

**Monday 23 May 2016 – Morning**

**GCSE ENGLISH LITERATURE**

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

Candidates answer on the Answer Booklet.

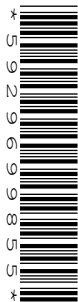
**OCR supplied materials:**

- 12 page Answer Booklet (OCR12)  
(sent with general stationery)

**Other materials required:**

- This is an open book paper. Texts should be taken into the examination.  
**They must not be annotated.**

**Duration:** 45 minutes



### INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **one** question on the text you have studied.

<i>Of Mice and Men</i> : John Steinbeck	page 2	Questions 1(a)–(b)
<i>To Kill a Mockingbird</i> : Harper Lee	page 3	Questions 2(a)–(b)
<i>Anita and Me</i> : Meera Syal	pages 4–5	Questions 3(a)–(b)
<i>The Joy Luck Club</i> : Amy Tan	pages 6–7	Questions 4(a)–(b)
<i>Paddy Clarke Ha Ha Ha</i> : Roddy Doyle	pages 8–9	Questions 5(a)–(b)
<i>Tsotsi</i> : Athol Fugard	pages 10–11	Questions 6(a)–(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.

### INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [ ] at the end of each question or part question.
- Your Quality of Written Communication will be assessed in this paper.
- The total number of marks for this paper is **40**.
- This document consists of **12** pages. Any blank pages are indicated.

### INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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JOHN STEINBECK: *Of Mice and Men*

- 1 (a) George's voice became deeper. He repeated his words rhythmically as though he had said them many times before. "Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place. They come to a ranch an' work up a stake and then they go inta town and blow their stake, and the first thing you know they're poundin' their tail on some other ranch. They ain't got nothing to look ahead to." 5
- Lennie was delighted. "That's it—that's it. Now tell how it is with us."
- George went on. "With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us. We don't have to sit in no bar room blowin' in our jack jus' because we got no place else to go. If them other guys gets in jail they can rot for all anybody gives a damn. But not us." 10
- Lennie broke in. "*But not us! An' why? Because ... because I got you to look after me, and you got me to look after you, and that's why.*" He laughed delightedly. "Go on now, George!" 15
- "You got it by heart. You can do it yourself."
- "No, you. I forget some a' the things. Tell about how it's gonna be."
- "O.K. Someday—we're gonna get the jack together and we're gonna have a little house and a couple of acres an' a cow and some pigs and—" 20
- "*An' live off the fatta the lan',*" Lennie shouted. "An' have *rabbits*. Go on, George! Tell about what we're gonna have in the garden and about the rabbits in the cages and about the rain in the winter and the stove, and how thick the cream is on the milk like you can hardly cut it. Tell about that, George." 25
- "Why'n't you do it yourself? You know all of it."
- "No ... you tell it. It ain't the same if I tell it. Go on ... George. How I get to tend the rabbits." 30
- "Well," said George, "we'll have a big vegetable patch and a rabbit hutch and chickens. And when it rains in the winter, we'll just say the hell with goin' to work, and we'll build up a fire in the stove and set around it an' listen to the rain comin' down on the roof—Nuts!" He took out his pocket knife. "I ain't got time for no more." He drove his knife through the top of one of the bean cans, sawed out the top and passed the can to Lennie. Then he opened a second can. From his side pocket he brought out two spoons and passed one of them to Lennie. 35

**Either** 1 (a) How does Steinbeck's writing make this such a moving and revealing moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel. [40]

**Or** 1 (b) Explore how Steinbeck's writing vividly conveys the loneliness of life on the ranch.

Remember to refer to the writer's use of language and to support your ideas with details from the novel. [40]

**HARPER LEE: *To Kill a Mockingbird***

- 2 (a) 'Then all of a sudden somethin' grabbed me an' mashed my costume ... think I ducked on the ground ... heard a tusslin' under the tree sort of ... they were bammin' against the trunk, sounded like. Jem found me and started pullin' me towards the road. Some – Mr Ewell yanked him down, I reckon. They tussled some more and then there was this funny noise – Jem hollered ...' I stopped. That was Jem's arm. 5
- 'Anyway, Jem hollered and I didn't hear him any more an' the next thing – Mr Ewell was tryin' to squeeze me to death, I reckon ... then somebody yanked Mr Ewell down. Jem must have got up, I guess. That's all I know ...' 10
- 'And then?' Mr Tate was looking at me sharply.
- 'Somebody was staggerin' around and pantin' and – coughing fit to die. I thought it was Jem at first, but it didn't sound like him, so I went lookin' for Jem on the ground. I thought Atticus had come to help us and had got wore out—' 15
- 'Who was it?'
- 'Why there he is, Mr Tate, he can tell you his name.'
- As I said it, I half pointed to the man in the corner, but brought my arm down quickly lest Atticus reprimand me for pointing. It was impolite to point. 20
- He was still leaning against the wall. He had been leaning against the wall when I came into the room, his arms folded across his chest. As I pointed he brought his arms down and pressed the palms of his hands against the wall. They were white hands, sickly white hands that had never seen the sun, so white they stood out garishly against the dull cream wall in the dim light of Jem's room. 25
- I looked from his hands to his sand-stained khaki pants; my eyes travelled up his thin frame to his torn denim shirt. His face was as white as his hands but for a shadow on his jutting chin. His cheeks were thin to hollowness; his mouth was wide; there were shallow, almost delicate indentations at his temples, and his grey eyes were so colourless I thought he was blind. His hair was dead and thin, almost feathery on top of his head. 30
- When I pointed to him his palms slipped slightly, leaving greasy sweat streaks on the wall, and he hooked his thumbs in his belt. A strange small spasm shook him, as if he heard fingernails scrape slate, but as I gazed at him in wonder the tension slowly drained from his face. His lips parted into a timid smile and our neighbour's image blurred with my sudden tears. 35
- 'Hey, Boo,' I said.

- Either** 2 (a) How does Lee's writing make this such a dramatic and revealing moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel. [40]

- Or** 2 (b) How does Lee's writing make Scout and Jem's trip to the First Purchase Church with Calpurnia such a memorable moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the novel. [40]

**MEERA SYAL: *Anita and Me***

3 (a)

I soon found out where my divided loyalties really lay, and it happened that afternoon when Pinky and Baby arrived. Auntie Shaila had decided to come early to help mama with the cooking for the evening meal, 'As she never gets any rest with that *munda* on her back all the day ... Still, such a chumpy-sweetie pie he is ...' What I had not bargained for was that she would drag along her two docile daughters who had once been my friends but whose presence now made me groan inwardly as they carefully got out of Auntie Shaila's Hillman Imp. 5

'Some company for you Meena beti!' Auntie Shaila trilled as she swept past me in a cloud of perfume and coriander. 'Why don't you show them round, huh? Go to the park, Baby loves swings, don't you, beti?' 10

Baby nodded shyly, hiding behind Pinky as usual, looking to her to answer for her. Once the adults had disappeared into the house, I stopped pretending I was vaguely pleased to see them and stared at them moodily. They were in matching outfits again, pink jumpers with hearts and daisies around the neck, jeans with a carefully ironed crease running down the legs, long black hair in bunches, held together with cutesy plastic bobbles. Pinky was my age, Baby a year younger, and they looked to me like infants. 15

'Hello Meena. Shall we go to the park then?' 20

Even Pinky's voice set my teeth on edge, a soft pliant whine with a lilt of Punjabi in it, the over-pronunciation of the consonants, the way every sentence rose at the end so everything became a question, forcing you to answer and join in.

'No!' I spat back, furious that my afternoon plans of strolling up to Sherrie's farm with Anita had been ruined. 25

Looking at Pinky and Baby's timid, apprehensive faces, I knew Anita would enjoy snacking on their insecurities, their obvious lack of Wench potential. If anything, they were too easy a target, mere hors d'oeuvres for Anita's appetite. I also knew that if I had any sense of mercy I should bundle them both into the house and leave them in front of the television, their purity intact. But it was too late; Anita was standing at my front gate in a skirt that barely covered her thighs and one of her mum's old cardigans which had two saggy pouches at the front, like deflated balloons, where Deirdre's boobs should have been. 30

'Am yow comin' then, our Meena?' Anita's tone was deceptively gentle, she stood back slightly, sluttishly, and enjoyed the sight of Pinky and Baby shrinking back from her cocky gaze. 35

'Me cousins are here,' I said sullenly, ignoring the hurt realisation that was spreading over their faces. 'I'm supposed to look after em ...' 40

I left the unspoken question hanging in the warm afternoon air. An aeroplane passed silently above our heads, unzipping the blue sky with a thin vapour trail.

'Yow'll have to bring 'em then, won't ya?' Anita said lazily, already turning away, knowing we would all follow. 45

I pulled Pinky to one side and hissed in her ear, 'Yow can come with uz, right, but don't say nothin' and don't do nothin' and don't show me up, gorrit?'

Pinky swallowed and nodded, and then said, 'Meena didi, why are you speaking so strangely?' 50

'Coz this ain't naff old Wolverhampton anymore,' I said. 'This, Pinky, is Tollington. Right?'

**Either 3 (a)** How does Syal's writing make this moment in the novel so entertaining and revealing?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel. **[40]**

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**Or 3 (b)** To what extent does Syal's writing encourage you to feel sympathy for Anita?

Remember to refer to the writer's use of language and to support your ideas with details from the novel. **[40]**

**AMY TAN: *The Joy Luck Club***

4 (a)

What I ended up showing him was the garden. By the time he arrived, the late-afternoon summer fog had already blown in. I had the divorce papers in the pocket of my windbreaker. Ted was shivering in his sports jacket as he surveyed the damage to the garden.

“What a mess,” I heard him mutter to himself, trying to shake his pant leg loose of a blackberry vine that had meandered onto the walkway. And I knew he was calculating how long it would take to get the place back into order. 5

“I like it this way,” I said, patting the tops of overgrown carrots, their orange heads pushing through the earth as if about to be born. And then I saw the weeds: Some had sprouted in and out of the cracks in the patio. Others had anchored on the side of the house. And even more had found refuge under loose shingles and were on their way to climbing up to the roof. No way to pull them out once they’ve buried themselves in the masonry; you’d end up pulling the whole building down. 10 15

Ted was picking up plums from the ground and tossing them over the fence into the neighbor’s yard. “Where are the papers?” he finally said.

I handed them to him and he stuffed them in the inside pocket of his jacket. He faced me and I saw his eyes, the look I had once mistaken for kindness and protection. “You don’t have to move out right away,” he said. “I know you’ll want at least a month to find a place.” 20

“I’ve already found a place,” I said quickly, because right then I knew where I was going to live. His eyebrows raised in surprise and he smiled—for the briefest moment—until I said, “Here.”

“What’s that?” he said sharply. His eyebrows were still up, but now there was no smile. 25

“I said I’m staying here,” I announced again.

“Who says?” He folded his arms across his chest, squinted his eyes, examining my face as if he knew it would crack at any moment. That expression of his used to terrify me into stammers. 30

Now I felt nothing, no fear, no anger. “I say I’m staying, and my lawyer will too, once we serve you the papers,” I said.

Ted pulled out the divorce papers and stared at them. His x’s were still there, the blanks were still blank. “What do you think you’re doing? Exactly what?” he said. 35

And the answer, the one that was important above everything else, ran through my body and fell from my lips: “You can’t just pull me out of your life and throw me away.”

I saw what I wanted: his eyes, confused, then scared. He was *hulihudu*. The power of my words was that strong. 40

- Either** 4 (a) How does Tan's writing make this such a powerful and revealing moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel. **[40]**

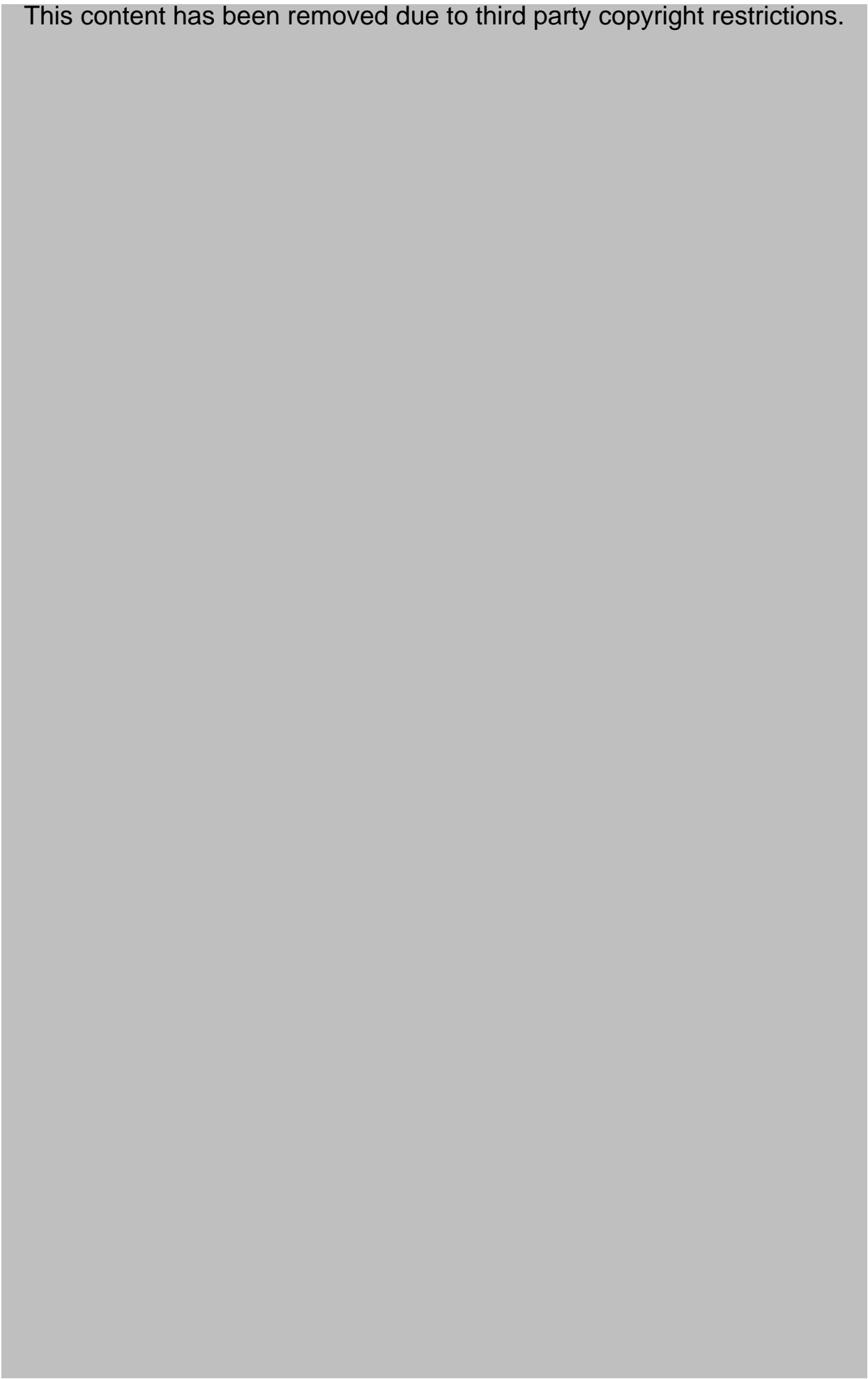
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- Or** 4 (b) How does Tan powerfully convey the discrimination suffered by women in Chinese society?

Remember to refer to the writer's use of language and to support your ideas with details from the novel. **[40]**

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5 (a)





- Either** 5 (a) How does Doyle's writing make this such a touching and revealing moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel. **[40]**

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- Or** 5 (b) Explore **one or two** moments in the novel which Doyle's writing makes particularly upsetting for you.

Remember to refer to the writer's use of language and to support your ideas with details from the novel. **[40]**

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6 (a)



**Either 6 (a)** How does Fugard make this such a moving and revealing moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel. **[40]**

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**Or 6 (b)** How does Fugard powerfully portray violence as part of everyday life in the township?

Remember to refer to the writer's use of language and to support your ideas with details from the novel. **[40]**

**END OF QUESTION PAPER**

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