

English Literature

General Certificate of Secondary Education

Unit **A663/02**: Prose from Different Cultures (Higher 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 HIGHER TIER: The maximum mark for the paper is **40**.
- 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>There is tension in the psychological battle between Candy and Carlson in which all the big guns are with the latter; we see him relentlessly pursue his aim, until, with Slim's support withheld, Candy is defeated, and cravenly withdraws while his one comfort in life is taken away to be shot. There is a suspenseful moment as he waits for Slim's reaction during which the situation is still not lost, but Slim's silence signals the end for the dog and Candy retreats to his bunk. The exchange between Slim and Carlson emphasises the callousness of the act, and the description of Candy lying staring <i>rigidly</i> at the ceiling (repeated) highlights his wretchedness and isolation.</p>	40	<p>Higher band answers will show insight into the power struggle here and how the superior status of Carlson and the failure of Slim to intervene seal the fate of the dog. In judging how far the response manages to <i>explore</i> the context look for a broader understanding of the harsh, unsentimental, hierarchical nature of life on the ranch (AO4). Candy's response to Carlson's relentless pressure is portrayed in a series of adverbs, <i>uneasily, hopefully, softly, hopelessly, rigidly</i> and also in his behaviour of lying motionless on his bed staring upwards. In this way Steinbeck suggests his developing response to the situation and his mental condition at the end. The effectiveness of Steinbeck's choice of words can also be explored in the description of the dog and of George closing the bunkhouse door (AO2).</p>
(b)	<p>This question contains its own narrative structure, inviting candidates to trace the development of our understanding of Curley's wife from one appearance to the next. In sensitive responses increased understanding will lead to some measure of sympathy for her. 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 involved 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 dreams of a glamorous life have turned sour.</p>	40	<p>Curley's wife is a complex character; she is clearly a victim but she can also be vicious; she is naïve, even rather pathetic, but her instinct to retaliate is well developed, as seen in her ruthless put down of Crooks. Her manner in the bunkhouse appears to be sexually challenging, but in reality she seems happy just to have someone to talk to. So credit should be given to answers that focus on the contrasts and contradictions in her character. There is plenty of opportunity in her racist bullying, for example, to look in detail at her language; also in the fantasy of her life in Hollywood that she paints for Lennie, complete with stagy hand gestures. There is, in addition, considerable scope to use the social context to shape the response; to show how her frustration is fuelled by the sexism of the time, magnified by the setting – among a group of men whose only other interactions with women seem to take place in brothels. So both AO2 and AO4 approaches are fully available here and answers will move up the bands as candidates show their ability to use their knowledge of language and context to explore the question.</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 remarks about Helen Robinson's situation. She is full of hypocrisy and self-righteousness. In her comments about Sophy especially she appears to believe that to be black means to have a half-formed intellect, capable of no more than a naïve, child-like view of the world. It is ironic that she assumes that Sophy is devoid of understanding when it is she who completely misses the layer of irony in Sophy's repetition of her words. Mrs Merriweather's pious words about her Christian principles are pure cant: she spares no sympathy for Helen Robinson or her children; she doesn't bother with her name – she is the 'darky's wife'; and Sophy's concern for the Robinsons is put down as 'sulky' behaviour, designed to 'ruin her day'. 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>	40	<p>Mrs Merriweather is a truly dreadful woman, in whose person Lee satirises the callous, hypocritical, sanctimonious 'Christian' types who championed the work of missionaries while wholeheartedly supporting the racist principles on which Southern society was built. Answers aspiring to the top two bands should be fully aware of the extent of Mrs Merriweather's racism, and able to pick apart her comments to expose it. Look for understanding of the outrageousness of her 'advice' to Helen Robinson, and the way she complains of Sophie's anxiety over the Robinsons' predicament spoiling the atmosphere in her kitchen. Responses looking to score highly in relation to AO4 may well focus on her professed concern for the Mrunas and her admiration for J. Grimes Everett – a man we never meet but whose pomposity is strongly indicated by his name – which is in sharp contrast to her callousness in talking about black people on her own doorstep. Achievement at AO2 should also make specific reference to Mrs Merriweather's choice of words, especially 'sulky' and 'darky'.</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. There is also much humour in her mishandling of Scout, Walter and Burris and in the contrast between the mature confidence of the diminutive Little Chuck Little and the teacher's impotence.</p> <p>Something of the insular character of Maycomb is also revealed in the ignorance of the outsider, with her exotic ways, and in Scout's unsuccessful attempts to educate her. Because Scout hardly comprehends how someone could not know, for example, why offering to lend Walter money is a mistake, her terse efforts to explain to Miss Caroline don't shed much light and the teacher's confusion only mounts. Another memorable aspect of these scenes 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>	40	<p>Good answers here, in addressing both AO2 and AO4, will explore what these scenes add to our knowledge of Maycomb society, its insularity and its poverty. There are rich pickings in the descriptions of Walter and Burris particularly, and in the appearance of Miss Caroline Fisher who 'looked and smelled like a peppermint drop'. Responses that also explore Lee's satirical purpose in presenting the teacher's 'modern' ideas about education that require Scout to unlearn some of her reading and writing, should also be well rewarded. The comedy in the exchanges between Miss Caroline and, in order, Scout, Walter and Burris is of a fairly broad sort, and strong candidates should be able to discuss what is entertaining in her blundering, in Scout's unsuccessful efforts to put her right, and in the contrast between her ineffectuality and Little Chuck Little's diminutive but productive intervention. Finally, candidates may focus profitably on what these chapters contribute to our understanding of Scout: during their discussion about the day Atticus talks to her about the importance of trying to see things from others' point of view; in her remarks about Miss Caroline it is clear that Scout hasn't quite learned that lesson yet.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Partying in plain sight on the front lawn is a unique event and reflects a new found confidence, related to the arrival of the larger-than-life figure of Nanima. Exotic details of the food, the songs and the dresses are contrasted with the prosaic fences, rooftops, street lights and letterboxes of Tollington. Meena is uncomfortable, but it marks a small step forward in reconciling her two cultures. The introduction of the 'Ballbearings Committee' emphasises both the differences and the similarities between people: they look and sound very different, but both groups are about dressing up, and enjoying themselves with loud conversation, singing and drinking in the company of friends. There is a good deal of warmth here, reaching across the cultural divide, symbolised by the way that the sound of the 'women's swooping laughter' and the 'men's bass chuckles' seemed to harmonise into a 'beautiful, improvised song.'</p>	40	<p>The first paragraph provides plenty of opportunity for candidates to focus on Syal's choice of language (AO2). For example, the use of present participles – 'reclaiming', 'guffawing', wafting', sprinkling', 'challenging' – emphasises that Meena, in her over-sensitive awareness of cultural differences, sees this party on the lawn as a potentially provocative act. The alien aspects of the sights, sounds and smells are dwelt on which reflects Meena's apprehension. The encounter with the women of the 'Ballbearings Committee' emphasises both the differences and the similarities between the groups; the former in terms of dress and speech for example; the latter in terms of mood and the expression of goodwill. Any observations about cultural diversity will hit the descriptors for AO4, and supported insights into the way Syal has presented the universal human characteristics underlying cultural differences here, may well move the response up into 'thoughtful' or 'perceptive exploration'.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>A list of things that persuade us to like and admire Mr and Mrs Kumar would include the following: the way they bring up their daughter; her sensitivity and generosity – crying at the TV 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; his heart-stirring singing. The first of these is in evidence throughout the novel, but especially in the earlier chapters before the influence of Anita begins to dominate Meena’s thinking. They react to Meena’s wayward behaviour with patience and forbearance; forgive her readily even to the extent of treating her to fishfingers on the same day she stole from her mother; try to teach her consideration and respect for others, right from wrong and to listen to the voice of her conscience. Reading deeper than Meena’s partial understanding of her parents’ hopes and fears we detect that living in Tollington is bruising to Mrs Kumar’s particularly gentle and essentially middle-class sensibilities; but even Meena (perhaps looking back from her vantage point at the end of the story) is aware that her mother is ‘the epitome of grace, dignity and unthreatening charm’.</p>	40	<p>Our impressions of Mr and Mrs Kumar are built up over a number of small incidents and interactions in the first part of the novel. Responses that point to examples of Mrs Kumar’s kindness (to Mrs Worrall, to Anita and her mother, to Meena) should be well rewarded. Other examples that could be cited include their demonstrative fondness for each other and their courage in escaping upheaval on the subcontinent and building a new life in England. Candidates who can quote and link comments to the question should gain significant credit, partly for the fact that such illustrative material would be very hard to track down without a very good knowledge of the text. Such an approach might well cover both AO2 and AO4 criteria: there is a big contrast between the Kumars’ modest and genteel sensibilities and the coarse and raucous world of the ‘Ballbearings Committee’ for example. The descriptions of the social gatherings at home with the ‘aunties’ – the food, the clothes, the entertainment – are written with much humour, warmth and affection, and their mutual supportiveness is vividly contrasted with the fragmented and dysfunctional white families – where the old and the children are left to fend for themselves. Focus on these areas is likely to show both some response to language (AO2), and an awareness of context (AO4).</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>The beginning of the extract seems to be recounting a romantic love story: there is poetry; a fluttering heart; the surrender of self. The first shock in the passage is how quickly, thanks to the man's fickleness, romance turns sour. The second surprise the reader experiences is that he seems to be able to get away with it because he is a man – he begins a new relationship somewhere else, deserting his first family, while she becomes 'abandoned goods' and a 'lady of shame'. However, the most shocking aspect of Ying-ying's story is the brutal account of her abortion, the fact that she does it as an act of hatred and revenge against her husband. She sees the foetus as a version of him (she 'knows' it will be a boy with his physical characteristics) and gives it no acknowledgement as potentially a separate (and innocent) individual. The episode reveals the tiger hidden inside the 'small, old lady', one who knows how to be fierce and ruthless in pursuit of her goal.</p>	40	<p>Responses that comment in detail on the two descriptions relating to the abortion: 'my body flowed ... poured out of me,' and, 'wrap it like a fish and throw it in the lake,' will be addressing AO2 and should gain considerable credit; these details are brutally shocking. Ying-ying sees the foetus as only to do with her husband, a focus for all her hatred and thirst for revenge. She doesn't make any effort to euphemise the act: she refers to it as a 'baby' and twice to 'killing' it; she compares its 'juices' to the flow of her 'revenge' and wants it wrapped in newspaper 'like a fish' and thrown in the lake. Although it was clearly the most traumatic event of her life, there seems to be no remorse, not even now. There are significant contrasts to our society in this narrative: the stigma attached to the abandoned wife shows how unequal the sexes were; the fact that abortion seems to have been common suggests how many wives ended up in the same situation as Ying-ying; the motive behind the abortion seems particularly callous to us. Answers which explore these contrasts while linking comment to the question will fulfil the criteria for AO4, possibly at one of the top bands.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>The relationship between Jing-mei and her mother is memorable partly for the titanic struggle they have in the chapter entitled 'Two Kinds'. Jing-mei thinks her mother is trying to force her to be something that is impossible for her, just so that she can boast to her Joy Luck Club friends as Lindo Jong does about Waverly, the chess sensation. Suyuan sees only a girl lacking confidence and determination to make the best of herself. Jing-mei wounds her mother badly at the end by saying she wished she were dead 'like them' referring to the babies Suyuan had to abandon during her flight from the Japanese advance. At the end of 'Best Quality' after she has allowed herself to be humiliated by Waverly, her mother gives her emotional support, denigrating Waverly and showing her love for Jing-mei by giving her her jade pendant, indicating that, in spite of everything Jing-mei assumes, her mother does see the quality in her; she sees herself in her, and the gift symbolises continuity, the powerful tie that binds mother and daughter. The end of the novel is very moving: Suyuan never knows that the daughters she has looked for for so long have been found, but Jing-mei 'finds' her mother in the faces of her sisters three months after Suyuan's death.</p>	40	<p>AO4 is central to this question: the struggle between mother and daughter arises from Jing-mei's rejection, as a child, of Suyuan's Chinese values and beliefs. Suyuan wants her daughter to believe in herself and to focus her energies on achieving success; Jing-mei rejects this approach. She doesn't believe she can do it and doesn't have the commitment to try: 'I didn't have to do what my mother said anymore. I wasn't her slave. This wasn't China.' Candidates who deal effectively with this clash of Chinese and American values in their comments on 'Two Kinds' should move up into the higher bands. Comment on Tan's use of language, addressing AO2 in illustrating the ferocity of the argument in this chapter, should also gain significant credit. The later chapter 'Best Quality' shows Suyuan's love and regard for Jing-mei. Jing-mei thinks she has disappointed her mother again by allowing herself to be humiliated by Waverly, but Suyuan dismisses Waverly – Jing-mei is 'best quality'. This is memorable because it shows Jing-mei's lack of understanding of her mother; she thinks disappointment is Suyuan's prevailing emotion in her regard. In the final chapter Jing-mei reveals the guilt she feels because she never understood her mother, or her mother's love for her, until it was too late. When she learns the significance of her name (Jing-mei = pure essence) she begins to see into her mother's heart. Better responses will appreciate the poignancy at the end – Jing-mei in meeting her sisters feels so much closer to her mother – and should be well rewarded.</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. Paddy is now vulnerable; because he sees this looming threat to the stability of family life, he is no longer able to maintain his intimidatory, coercive approach to his brother, as dictated by the harsh code he and his gang live by, so he swings wildly between trying to build a bridge between them and returning to his old persecutory style. He is frustrated by Francis's failure to respond; Francis has his own strategy for self-preservation learned over years of dealing with his brother's attentions, and is too young to understand what is happening with his parents. Paddy has lived in two worlds – a boys' world with its machismo and a familial world which is much less callous; Francis has mostly in the past been treated as part of the former; now Paddy wants to transfer him, but Francis isn't having it.</p>	40	<p>Success in incorporating AO4 here will depend on how well responses analyse and explain the bizarre swings in Paddy's behaviour. These are caused by the fact that he is trying to forge a new relationship with his brother based on mutual support in response to the increasing instability of family life, but not able to prevent himself lapsing into his customary role of persecutor. Custom and practice are a powerful influence and Paddy doesn't have the communication skills to relate to Francis in the new way he wants to, so he doesn't get the desired response and reverts to the familiar bullying. Answers that can relate Paddy's behaviour to the context in this way should be well rewarded. Success in AO2 may be gained by reference to the sensuous detail in the descriptions here: the feel of Francis's nose; his breathing; the impression of his body when Paddy hugs him. Strong candidates may express some sympathy for Paddy; there is a rather sad irony in his increasingly cack-handed and desperate efforts to get his brother to respond to him, efforts which only succeed in driving Francis further away.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Kevin is clever, manipulative and vindictive. A catalogue of his 'crimes' will include several instances of gratuitous violence, instigated and carried out by him, often with the support of Paddy. He bullies all the more vulnerable boys – Sinbad, Liam, James O'Keefe and Edward Swanwick. For further details here see the Foundation Tier notes. He takes the casual intimidation and violence just a bit further than anyone else: he trips Paddy on the tarmac which takes the skin off his knuckles, pokes him in both eyes and plays a full part in the torture of Sinbad with the lighter fuel. Even though throughout most of the novel Paddy looks up to Kevin, admiring never criticising, it becomes gradually clear to us that he enjoys using his power sadistically to inflict hurt, both physical and psychological. In his case this behaviour isn't entirely explained away by his youth – with Kevin it seems to go further than that. This is particularly seen in the 'Ciunas the Mighty' episode where he inflicts pain with a kind of gleeful relish which is quite chilling.</p>	40	<p>Reactions to Kevin may vary widely: he is a typical kid who maybe takes things a little further than the rest; he is a fledgling psychopath indulging his nascent sadistic impulses at any opportunity. The question suggests something closer to the latter view and candidates who allow themselves to be guided by the word 'increasingly' either to focus on later moments or juxtapose earlier and later should be given credit. (The ritualised pain infliction happens about half way through; after that come the Persil-eating torture, the abuse of the dog, and the two fights and their aftermath.) Candidates who address AO4 by placing Kevin's actions in the context of the gang's strict code of behaviour to show how he maintains and exploits his position should be well rewarded. A good selection of quotes showing Kevin at the sharp end of the gang's cruellest moments with apposite comment will help the response rise up the bands in the AO2 column.</p>

Question	Indicative Content	Marks	Guidance
6 (a)	<p>The living conditions that these boys endure are shocking: they eat only crusts of bread and orange peel – the bits that other people throw away – and drink only water. They sleep in discarded water pipes and use scraps of paper as a mattress. One of their number has recently died of malnutrition and another is going the same way. They are like a pack of dogs, well-organised, mutually supportive, cautious, living and scavenging on the fringes of human society. What is even more affecting is the fact that they are gentle with each other and with David, sharing their meagre provisions with him, and they speak of Simon with concern, encouraging him to eat as they examine his famine-victim's belly. David is still traumatised by the events of the night before, and allows himself to be looked after by Petah. Here we see the aftermath of the kind of routine police action that took David's mother away: children rendered parentless, homeless, left entirely to fend for themselves. In this particular sector of South African society there is not the structure designed to pick up and protect even its youngest members.</p>	40	<p>The mere existence of this group of children with no adults directly involved in their lives is an indictment of the society that tolerates it. (We can speculate as to how many of these children found their way to the gang by the same route as David – a police raid resulting in a shattered family.) The first responsibility of a government must be to protect its children, and in this the South African government has conspicuously failed. Responses that, in considering AO4, recognise the contribution this scene makes to Fugard's attack on the political system of his country should be well rewarded. There are many vivid details in the passage that, if analysed, will provide a link to the question via AO2: the food and the way they share it; the bedding, 'scrap paper blown there by the wind and a few pieces of gritty card-board'; the description of Simon – his coat, his belly; the comparison of the boys to creatures, 'crawling', 'scurrying', 'like moles'; finally, the focus on David at the end, so traumatised that he hardly registers what is happening even though his whole world has been turned upside down. Responses that latch on to such details to comment on Fugard's choice of language should be in consideration for one of the top bands for AO2.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>The candidates here are David's mother, Morris, possibly Petah (one of the children who slept in the pipes), arguably Miriam, and Tsotsi himself. The key event which highlights the brutality of the state is the raid on Sophiatown when David's mother is taken away. This moment causes such trauma that David's personality is transformed, so either the mother or the son could be selected as the victim and the response built round this incident. Morris's degrading existence is also emblematic of a society that fails to look after its vulnerable citizens, as is Petah's. Morris receives enough charity from the community to live a life of sorts but nothing from the government. There is a distinction to be made between victims of the state and victims of Tsotsi, and the question refers to the former. It could be argued that Tsotsi is a victim of the state so his victims are also, indirectly; but focusing, for example, on the killing of Gumboot, is not entirely appropriate to a question that names the government specifically and that element of inappropriateness should be reflected in the marking.</p>	40	<p>This question addresses AO4 directly. Candidates who make the key distinction between victims of the state (David's mother, Tsotsi himself, Morris, Petah) and victims of Tsotsi (Gumboot, Miriam, Boston) are liable to hit the higher bands for AO4. Repression, police brutality, indifference to the suffering of the vulnerable, are all involved in these stories, and responses that manage to illuminate the institutional involvement in the characters' troubles, are liable to hit band 3, 'some attempt to explore links' or above. Fugard's writing in the account of the raid on the Madondo house provides much dramatic and vivid description of the violence involved and the havoc caused. Candidates who are able to link the kind of detail found here with the concept of sympathy for the characters, especially those who are able to comment on specific word choices, should move into the higher bands for AO2 – band 2 'critical insight' or band 1 'sensitive understanding'.</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	

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