text is legible</li> <li>• some errors in spelling, punctuation and grammar</li> <li>• meaning is clearly communicated for most of the answer</li> </ul>
<b>5</b>	<b>13-7</b>	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"> <li>• text is mostly legible</li> <li>• frequent errors in spelling, punctuation and grammar</li> <li>• communication of meaning is sometimes hindered</li> </ul>
<b>6</b>	<b>6-1</b>	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"> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously</li> </ul>
	<b>0</b>	response not worthy of credit	response not worthy of credit	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
<b>Question 1(a):</b>	<p>Chapter 4: <i>Crooks stood up from his bunk... to ...and some stamped their feet.</i></p> <p>What do you think makes this such a powerful moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how Curley's wife reacts to what Crooks says</li> <li>• how the men react to her</li> <li>• the words and phrases Steinbeck uses.</li> </ul>
<p><b>Notes on the task:</b> The most straightforward bullet to handle is the first, and many candidates will effectively illustrate Curley's wife's cruelty by explaining the nature of her threat and quoting her intemperate language. To achieve band 4 (AO2) answers will need to show awareness of the <u>effects</u> of Steinbeck's choice of words, which involves successful use of quotation to illustrate points made. The way Crooks deflates so quickly when Curley's wife laughs at his threats and substitutes much more potent ones of her own, shows that she has all the power in this situation. Effective answers may well explain why that should be: Curley's wife may be female, and of less consequence because of it, but Crooks is black and Candy is old and crippled and so both are firmly placed at the foot of the social hierarchy. In particular, the way the justice system tended to operate in relation to black men accused of interfering with white women is relevant here, and reference to that will demonstrate understanding of social context (AO4). It is hoped that candidates will show sympathy for Crooks here – his treatment is particularly brutal, especially as we know he is a proud man. Answers that offer some empathy for Curley's wife based on her frustration and loneliness should be rewarded.</p>	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
<b>Question 1(b):</b>	<p>What makes the ending of the novel so moving?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> In Foundation Tier answers we should expect an element of narrative and some candidates will read the question as an invitation to write about the events leading up to Lennie's present predicament. However, this is only marginally relevant and more credit can be given to an explanation of why George decides it is better for Lennie to die, taking into account the character of Curley and the harsh way situations tend to be resolved in these parts (cf. the killing of Candy's dog). Most answers will make reference to the way George distracts Lennie with a final description of their 'little place', and the religious symbolism attaching to it may be explored by more able candidates. Effective responses may well focus as much if not more on George than on Lennie, describing his courage and determination, and his sensitivity in orchestrating events so that Lennie dies instantly and happily unaware of what is happening. Pointed reference to the anti-climactic comments of Slim and Carlson at the end should also be well rewarded.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
<b>Question 2(a):</b>	<p>Chapter 10: <i>Tim Johnson was advancing at a snail's pace... to ...He didn't know what hit him.</i></p> <p>What makes this such a tense and exciting moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the description of Tim Johnson's behaviour</li> <li>• how Calpurnia, Mr Tate and the children react to the situation</li> <li>• the way Atticus behaves.</li> </ul>
<p><b>Notes on the task:</b> The rabid dog represents a formidable threat to the community and everyone, with the partial exception of Atticus, demonstrates this in their words and deeds. Heck Tate provides clear evidence: in his words to Jem: '...he hasn't got started yet'; also in his hesitation over the shot, and his increasing desperation for Atticus to take over: 'Mr Tate almost threw the rifle at Atticus'. Then there is Calpurnia's behaviour in protecting the children and her words about Atticus: 'Sweet Jesus help him'. The strange and rather sinister behaviour of the dog also provides tension. Able candidates may refer to the Western flavour of the scene: the deserted streets; the febrile atmosphere with people cowering behind screen doors; the confrontation (it's interesting that the dog has a human name). Atticus's swift and fluid movement, aiming and firing almost at the same time, is very reminiscent of 'Shane' or 'High Noon': 'With movements so swift they seemed simultaneous'. The cinematic influence in Lee's writing here is also seen in the tense dialogue, and the quick cutting from character to character; there is even a reference to time slowing down. Answers that manage some analysis of the source of the excitement in the writing, more than a straightforward narrative account of the scene, should be well rewarded.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
<b>Question 2(b):</b>	<p>What are your feelings about Boo Radley and the way he is treated in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> There is a straightforward opportunity here to describe the children's treatment of Boo as a scary character from a fairy tale or a Gothic novel, as well as his responses which mark him out to be anything but. How much the children's actions should be censured is debatable, since Boo obviously enjoys their antics, and the gifts he gives them illustrate his generosity, creativity and sense of humour. We learn how harshly he had been treated by his father, and by his brother. We can only speculate about what coercion and psychological pressure he suffered to keep him shut away, but we get a flavour of it in the cementing up of the hole in the tree – a callous act. Boo is an object of curiosity for the reader as well as the children and he becomes a hero when he saves the children's lives. His sudden appearance at the end is very moving: his pallor, the result of so much time spent shut away, and his timidity are vividly illustrated. It is sad but inevitable that he disappears back behind his walls. Scout never sees him again and his story leaves us with a strong sense of a blighted life. Credit should be awarded to answers that use the clues we are given to the real Arthur Radley to express a strong sympathy for him.</p>	

	MEERA SYAL: <i>Anita and Me</i>
<b>Question 3(a):</b>	<p>Chapter 1: <i>We reached Mr Ormerod's shop... to ...what I had done to deserve it.</i></p> <p>What are your impressions of Anita and the effect she has on Meena in this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Anita says and does</li> <li>• how Meena reacts</li> <li>• the words and phrases Syal uses.</li> </ul>
<p><b>Notes on the task:</b> Anita puts on a show for Meena; the sauntering walk, the whispering, the punching are all staged to demonstrate her power and sophistication. Anita has her 'cohorts' (illustrating her military-like control over the others) while Meena is on her own. They are fashionable, with their 'over-large uniform, customised with badges and cropped-off ties', while she is wearing some confection that makes her look like a 'bad-tempered doily.' The contrast is emphasised in the humour of the simile – most contemporary adolescents won't be hugely familiar with the concept of the 'doily' so any effective comment here should be rewarded. Meena is fascinated by the girls' brashness, their arm-linking, their raucous laughter, but Anita is at the centre of it, orchestrating the performance – she freezes their smiles with one look. Higher band answers may well refer closely to some of the descriptions of Meena's reactions: expressions like 'instinctively stiffened', 'my heart unaccountably flipping like a fish', 'I shot Anita a haunted look', 'my breath caught and my throat began to ache' provide good opportunities to address the third bullet point.</p>	

	MEERA SYAL: <i>Anita and Me</i>
<b>Question 3(b):</b>	<p>What do you find to admire about any <b>TWO</b> of the following characters?</p> <p>Uncle Alan; Mrs Worrall; Hairy Neddy; Mr Ormerod</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> All of these characters show obvious kindness and consideration for others, though, because they all weave in and out of the story as part of Tollington's colourful social framework, candidates will need to know the novel well to locate a good selection of illustrative material. Uncle Alan's row with the minister at the fete about the use of the money, Hairy Neddy's support for Sally at her stall, Mrs Worrall's devoted care for her husband and Mr Ormerod's reaction to Meena accusing him of cheating Nanima, are among the key examples but there are other scenes which could be cited to good effect, including Hairy Neddy's actions when the dog is run over and Mr Ormerod's softly softly response to the stealing of the charity tin. Mrs Worrall is likeable for her kindness towards Meena and there is a warmth and tenderness in the scene where she teaches Meena to make tarts, and in her meticulous and uncomplaining devotion to her husband. Candidates who range widely around the text should be well rewarded.</p>	

	AMY TAN: <i>The Joy Luck Club</i>
<b>Question 4(a):</b>	<p>Chapter 10: <i>I couldn't save Rich in the kitchen. to ...my mother's horrified eyes.</i></p> <p>What do you think makes this such an entertaining moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the way Rich behaves</li> <li>• how the others react</li> <li>• the words and phrases Tan uses.</li> </ul>
<p><b>Notes on the task:</b> 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. The scene really points up the contrast in Chinese and American mealtime conventions and 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. Effective answers may also refer to Waverly's position, the one caught in the middle, with one foot in each culture. 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>	

	AMY TAN: <i>The Joy Luck Club</i>
<b>Question 4(b):</b>	<p>What do you find to pity and admire in the character of An-mei's mother, the fourth wife of Wu Tsing?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> There is plenty of material available to the candidates here. An-mei's mother's life is recounted in some detail in chapters 2 and 13, and it is full of dramatic and tragic events. It is easy to argue for pity, which is where the focus of most answers will fall, but there is also much to admire in her dignity, and fortitude. Though she is reviled by her family she never speaks up about having been raped by Wu Tsing; she is forced to abandon her children when she goes to live in his house (she has nowhere else to go) and, on top of all that, she has to give up her child by Wu Tsing to her more powerful rival, second wife. She is cursed by her sister-in-law, slapped by her brother and yet, though she is disowned by her mother, she returns when Popo is on her deathbed to pay her respects and even cuts a chunk of flesh from her own arm to add to a medicine she is concocting. The fable of the turtle's tears is her way of teaching An-mei to bear her suffering with dignity, to deny to others the pleasure of their victories; she, herself, has only one weapon – Wu Tsing's superstition – which she exploits for her daughter's benefit by sacrificing her life. From this brave act, An-mei learns to fight and her daughter, Rose, does too – against her bullying husband – so maybe something positive does come out of Rose's grandmother's unhappy life.</p>	

	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
<b>Question 5(a):</b>	<p><i>I never got the chance to the end of the novel.</i></p> <p>What do you think makes this such a powerful and moving ending to the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Paddy's parents say and do</li> <li>• what Paddy says and does</li> <li>• the rhyme the kids chant.</li> </ul>
<p><b>Notes on the task:</b> There is a fair amount of action in the extract which candidates can gainfully recount: the incident in the kitchen and the broad clues as to what has just happened ('He unmade his fist'); the manner of his father's leaving; the detail of the football match on television; the chant and Paddy's reaction to it; the Christmas visit. There is a paragraph which describes Paddy's first response to him leaving, at first as a powerful physical reaction ('a pain in my chest and I could hear my heart pumping the blood to the rest of me'.); and then in the more detached way that is typical of Paddy ('I was supposed to cry. I thought I was. I sobbed once and that was all'). The tiny details: the door opening and closing; the lack of a jacket; the red face; the cold, dry hand, all expressed in tiny sentences, suggest how the occasion affected Paddy, happening in slow motion, becoming etched into his memory. Reference to the contrast between da's former relationship with Paddy and the stiff formality of his Christmas visit, indicating how family relations have disintegrated, should be well rewarded. The chant reminds us of Paddy's old life; his response to it shows us how much has changed.</p>	

	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
<b>Question 5(b):</b>	<p>What impression do you get of the way the relationship between Paddy and Sinbad changes in the course of the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>Notes on the task:</b> Periodically throughout the novel Paddy is unkind to Sinbad: he leaves him in a hedge; he scorches his lips with lighter fuel; he flicks soap in his eyes; he locks him in a suitcase; he pushes his face in the gas; he gives him umpteen dead legs. He tries to get him into trouble and forces him by a mixture of physical and psychological threat to do things he would rather not. Sinbad is too young, in the earlier chapters at least, to have any means of self-protection and he cries a lot. He is nothing if not resilient, however, and endures the difficulties that come from being so far down the pecking order. Later, Paddy starts to want to make common cause with his brother, because of the anxiety bred in him by his parents' troubles, but Sinbad won't cooperate; just because Paddy realises he loves him, doesn't mean that years of persecution will be forgotten. As Paddy becomes more needy, the balance of power in their relationship begins to change (it is Paddy who wants the light left on at night), though he still returns to acts of casual cruelty when Sinbad fails to show the expected degree of gratitude. Effective answers will focus on illustrating how his growing perception of his parents' difficulties leads to a complete change in Paddy's feelings towards Sinbad.</p>	

	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6(a):</b>	<p>Chapter 9: <i>They were given no time... to bring money man.</i></p> <p>What makes this such a horrifying moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the actions of the police</li> <li>• the reactions of the people in the streets and in the room</li> <li>• the words and phrases Fugard uses.</li> </ul>
<p><b>Notes on the task:</b> 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. Band four answers should be able to address the last bullet point and make some response to the descriptive detail and the language. 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. The third paragraph 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'. 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; their racist language.</p>	

	ATHOL FUGARD: <i>Tsotsi</i>
<b>Question 6(b):</b>	<p>How do the experiences of <b>TWO</b> of the following characters bring home the harshness of everyday life in Sophiatown?</p> <p>Gumboot Dhlamini; Morris Tshabalala; Miriam Ngidi; Tsotsi's mother.</p> <p>Remember to support your answer with details from the novel.</p>
<p><b>Notes on the task:</b> There is plenty of material available to the candidates in tackling this question. Violence is a key element and may be illustrated through an account of the murder of Gumboot on the train, Morris's helplessness in the face of Tsotsi's threat, or the raid on David's (Tsotsi's) mother's home. Indeed, the traumatic effects of the disruption of family life by repressive laws and the actions of the police are illustrated by three of the above. Miriam's story also provides a rich account of domestic life: descriptions of food and cooking, clothes and cleaning, child care and sleeping provide many telling details. Fugard also provides details of characters' previous lives: there is Gumboot's enforced separation from his wife and long walk to the city, and Morris Tshabalala's accident resulting in his life of beggary. Effective answers should show, in the selection of material, some real engagement with the tough lives of these people, and understanding of their suffering and oppression.</p>	

## Assessment Objectives Grid (includes QWC)

Question	A01	A02	A03	A04	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%
<b>Totals</b>		<b>10%</b>		<b>15%</b>	<b>25%</b>

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

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.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