

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2015

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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.

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1. Annotations

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

2. Subject-specific Marking Instructions

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

the specification, especially the assessment objectives;

the question paper and its rubrics;

the texts which candidates have studied;

the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

AO1	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
AO2	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
AO3	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
AO4	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15	-	25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-	-	25
Total	35	35	15	15	100

Question		Indicative Content	Marks	Guidance
1	(a)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>The detail presented in the first paragraph allows us to appreciate the rudimentary nature of the men's accommodation; the use of the apple box as shelving emphasises the roughness of the surroundings. The list of personal items all on show points both to the lack of privacy and to the meagreness of their possessions. The 'western magazines' that the men 'secretly believe' add another poignant touch, a tentative suggestion of a life of the imagination and perhaps a hearkening after something better. Any more attractive impression given by the brightness of the light is undermined by the detail – the fact that the air is laden with dust and flies. The gossipy information about the boss's mood offered by Candy suggests the boss is a bully, an impression confirmed a little later in the chapter when Candy describes him taking out his irritation on Crooks. The description of the bedding and the list of 'scourges' read out by George adds further unpleasant detail to the scene. George is aggressive and suspicious here which helps to convey a sense of how ranch society operates with everyone looking out for himself.</p>	27	<p>Candidates showing a 'basic awareness' of context (band 5 for AO4) will refer to some of the description of the accommodation and the men's personal effects in the first paragraph and probably the discussion about the 'yellow can' with some connection to the question. For band 4 and above references will need to be more focused, usually with some direct quotation and some relatively undeveloped comment, typically relating to the description of the bedding or the men's lack of privacy. For high band 4 and band 3 for AO4 look for a consideration not just of the physical environment but of the conversation with Candy about the boss or George's reaction to finding the yellow can and what these things tell us about the world of the novel. Responses that refer on, for example to the account of the fight between Crooks and Smitty, in order to show how Steinbeck reinforces our impression of the ugliness of this society should be well rewarded for AO4. Candidates who pick out details (for example the 'unpainted floor' or the 'apple box' for a shelf) should attain at least band 4 for AO2, moving up into band 3 if the associated comment demonstrates a sound understanding of how Steinbeck's choice of words here has created a vivid impression of the scene.</p>

	(b)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>Candidates have a wealth of material to draw on here, spread throughout the novel. The attack on Lennie will be most popular, but we have also: the spectacle of Curley out for revenge; Candy's account of the fight at Christmas; arguably the shooting of the dog. There are also numerous examples of verbal aggression. This frequency, in combination with the viciousness displayed, renders the violence particularly shocking; violence as the solution of first rather than last resort. The description of Curley pummelling Lennie's face is the most graphic moment, but the callousness of Carlson and Curley's wife's ruthless attack on Crooks are in some ways equally shocking. The aggression often takes the form of bullying: the boss, Curley, Carlson, Curley's wife, and briefly Crooks are all guilty of intimidating behaviour, facilitated by the rigidly hierarchical micro-society in which they exist. All the characters except Lennie know who is lower in status than them and therefore those they can assault, physically, verbally, and psychologically, and they exploit this information to bolster their own self-esteem.</p>	27	<p>Candidates working at band 5 will probably focus on the attack on Lennie and give an account of the progress of the fight, narrative in form and without much comment linking points to the question or the AOs. Responses attaining band 4 and above for AO4 will be able to a greater or lesser extent to explore the violence in a way that addresses the idea of shocking. For high band 4 and band 3 look for some structure in the response: the focus could be on the viciousness, or the ubiquity, or the graphic detail (physical or verbal). If candidates are able, even at a fairly unsophisticated level, to see the aggression as a part of the culture of the ranch and appreciate the pressure on the men to present a tough exterior to the world they should be well rewarded; this ability to see these incidents as not just random acts would be a marker for band 4+ or 3. Also look in band 3 responses for some ability to explore Steinbeck's choice of words in creating a vivid and powerful impression of these acts of aggression; for example through the detail of the damage to Lennie's face or Curley's hand.</p>
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Question		Indicative Content	Marks	Guidance
2	(a)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>The passage reveals that Atticus is a man of principle. He understands, unlike most of the townsfolk of Maycomb, that Justice and the Law should be indifferent to skin colour and he must try his best for Tom Robinson even though he knows it is going to be a useless struggle. Although, as ever, he is calm and measured in his explanations to Scout, we can see that Atticus is preparing for a very painful experience, one that will involve him not just professionally but emotionally. However, he has the courage and resolve to take it on. The passage also reveals something of the way Atticus handles his parental responsibilities: the detailed, careful explanation he offers to Scout, given without condescension, is illuminating on that score. The passage is also illuminating in the way Atticus anticipates the reactions of the townspeople and how he tries to prepare Scout for what's to come. Cecil's comments; the view that Tom should not have the benefit of a lawyer; Atticus's acceptance that he will lose the case, all indicate how fundamental to the culture is the idea that blacks are second-class citizens, not equal under the law as we would take for granted in our society.</p>	27	<p>Most candidates will show some appreciation of the fact that this conversation demonstrates how difficult it would have been for a black man in Tom's situation to receive justice. Answers achieving band 4 and above for AO4 will need to be able to explore to some extent the strength and depth of the racism presented here with some evidence deployed in support. For high band 4 and above (<i>'sound understanding'</i> moving into <i>'good understanding'</i>) look for the ability to comment more fully on the evidence. Examples of this might include Cecil's words to Scout or Atticus's acceptance that he has no chance of winning the case. Expect most candidates also, in addressing the first part of the question, to show some appreciation of Atticus's courage here in standing up for the law and against prejudice. Look also in band 4 plus and band 3 responses for recognition of his determination to do the right thing at whatever cost to his family and himself. Candidates who offer an informed personal response to Atticus here may well be fulfilling the requirements for band 3 in both AO4, links to other cultures, and AO2, Lee's use of language.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>This seems at first like a very open question. However, it is quite hard to find an entirely suitable moment that doesn't involve Bob Ewell, notably the attack on the children or his evidence in court, though his later encounter with Atticus or his hounding of Helen Robinson would qualify as well. The lynch-mob scene would work, though the ending conveys a rather different image of human nature; the moment of the verdict would also; the missionary circle meeting with the breath-takingly hypocritical comments of Mrs Merriweather also provides effective evidence of racist attitudes. Smaller incidents such as the filling of the knot-hole could possibly fit especially if candidates have chosen to consider two incidents. However, I would anticipate that Bob Ewell will figure in most answers as his actions are so much further beyond the pale than anyone else's, though in terms of his attitude towards black people he is just a more extreme version of what is normal among his peers. There is no inherent advantage in choosing either one or two moments, but responses that manage to sustain the exploration of a single incident throughout may more readily hit the band 3 descriptors.</p>	27	<p>Expect candidates working up to mid band 4 to provide a narrative based response. Many, for example, will include an account of the attack on Scout and Jem. If the focus is on bringing out the baseness of Ewell's actions and making the link to 'shocking' credit should be given. However, candidates who focus on Ewell's behaviour towards Tom Robinson in the courtroom or Helen Robinson later are liable to score more highly for AO4 as the link with racial prejudice in society can be made easily and effectively, potentially propelling the response into band 3, 'sound' rather than 'some understanding of cultural links.' Responses which focus on the attack on the children, based purely on Ewell's lust for revenge, may find these links harder to find; so the choice of moment may have a significant bearing on how well AO4 is handled by the candidate. Another factor which might make Bob Ewell's examination in the courtroom a good choice of moment is the fact that candidates can achieve success in targeting AO2 by commenting on his intemperate, crude and racist language. (In the attack on the children there is not that opportunity.)</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Syal: <i>Anita & Me</i></p> <p>The passages vividly brings home to us the everyday experience of living with racial prejudice for many at that time. The extreme racist language used is obviously the thing that we find shocking here but the shock is enhanced by other factors: the fact that it comes out of the mouth of a 'sweet-faced elderly woman'; the fact that she used these words to a little girl; the unexpectedness of it after everyone else had accepted the situation with reasonable grace. Meena also reflects on the opportunity for racial stereotyping that the incident offers and the way she tries to forestall that by making her local accent as strong as possible. We see Meena typically indulging her fondness for acting here, turning what should have been an embarrassing situation into something almost amusing, until the woman's vile words rock her back. The second extract shows that this has been a learning experience for Meena, providing an insight for her into what her parents must have experienced. The fact that she doesn't tell her father to save him pain is an early indication of the person she will have grown into by the end of the novel.</p>	27	<p>Weaker responses at AO4, those achieving no higher than band 5, will give an account of the situation and the main event without much connection to the question or the context. Band 4 candidates for AO4 will demonstrate, progressively, some understanding of the nature of the prejudice shown and of how it affected Meena – 'I backed off as if I had been punched'. (If the candidate uses this quote with some comment on the word 'punched' this may well indicate at least band 4+ for AO2 as well as AO4.) Expect some exploration of other, less obvious elements in the scene in answers aspiring to the top available band for AO4 here, for example of the condescension shown by the other drivers. Better candidates may also demonstrate an ability to reflect on the effect on Meena, and on how society might have moved on since this incident took place. Answers that manage some exploration of Meena's decision in the second passage, with, for example, some sympathy and admiration for both her father and her, should attract considerable credit, as will an analysis of the woman's shocking words, in relation to AO2.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Syal: <i>Anita & Me</i></p> <p>Nanima is a larger than life character; her self-confidence and exuberance combined with her striking appearance and her general otherness make a big impression on Meena and help to resolve some of her insecurities concerning her cultural identity. She is earthy in her habits and physically imposing in her size and her style of dress. The locals find her fascinatingly exotic: there is an entertaining scene where Meena regales the members of the Ballbearings committee with huge lies about her grandmother's history and her jewellery which they seem to swallow wholesale. She relates differently to the white residents of Tollington than Meena's parents who are much more cautious and reserved, always reluctant to draw attention to themselves among white people. Nanima's stories about the Punjab, even if of questionable veracity, give Meena a strong sense of continuity and tradition and help to speed up the process of withdrawal from Anita's influence, a process which her time in hospital and relationship with Robert continues and completes.</p>	27	<p>Basic responses, those not achieving band 4 for AO2 and AO4, will offer some information about Nanima – who she is, where she comes from and possibly what brought her to the UK – without differentiating 'important' and 'entertaining' very successfully. Band 4 responses will be able, progressively, to comment on her appearance and personality in terms of the amusing impression she creates for the reader. In answers aspiring to band 4+ and band 3 for AO4, look for some exploration of the effect of her arrival on the family and particularly on Meena, with some support from the text; the unprecedented party in the garden would be a good example of this. Best answers will link the idea of the importance of Nanima with her influence on Meena, as she helps her granddaughter to come to terms with her own cultural heritage by filling her head with stories about the Punjab. Such responses, if points are effectively supported, should attain highly for AO4. Best answers in relation to AO2 may well find and comment on some of the vivid descriptions of Nanima's behaviour; her earthiness, or her sense of humour perhaps.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Tan: <i>The Joy Luck Club</i></p> <p>The passage makes it very clear that the role of the women is subservient in this society. Lindo is to be traded between the families like a commodity – indeed she is compared to a horse by the matchmaker on two occasions. Lindo is valued only in terms of her appearance and of her usefulness to her husband and her mother-in-law, and also to the matchmaker who will no doubt be well rewarded for her efforts to bring the families together. Both the matchmaker and Huang Taitai are depicted as threatening even malignant figures, physically unprepossessing and mercenary. The fact that they chase away ‘the small bird with horns and colourful paper wings’ lends their arrival an ominous quality. The former’s view of Lindo as goods to be traded and the description of the latter’s gold tooth and mouth about to swallow up the infant reinforce this early negative impression. The final lines point up the contrast to the way boys are treated: ‘he became very spoiled’.</p>	27	<p>Responses achieving no higher than band 5 for AO4 will pick up on the fact that even though she is only an infant, Lindo’s husband is being organised and she will have no say in deciding who that husband will be. Attainment at band 4 for AO4 will have more understanding of the social conventions in play here, and be able to explore Lindo’s situation as typical rather than individual.</p> <p>Responses aspiring to band 3 for both AO2 and AO4 may appreciate something of the chilling tone of the passage, created by the descriptions of the two women and their callous consideration of Lindo’s potential usefulness to them. The extract provides plenty of opportunity to make links between that society and ours so AO4 should be at least adequately covered by all but the most limited candidates. Differentiation at the top end may well occur through AO2, Tan’s use of language, specifically the candidate’s ability to explore the portrayal of the matchmaker and Huang Taitai in relation to Tan’s attack on the system here.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Tan: <i>The Joy Luck Club</i></p> <p>In the Foundation Tier candidates may take a narrowly narrative approach, relating the mothers' lives to the violence and unrest in China both in the political sphere (the war with the Japanese) and the domestic (the treatment of An-mei's mother for example). The contrast with American society – relatively peaceful, stable and equitable – is implicit but striking nonetheless. The cultural differences between the two settings are best illustrated by the depiction of family structures: the way marriages were arranged; the inferior status of wives; the importance of duty and unquestioning obedience; the role of the concubine. Many of the mothers lacked freedom of choice and action and only managed to extricate themselves from a form of servitude by their courage and quick-wittedness; or in the case of An-mei through her own mother's sacrifice. The struggles between the mothers and the daughters in America, as in the chapter called 'Two Kinds', illustrate how much more freedom the daughters expected in order to make their own decisions (and in most cases mistakes) bringing them into sharp conflict with their mothers. However, the daughters, especially Lena and Rose, are also subject to discriminatory treatment from their husbands allowing good opportunities for candidates to compare and contrast.</p>	27	<p>Limited responses (those achieving band 5 or below) will make some comment about events in both settings. For band 4 and above for AO4 where an understanding of social and cultural differences begins to develop, look for some exploration of the women's lives through textual reference. In band 3 responses this may well come through exploring, for example, the relative status of husbands and wives in China or the role of the mother-in-law. Candidates who are able to explore the early lives of the two, or even better three, generations of women, showing sound knowledge of the text and pointing up the contrasts in their lives should achieve towards the top of the possible mark range for AO4. Responses that manage to comment on Tan's use of words in exploring the cruelty and brutality faced by people caught up either in war or in abusive family relationships will rise up through the bands for AO2. Where this is contrasted with the different sorts of problems faced by the daughters in their American lives, this should again be a marker for high achievement in Foundation Tier.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Paddy recounts the details of the O'Connells' eating arrangements with admiration; there is irony in this – eating rice out of the tin would not be most adults' idea of a 'brilliant meal'. However, there is another irony in the comparison with the situation described in the rest of the extract; Mr Clarke's heavy-handed approach to Sinbad causes general tension and misery – so not a 'brilliant' meal either. We have two approaches to parenting, one casual and careless, the other inflexible, and both to the reader seem wrong. Paddy's father does not come across well here: as always we have to read between the lines but he tries to lay down the law and then absents himself leaving others to manage the situation. His response is contrasted with the more considered and less confrontational approach of Paddy's mother and points the way to greater tensions to come between them. We also see the better side of Paddy: usually he is making Sinbad's life a misery but he helps him out here, either because he feels sorry for his brother, or because he is unimpressed by his father's behaviour, or because he fancied the food – Paddy does not clarify his motive.</p>	27	<p>Basic responses not achieving higher than band 5 will focus on the story-line here without much regard to the specific demands of the question. At band 4 candidates will begin to examine the parents' approach with some awareness of the issues surrounding parenting that are involved. As responses move up through the band they will focus more sharply on this, contrasting the approach of Mr O'Connell to Mrs and to Mr Clarke with increasingly well targeted evidence from the text. In responses achieving band 3 for AO4, look for some understanding of the deficiencies in Mr Clarke's approach to Sinbad and the tension this generates between the mother and father. Best answers will engage fully with the question, commenting on how the extract points up some of the challenges faced by parents in bringing up children. Candidates who read between the lines effectively, with, for example, some awareness of the irony in the opening comment, and some sympathy (alongside Mrs Clarke's) for Mr O'Connell's struggles to raise his children will move up through the bands for AO2 as well as AO4.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>The games the boys play suggest that theirs is a tough world where perceived weakness is ruthlessly exploited. Many of these games have some kind of edge to them; they often involve risk, pain or intimidation with some unfortunate ending up a victim. They play a lot of football which they enliven and make more competitive by adopting the names of real teams and real players; as with most things they do, they take it very seriously, play strictly to a set of their own rules and with a strong will to win. Other games are more troubling, involving either risk, as with 'The Grand National', pain, as with 'Ciunas the Mighty', or behaviour which might be termed anti-social, for example the competitive shop-lifting or the petty vandalism. Many of the games are about the jostling for power and position in the gang and the exercise of the same, and these tend to be the most disturbing. Even discounting a degree of exaggeration on Paddy's part 'Ciunas the Mighty' is a sinister business with position within the gang at stake. It demonstrates the strength of the group pressure to belong that the boys are willing to suffer serious pain in order to preserve their status. The most disturbing strand in the boys' play though involves the treatment of the weakest among them. These include the incident with Sinbad and the lighter fuel and Edward Swanwick and the soap powder both of which involve considerable pain and distress to the unfortunate recipients.</p>	27	<p>Expect weaker responses (band 5 and below) to show an awareness of the ways in which the boys pass their time. Band 4 answers will give some account of the games played, increasingly engaging with the way they are organised, the amount of imagination involved and the violence. For Band 4+ and band 3 attainment in AO4 look for candidates to draw conclusions (albeit tentative and undeveloped in band 4) about the society depicted here – for example by exploring the constant rivalries and importance of improving one's status or at least of not losing face. In better responses in respect of AO4 look also for some understanding of the boys' fascination with risk and danger both physical (as in 'The Grand National') or in relation to authority ('The Grand National' again, or their increasingly blatant shop-lifting exploits.) Candidates who make reference to the callousness and lack of empathy involved in some of these activities (the torture of Sinbad and Edward Swanwick could be described as 'games') should also be rewarded well for AO4. For high attainment at AO2 look for a focus on Doyle's choice of words in evoking the character of this very different and certainly disturbing social world.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>Fugard: <i>Tsotsi</i></p> <p>The passage has quite a bit to say about the physical environment, the state of the houses and the road, as well as the laborious and time-wasting process of securing water, the most basic and the most important of all human requirements. All the details given of the environment combine to paint a drab and monotonous picture; the focus on the very young and the very old in the description of the people queuing emphasises the ubiquity of the scene – the life of the township distilled into the waiting line. The passage also sets out to illustrate the drabness of the scene: all is ‘corrugated’, ‘grey’, ‘warped’; the queue ‘stretch(es)’, the people ‘shuffle’; time passes in a ‘dull enforced drag of hours’. Other details that help create the unpleasant and desultory atmosphere include the street being ‘littered with stones’ and the ‘dogs gathered to lick up the drip’. Although the townspeople socialise while waiting, the overall impression – emphasised by the repetition of, ‘and to all it only gave water’ – is one of time-wasting and tedium; a disproportionate amount of effort to accomplish a boring and routine task.</p>	27	<p>Basic answers will target the AOs by showing some awareness of how this passage captures the negative aspects of life in the townships, typically by discussing the inconvenience of having to stand in a long queue to get water. In responses achieving band 4 for AO4, look for ‘some understanding’ of how the passage sheds light on the everyday lives of the townspeople with some implicit or explicit comparison with our lives where water is constantly at our finger tips. Candidates who pick up on selected details of Fugard’s description, for example of the jerry-built houses or the unmade road, may well hit the criteria for both AOs at least at band 4, and if the comment shows some awareness of the reasons behind Fugard’s choice of words, at band 3. Candidates who are able to explore the mood of tedium developed in the second half of the passage will also aspire to a mark towards the top of the available range. Responses that are able to quote key phrases like ‘a dull enforced drag of hours’ and relate effectively to the question will achieve at least band 4+ for both AOs.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Fugard: <i>Tsotsi</i></p> <p>There are no happy families in 'Tsotsi'. The nearest we come is with Miriam who is a loving and attentive mother; but she is grieving for her husband who 'went to work and didn't come back'. The system has done an even better job of destroying Tsotsi's family. The woman fleeing in the night with her baby in a shoe box represents another devastated life. Other women described as hanging about in the drinking dens have descended into a base existence, and probably owe their degradation to some similar cataclysmic act of repression orchestrated by the authorities. The fact that it is the children who arguably suffer most – vividly evoked in chapter 9 – adds to the disturbing element here. Many candidates will focus on the events of earlier in chapter 9 where the raid is described; the way David's mother is dragged off is truly disturbing, both in its execution and its aftermath. Overall, candidates should make clear that much of the disruption to family life that is described in the novel can be laid firmly at the door of the regime.</p>	27	<p>Weaker responses will tend to take a narrative approach, possibly recounting the events of the police raid and its repercussions without a great deal of linking to the idea of 'disturbing' or the AOs. Better candidates who develop the point that it is the political system and the state's brutal measures to support it that shatter family life in the townships, will be hitting the criteria for AO4 at least at band 4. Progress up through the bands in this AO will also be influenced by how effectively the candidate uses the text to illustrate and develop that argument.</p> <p>Responses that provide evidence from more than one point in the novel should gain credit. Focusing on the children – the baby in the shoebox; Petah and his friends; Tsotsi himself – would be one way of doing that. Responses that illustrate the brutality of the system, for example by specific reference to the actions of the police during the raid, should move up through the bands for AO2, achieving high band 4 or band 3.</p>

APPENDIX 1

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

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

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