

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 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
	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...?
	Not relevant: this section not tied in to Q. Also use for unnecessarily long quote.
	No use of text. Points not supported. General remarks not rooted in extract, or whole text for b) question.
	Personal Response
	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>Curley's wife comes across as vain and self-absorbed here. She is starved of the attention which she clearly craves, but the impression she makes on the reader is a very different one from the brittle, aggressive character we encountered in her first two appearances. The extent of her loneliness is revealed in the key quotation, 'her words tumbled out in a passion of communication' which offers a good opportunity to look at Steinbeck's choice of language. She is extremely naïve in some ways and susceptible to the blandishments of men no doubt with their own agenda. The few details we get of her home life hardly suggest a supportive, sustaining environment. Curley's wife is not an attractive character: she is conceited and resentful, and we have seen that she can be cruel, but here we see mostly that she is very lonely and disillusioned, trying to deal with the fact that the good life she dreamt of for herself has been reduced to living in an utterly alien environment with a husband like Curley.</p>	40	<p>In looking at context (AO4) effective answers may well point to her inability, (at least partly caused by sexual discrimination) to make her own way in the world, always having to rely on a man to create a better life for her, and her susceptibility to the false allure of Tinsel Town. Curley's wife is another character suffering from a huge discrepancy between aspiration and achievement in life and responses which demonstrate an awareness of this fact as a reason to feel sympathy for her should be well rewarded. Highly achieving responses may also contrast Curley's wife's behaviour here to both of her previous scenes. (Reference to her other appearances may be well rewarded if it provides some illustrative juxtaposition though the main focus of the answer needs to remain on <i>this</i> passage.) In arguing for sympathy for her, candidates may refer to her obvious enjoyment of the conversation: 'Ain't I got a right to talk to nobody?'; 'She went on with her story quickly, before she should be interrupted.'; 'and then her words tumbled out...' Quotations like these provide some opportunities to investigate Steinbeck's choice of language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>George and Lennie's dream of having their own place is so potent that everyone else who comes into contact with it becomes transfixed by the images it throws up. Its potency for the reader lies in the contrast it provides between the life they have and the one they aspire to. Curley's wife also has a dream – of Hollywood stardom – which is as important to her and also as illusory as the one which Candy and Crooks briefly come to share. There is a strong association between George and Lennie's dream and heaven or paradise; because it is such a perfect place, and because George conjures it up for Lennie just at the moment of his death. There is also a ritualistic quality to the way the dream is described, and George in a different way is just as affected by the evocation as Lennie: 'George sat entranced with his own picture.' The shocking moment when Candy rails at the dead body of Curley's wife is a result of having the dream offered to him and then cruelly snatched away again.</p>	40	<p>There is plenty of mileage in comparing the things George and Lennie focus on (comradeship, self-determination, and stability) with the bunk-house life of the itinerant farm worker. The more thoughtfully and perceptively the contrast is explored the higher the script may be located in the AO4 column. Successful answers, aspiring to at least band 3 will need to demonstrate some clear understanding of the psychological benefits derived from George and Lennie telling each other the story of their 'little place'. It strengthens their relationship - 'I got you....and you got me' – and it provides a brief escape from the misery of reality. However, the AO2 route also provides a good opportunity to score highly, by, for example, focusing on Lennie's delight in the details of the story or the way George's voice changes, revealing how affected he is, or how readily Candy and Crooks become seduced by the myth. Curley's wife is equally in thrall to her dream, and candidates may achieve highly by highlighting the same contrast in her life and exploring how Steinbeck reveals, in her conversation with Lennie, how captivated she is by the image.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>The suspense is built up over the first four paragraphs. Lee allows Scout to feel and to express the mood in the courtroom even though she doesn't fully understand what's at stake. She compares the atmosphere to the day when the rabid dog appeared on the main street; there are three references to that occasion which help to convey the rising tension to the reader. The quick cutting from character to character and the references to time slowing down give the depiction a cinematic quality. The effect of the verdict on Jem is compared to an assault with a knife, which contrasts with Atticus's restrained response – though Lee still manages to communicate through the accumulation of small descriptive detail something of the suffering this verdict will have caused him too. The end is particularly powerful as the group led by Reverend Sykes stand up as one to honour Atticus as he passes below them. Considering the injustice that has just been perpetrated, this must stand as moving testament both to their inherent dignity, and to the respect they have for Atticus.</p>	40	<p>This moment in the novel deals with powerful emotions – tension, anger, intense disappointment, the giving of respect – and should convey to the reader a strong sense of moral outrage. Responses will move up through the bands in relation to how well they engage with these elements, both in terms of AO2 and AO4. Candidates who show insight into the actions of the black characters, their forbearance and dignity in the face of the massive wrong that has been done to one of theirs, while exploring what this shows about racial prejudice in the American South at this time, should be well rewarded for AO4. High achieving candidates (bands 1 and 2 for AO2) may well deal effectively with one or more of the following: the comparison between this moment and the shooting of the dog; the effect of filtering events through Scout's consciousness and her point of view (literally) from the balcony in order to create suspense; analysis of Lee's description of Jem's reaction.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Mrs Dubose is a particularly memorable denizen of Maycomb. She is vividly portrayed in terms of her appearance, her speech and her behaviour. Aspects of her character also make her stick in the mind, principally her full-blooded racist views (expressed very forcefully) and her courage in weaning herself – with Jem’s unwitting help – off morphine before dying. Her ‘significance’ in the novel lies in how Atticus uses her to guide Jem in learning an important life lesson, about not being too ready to form conclusions about people based on one aspect of their behaviour. She has much in common with other characters who turn out not to be entirely as they appear – Boo Radley, Dolphus Raymond, Dill, Aunt Alexandra, even Atticus (the crack shot). Therefore Mrs Dubose has significance in relation to the main themes somewhat greater than her fairly limited presence in the novel.</p>	40	<p>Well organised responses may well link each adjective in the question to one Assessment Objective. Responses will move up through the bands for AO4 in relation to how well they address Mrs Dubose’s attitude to black people. (An examination of her racist vocabulary will target AO2 at the same time.) Candidates who address ‘significant’ by making the point that, while Lee disapproves of her views, she is not an entirely unsympathetic character, should be rewarded. If they take that one stage further to comment on what this tells us about how engrained racism was in that part of the world at that time, that may well indicate achievement at least at band 2 for AO4. The presentation of Mrs Dubose provides a wealth of opportunity to comment on Lee’s choice of language (AO2) in relation, for example, to her home, her breathing (particularly vivid) and her vitriolic manner of speech. In higher band answers look for precise analysis of particularly effective words and phrases linked to the idea of ‘memorable’.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Anita's behaviour here flies in the face of Meena's whole upbringing, which has drummed into her always to behave immaculately in the presence of white people; otherwise, according to her mother, she would be 'letting down the whole Indian nation'. For almost the first time outside the home she is giving free rein to the wilful, exuberant aspect of her personality – a side of her that Anita's example liberates. However, it is not just the fact that her friend dares to do these wild, attention-seeking acts that thrills Meena: it is in the way she is prepared to challenge the authority of the adult who stands in her way; not only challenge but, in the case of Mr Christmas, defeat it. Anita's instincts are the opposite of Meena's: Meena habitually defers to authority (though she lies through her teeth to attempt to deflect criticism) while Anita is defiant, aggressive. The reader is mildly shocked by Anita's viciousness here, given further resonance later when we learn that Mrs Christmas is dead in her chair, while Meena catches only the thrill of witnessing and participating in such revolutionary action.</p>	40	<p>The reactions of the two girls is a strong indicator of their contrasting backgrounds: Meena has been taught by her parents to show deference to any adult, especially one who is white, while Anita has been schooled in a very different environment, and any discussion of this contrast will address AO4, potentially to a high level. The realisation that Anita is not at all concerned about her mother finding out amazes Meena and calling Mr Christmas a 'daft old sod' is extraordinary. Any consideration of how Syal's language in the first two paragraphs emphasises the passion wrapped up in the sounds the girls make, should also be well rewarded for AO2. The description of Mr Christmas is also very vivid, with his hair looking as if he had 'put his finger in a socket', adding drama and humour.. The description of Anita's response to Mr Christmas, verbal and non-verbal, provides plenty of scope to comment on Syal's choice of words.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>The only characters in the novel who, in their words or deeds, display any racist tendencies are Sam Lowbridge and his gang, the woman in the car and Mr Ormerod, and only the former two are personally abusive. Most of the problems faced by Meena and her family are to do with adapting to a very different society while not abandoning the culture that gives them their sense of who they are and where they came from; in that they don't get much help from politicians, the media or most of their neighbours. The message at the end of the novel seems to be that class is a bigger determiner of success than race, with the Kumars going off to better things while the local working-class whites are stuck among the wreckage of their village. As Sam says to Meena, 'You can move on. How come? How come I can't?'</p>	40	<p>Answers that deal with events in the village like Sam Lowbridge's racist outbursts and the reactions of people like Uncle Alan, in the mere fact of viewing racism in the 1960s from our vantage point nearly 50 years on, will address AO4. Responses that go further and use the wider social context – Enoch Powell, Skinheads, the destruction of village life by the expansion of the city – in order to provide an extra angle on the question, should gain credit for it. The impact on Meena of key moments (involving Sam, Anita, the woman in the car) as well as targeting AO4, provides an opportunity to comment on the words Syal uses to illustrate how wounding such moments can be: 'I backed off as if I had been punched'; 'I felt ... hurt, angry, confused and horribly powerless because this kind of hatred could not be explained.' The contrasting argument can be effectively made through a focus on some of the positive interactions with people like Mrs Worrall, the 'Ballbearings Committee' and Mr Topsy.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Lindo and Waverly seem far from close throughout most of this extract. Waverly ignores her mother's wishes, assuming the right to choose not only her hair stylist but also her style. She talks about Lindo as if she wasn't there, or loudly in simplified English as if she were mentally deficient. Both Mr Rory and Waverly patronise this 'backward old Chinese woman', criticising her appearance with no idea that their words might be wounding. Lindo largely keeps her own counsel, though her thoughts about Mr Rory have a slightly tart flavour: 'her famous Mr Rory'; 'he is showing how his magic can make my hair thicker and longer'. Where Waverly is concerned Lindo's thoughts have a sadder tone, as she refers to the fact that her pride in her daughter is not reciprocated. Indeed when Mr Rory comments on their resemblance, Waverly is initially not at all pleased. However, there is a more intimate moment towards the end when they compare faces in the mirror and Waverly acknowledges at least their physical similarity while Lindo, with her superior wisdom and understanding, can look beneath the surface to detect deeper points of connection between them.</p>	40	<p>The most fruitful approach to AO4 involves contrasting the very American mind-set of Waverly – the fact that this scene is set in a hairdresser's emphasises her focus on surface and transformation – with the mother's preoccupation with tradition and continuity. When Waverly looks at her mother she sees that her hair is a mess; when Lindo looks at her daughter she sees herself and her own mother, in appearance and in character. Answers that focus on more than just Waverly's rudeness and her mother's pointed (largely unspoken) response to look at the underlying cultural determinants, may well fulfil the requirements for 'thoughtful' or 'perceptive' exploration of context (band 1 or 2 for AO4). There is irony and humour in the scene too; any insightful comment in this area will target the requirements for AO2 at the higher bands: Lindo's sly comments to the reader about Mr Rory contrast with Waverly's gushing, 'he does fabulous work'; Waverly either ignores her mother, or translates English into pidgin English for her and delivers her words in the voice you would use to an imbecile or a toddler. Lindo, however, says little but understands much: her comments about the way Americans don't look at one another when they talk and about Waverly's reaction when Mr Rory comments on their resemblance, demonstrate her sharpness, and comment on such aspects, linked to the question should be well rewarded, especially if there is a strong focus on Tan's choice of words.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>All of these women suffered great hardship in China. An-mei was separated from her mother by her grandmother and refused contact. Eventually, re-united, she had to watch her die an agonising death by her own hand. Lindo has to leave her family as a very young girl to live with her betrothed's people who treat her badly. Her mother-in-law demands children but her husband will not consummate the marriage. Lindo has to devise her own strategy for escaping the clutches of the family and make a new life in America. Ying-ying is abandoned by her husband and, governed by the hatred she feels for him, has his son aborted. In each case it is shocking that the cruelty comes from within their own families who would have been expected to cherish and protect them: An-mei's grandmother keeps her apart from her mother; Lindo's mother-in-law makes her life a misery over the lack of issue in the marriage; Ying-ying's husband abandons her while she is pregnant with their first child. In each case thanks to their cleverness and courage they manage to escape to a better life.</p> <p>(Note that the women who arguably suffer the most are not on the list: Suyuan and An-mei's mother. The latter has a most dramatic life and there may be a temptation among candidates to write more about her story than her daughter's, for example about how she is forced to go and live with the man who raped her. Such a loss of focus should be reflected in the mark.)</p>	40	<p>In addressing AO4 candidates may well wish to reflect on the status of women in Chinese society: they seem to have been traded among wealthy families like cattle; taken away from their families while still very young; married, often to much older men, when as young as 16; cast aside almost at will and socially stigmatised if the marriage breaks down even when it was entirely the doing of the husband. Responses which place the women's treatment firmly in the context of that society to show that they are not only the victims of individuals but of a powerful set of societal norms may well fulfil the criteria for band 2 or 1 (<i>'thoughtful'</i> or <i>'perceptive exploration'</i>.) In addressing AO2 responses should be picking out examples of where Tan's writing emphasises the women's suffering: examples include the description of An-Mei's separation from her mother, or of her mother's death; Lindo's humiliation by her mother-in-law; Ying-ying's abandonment while expecting her first child and her extreme reaction. Responses which offer a selection of relevant quotations, with links to the question and with some focus on Tan's choice of language, should be well rewarded.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Ritualised acts of violence are the means by which the boys affirm their place in the hierarchy; Sean Whelan is a newcomer and Paddy picks him out as a soft target in order to boost his own status within the gang. Though he would probably not have taken it this far without the Machiavellian moves of Kevin, he still goes about his task of thrashing Sean Whelan with ruthlessness and relish. Sean Whelan is an entirely innocent party, and the reader's sympathies are divided: we feel for Paddy, because of the developing situation at home, because of the way he is manipulated by Kevin and because the story is told from his point of view; but, in the same way as we baulk at his treatment of Sinbad, we draw back from him here. However, when Charles Leavy gets involved, so shockingly and emphatically, our concern is wholly for Paddy who is out of his depth and totally isolated. The mood has completely changed and we are looking at the prospect of Paddy getting seriously hurt.</p>	40	<p>Responses may access the higher bands in the AO4 column by putting Paddy's actions in instigating the fight into context, i.e. the desire to boost his status within the group, where hierarchy is largely dictated by acts of physical intimidation. The intervention of Charles Leavy alters everything: from being in control, absorbed, winning, Paddy becomes instantly the victim, vulnerable, impotent. The fact that we are provided with no gloss on Charles Leavy's actions – no description, no speech – makes his behaviour here seem even more threatening. In targeting AO2 responses may refer to how Paddy throws himself wholeheartedly into the fight: his kicking is full-blooded; his intention to 'knee his face' is recounted in lurid detail: 'I'd grab a tuft of his stupid hair –'. It is described almost balletically, with move and countermove orchestrated and graphically described, and a level of aggression from Paddy which is quite shocking: 'I got him hard. A good bit over the knee.' The tiny sentences in the final paragraph of the extract emphasise the stark situation Paddy is now in – no longer involved in the ritualistic fighting of children, but something rather more elemental.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>The final third of the novel is set increasingly in the home, and the slow disintegration of family life and Paddy's futile attempts to prevent it, give these pages a much darker tone. Considering the fact that his perspective on what is happening is so restricted, he is remarkably sensitive to the changes taking place. He tries to be much more than a spectator to what is going on though. He adopts a range of ultimately useless strategies to try to stop the arguments and the unpleasantness: he begins by willing them to stop while rocking compulsively back and forward; he deliberately intervenes in their rows to distract them; he watches over them, listening to the tones of their voices, staying awake all night doing it; he tries to change his behaviour towards Francis in order to forge an alliance and to help to prepare him for what's coming - without much success; he tries to talk to Kevin, but Kevin is only tuned in to finding and exploiting others' weaknesses. Finally he prepares to run away from home, but his father beats him to it. The break-down of his parents' marriage has a marked knock-on effect on Paddy's life outside the home, acting as a catalyst, encouraging him to reject the society of his peers with its rigid social codes: 'I didn't listen to them. They were only kids.'</p>	40	<p>The sections where Paddy tries to comprehend the fact that his father has hit his mother provide good opportunities here. Responses may address AO4 by indicating how trouble at home affects Paddy's relationships with his peers, particularly Francis and Kevin; he tries to reconfigure his relationship with his brother as a counterweight to the increasing instability at home; additionally, he attempts to look elsewhere for friendship, causing cracks to appear in his relations with Kevin leading to two fights and the boycott that signals the end of Paddy's childhood or that phase of it at least. Responses that succeed in making links between what is happening in Paddy's two worlds should be well rewarded. Probably the most memorable aspect of Paddy's reaction is the fact that, even though he is too young to fully grasp what is going on, he takes it upon himself to influence events, to stop his parents arguing. Candidates who cover a number of Paddy's strategies, with comments linking to the question, should hit at least the higher marks in band 4. If they go on to analyse Doyle's choice of words in order to illustrate Paddy's confusion and anxiety and yet how determined he is to stop the rows, they will be achieving band 3 and above.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>The fact that Morris Tshabalala lives almost literally in the gutter, among the detritus of the street, reflects not only his disability but also the shame and humiliation that this proud man endures. He has neither any legs nor any artificial aids to mobility – no artificial limbs, no chair; he is entirely dependent on himself and the charity he manages to beg from passers-by. The descriptions of how he moves himself, with his hands and arms having to do all the work, and his restricted vision, give the impression of a grim existence. He is inured to the physical degradation – his hands are so calloused that he has little feeling left in them – but the fact that people find him an object of pity fills him with bitter anger. His attitude to the world is one of defiance, using his anger and aggression to combat the acute feelings of humiliation that attend him. He feels keenly a loss of manhood related to his loss of stature, the fact that he no longer can look people in the eye disturbs him greatly and he uses curses to compensate, to demonstrate that he is still a presence in the world, and not to be disregarded.</p>	40	<p>Responses aiming to hit the top bands for AO4 should reflect on what Morris's life tells us about how the society functions, how little support is provided by the state for its most vulnerable citizens. Morris, like the homeless children that take in David, gets nothing from the government which has washed its hands of him. The way his condition cuts him off from society is suggested by expressions like, 'he sits on the fringe of the forest of legs rushing past'; his degradation by 'his fingers had forgotten their disgust at the gobs of phlegm or dog piss'. Another key discriminator will be in the response to Fugard's language, AO2. The first paragraph conveys not only some of his physical disability, but also the sense of bitterness and frustration that afflicts him. The final paragraph returns to his difficulty in making progress and in seeing and being seen: the idea of the relentless effort required to get through a day is very well conveyed. Responses that are able to develop some of these points with reference to Fugard's particular choice of words should hit the criteria for the higher bands, 1 and 2.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>The obvious choices are the killing of Gumboot and the police raid. Both are upsetting because of the amount of violence involved, and the utter callousness of the perpetrators. Both victims, Gumboot and Tondi (David's mother), are happy at the moment of the assault; both anticipate reunion with a loved one from whom they have been separated for some time. This adds a degree of poignancy to an already shocking turn of events. Both of these acts will have dire consequences for others – Maxulu (Gumboot's wife) and David Madondo for example – and lead to more families shattered. Because the question invites a strongly personal response we should accept what candidates select. The depiction of Morris and the homeless children, for example, are upsetting because such situations are allowed, not for any one dramatic event involving them; they reflect the callousness of the state towards some of its citizens.</p> <p>(The two chapters involving Morris take up many pages, and the time David spends with the children takes up a lot more than a 'moment' but we should accept the choice; hopefully in respect of the former, responses will focus on his disability presented over the first couple of pages, and the latter episode takes up only a few pages anyway even if it stretches over time.)</p>	40	<p>Candidates who choose the raid should, as a matter of course, reflect on the fact that this is institutionalised, state-sponsored violence, directed against the innocent and the vulnerable. Highlighting the brutality of the police by specific reference to Fugard's choice of language will therefore address both AO4 and AO2. The death of Gumboot also offers excellent opportunities to address AO2; the AO4 angle here might be to point out how ever-present the threat of violence must be in a society when its citizens can be assailed while going about their normal routine in a crowded public space. Look for a strong sense of engagement from candidates; the word 'upsetting' invites that and there is much in the build up to the two events described above that intensifies the poignancy of the occasion. Answers that demonstrate a strong personal response to the plight of the characters supported by analytical comment on Fugard's choice of language and a clear understanding of the responsibility of the state, either direct or indirect, in the suffering of its citizens, should hit the criteria for band 2 or band 1, in AO2 and AO4.</p> <p>(Remember to be generous in what you accept as a 'moment', though any answer that lapses into recounting a large chunk of the narrative should not be well rewarded.)</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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