

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GCSE**

A663/02/QPI

ENGLISH LITERATURE

**Unit 3: Prose from Different Cultures
(Higher Tier)**

QUESTION PAPER INSERT

TUESDAY 20 MAY 2014: Morning

**DURATION: 45 minutes
plus your additional time allowance
MODIFIED ENLARGED 24pt**

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

This Question Paper Insert is for your reference only.

Answer ONE question on the text you have studied.

**‘Of Mice and Men’: John Steinbeck
pages 5–9 questions 1(a)–(b)**

**‘To Kill a Mockingbird’: Harper Lee
pages 10–15 questions 2(a)–(b)**

**‘Anita and Me’: Meera Syal
pages 16–19 questions 3(a)–(b)**

**‘The Joy Luck Club’: Amy Tan
pages 21–25 questions 4(a)–(b)**

**‘Paddy Clarke Ha Ha Ha’: Roddy Doyle
pages 26–29 questions 5(a)–(b)**

**‘Tsotsi’: Athol Fugard
pages 31–35 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.

Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/ INVIGILATOR

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JOHN STEINBECK: 'Of Mice and Men'

- 1 (a) Curley's wife lay with
a half-covering of yellow
hay. And the meanness
and the plannings and the
discontent and the ache 5
for attention were all gone
from her face. She was very
pretty and simple, and her
face was sweet and young.
Now her rouged cheeks and 10
her reddened lips made her
seem alive and sleeping
very lightly. The curls, tiny
little sausages, were spread
on the hay behind her head, 15
and her lips were parted.**
- As happens sometimes,
a moment settled and
hovered and remained for
much more than a moment. 20
And sound stopped and
movement stopped for
much, much more than a
moment.**
- Then gradually time 25
awakened again and moved**

sluggishly on. The horses stamped on the other side of the feeding racks and the halter chains clinked. 30

Outside, the men's voices became louder and clearer.

From around the end of the last stall old Candy's voice came. "Lennie," he called. "Oh, Lennie! You in here? I been figuring some more. Tell you what we can do, Lennie." Old Candy appeared around the end of the last stall. "Oh, Lennie!" he called again; and then he stopped, and his body stiffened. He rubbed his smooth wrist on his white stubble whiskers. "I di'n't know you was here," he said to Curley's wife. 45

When she didn't answer, he stepped nearer. "You oughten' to sleep out here," he said disapprovingly; and then he was beside her and— "Oh, Jesus Christ!" 50

When she didn't answer, he stepped nearer. "You oughten' to sleep out here," he said disapprovingly; and then he was beside her and— "Oh, Jesus Christ!"

**He looked about helplessly, 55
and he rubbed his beard.
And then he jumped up
and went quickly out of the
barn.**

**But the barn was alive 60
now. The horses stamped
and snorted, and they
chewed the straw of their
bedding and they clashed
the chains of their halters. 65
In a moment Candy came
back, and George was with
him.**

**George said, "What was 70
it you wanted to see me
about?"**

**Candy pointed at
Curley's wife. George
stared.**

**"What's the matter with 75
her?" he asked. He stepped
closer, and then he echoed
Candy's words. "Oh, Jesus
Christ!" He was down on
his knees beside her. He 80
put his hand over her heart.
And finally, when he stood**

**up, slowly and stiffly, his
face was as hard and tight
as wood, and his eyes were
hard. 85**

**Candy said, “What done
it?”**

**George looked coldly
at him. “Ain’t you got any
idear?” he asked. And 90
Candy was silent. “I should
of knew,” George said
hopelessly. “I guess maybe
way back in my head I did.” 95**

**Candy asked, “What we
gonna do now, George?
What we gonna do now?”**

**EITHER 1 (a) How does Steinbeck
make this such a dramatic
moment in the novel?**

**Remember to support
your ideas with details
from the passage. [40]**

**OR 1 (b) How does Steinbeck make
the way Crooks is treated
so disturbing in the
novel?**

**Remember to support
your ideas with details
from the novel. [40]**

HARPER LEE: 'To Kill a Mockingbird'

**2 (a) A long extension cord
ran between the bars of
a second-floor window
and down the side of the
building. In the light from 5
its bare bulb, Atticus was
sitting propped against the
front door. He was sitting in
one of his office chairs, and
he was reading, oblivious of 10
the nightbugs dancing over
his head.**

**I made to run, but Jem
caught me. 'Don't go to
him,' he said, 'he might not 15
like it. He's all right, let's go
home. I just wanted to see
where he was.'**

**We were taking a short
cut across the square when 20
four dusty cars came in
from the Meridian highway,
moving slowly in a line.
They went around the
square, passed the bank 25
building, and stopped in
front of the jail.**

Nobody got out. We
saw Atticus look up from
his newspaper. He closed 30
it, folded it deliberately,
dropped it in his lap, and
pushed his hat to the back
of his head. He seemed to
be expecting them. 35

‘Come on,’ whispered
Jem. We sneaked across
the square, across the
street, until we were in
the shelter of the Jitney 40
Jungle door. Jem peeked
up the sidewalk. ‘We can
get closer,’ he said. We ran
to Tyndal’s Hardware door
– near enough, at the same 45
time discreet.

In ones and twos,
men got out of the
cars. Shadows became
substance as light revealed 50
solid shapes moving
towards the jail door.
Atticus remained where he
was. The men hid him from
view. 55

‘He in there, Mr Finch?’ a man said.

‘He is,’ we heard Atticus answer, ‘and he’s asleep. Don’t wake him up.’ 60

In obedience to my father, there followed what I later realized was a sickeningly comic aspect of an unfunny situation: the men talked in near-whispers. 65

‘You know what we want,’ another man said. ‘Get aside from the door, Mr Finch.’ 70

‘You can turn around and go home again, Walter,’ Atticus said pleasantly. ‘Heck Tate’s around somewhere.’ 75

‘The hell he is,’ said another man. ‘Heck’s bunch’s so deep in the woods they won’t get out till mornin’.’ 80

‘Indeed? Why so?’

‘Called ’em off on

a snipe hunt,' was the
succinct answer. 'Didn't you 85
think a'that, Mr Finch?'

'Thought about it, but
didn't believe it. Well, then,'
my father's voice was still
the same, 'that changes 90
things, doesn't it?'

'It do,' another deep
voice said. Its owner was a
shadow.

'Do you really think so?' 95

This was the second
time I heard Atticus ask that
question in two days, and
it meant somebody's man
would get jumped. This was 100
too good to miss. I broke
away from Jem and ran as
fast as I could to Atticus.

Jem shrieked and tried
to catch me, but I had a lead 105
on him and Dill. I pushed
my way through dark smelly
bodies and burst into the
circle of light.

'H-ey, Atticus?' 110

I thought he would have

a fine surprise, but his face
killed my joy. A flash of
plain fear was going out of
his eyes, but returned when 115
Dill and Jem wriggled into
the light.

There was a smell of
stale whisky and pig-pen
about, and when I glanced 120
around I discovered that
these men were strangers.
They were not the people
I saw last night. Hot
embarrassment shot 125
through me: I had leaped
triumphantly into a ring of
people I had never seen
before.

EITHER 2 (a) How does Lee's writing make this such a tense and powerful moment in the novel?

Remember to support your ideas with details from the passage. [40]

OR 2 (b) How does Lee's writing make Jem an admirable and significant character in the novel?

Remember to support your ideas with details from the novel. [40]

MEERA SYAL: 'Anita and Me'

- 3 (a) Papa dropped the spoon
he was holding which
fell into his plate of
homemade yoghurt with
a soft plop. 'What did you
say, Meena?' he asked
quietly. Something was
terribly wrong. Mama held
a plate of fresh chapatti in
mid-air, her eyebrows had
taken refuge somewhere
around her hairline, the
terrible silence was broken
by Sunil's insistent angry
shouts, 'Ma-ma-ma-pa!'
and Nanima firing off a
question to mama who
shook her head and looked
away mournfully. I told
myself to keep calm and
play the innocent, it was
too late to pretend they
had misheard so I repeated
the question, 'I said, am I a
virgin? I mean, what is one?
Of them?' Papa's mouth**
- 5**
- 10**
- 15**
- 20**
- 25**

opened and then shut again
 slowly, he looked at mama
 for help. She slammed the
 plate down onto the table, 30
 stuck her hands on her
 hips and said, 'I suppose
 you have been talking to
 that Anita Rutter again!
 Such filthy things from 35
 such a young mouth, *hai*
ram! Thoba thoba!' Mama
 did a quick translation for
 Nanima who immediately
 held the lobes of her ears 40
 to ward off the evil eye and
 muttered a silent prayer.
 'Do you know what
 you are saying? I hope
 not!' papa barked at me. 45
 He pushed his plate away,
 spilling some of the yoghurt
 onto the newspaper upon
 which he always ate in front
 of the television. He was 50
 showing me the depth of
 his disgust. I had made him
 lose his appetite and then
 mama would drag me into

the kitchen and tell me off 55
again for sending my father
to bed hungry. 'It doesn't
matter,' I mumbled, backing
away, but I was stopped
by papa grabbing onto my 60
arm. He pulled me towards
him and made me stand
inches away from his face.
He wore a filmy moustache
of white which made me 65
want to laugh out loud,
and somehow he caught
the beginning of the smirk
and yanked my arm again
to pull me to attention. 70
Even mama sensed that his
famous temper was about
to erupt and came and
stood watchfully at his side,
the moral committee could 75
now convene in full.

 'I do not like what you
have become, Meena,'
said papa slowly. 'I have
watched you change, from a 80
sweet happy girl into some
rude, sulky monster.'

EITHER 3 (a) How does Syal’s writing vividly portray Meena’s relationship with her family at this point in the novel?

Remember to support your ideas with details from the passage. [40]

OR 3 (b) Explore ONE or TWO moments in the novel when Syal vividly portrays the disrespectful way in which Anita behaves towards other characters.

Remember to support your ideas with details from the novel. [40]

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AMY TAN: 'The Joy Luck Club'

- 4 (a) I assumed my talent-show fiasco meant I never had to play the piano again. But two days later, after school, my mother came out of the kitchen and saw me watching TV. 5**
- "Four clock," she reminded me as if it were any other day. I was stunned, as though she were asking me to go through the talent-show torture again. I wedged myself more tightly in front of the TV. 10 15**
- "Turn off TV," she called from the kitchen five minutes later.**
- I didn't budge. And then I decided. I didn't have to do what my mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before and look what happened. She was the stupid one. 20 25**

She came out from the kitchen and stood in the arched entryway of the living room. “Four clock,” she said once again, louder. 30

“I’m not going to play anymore,” I said nonchalantly. “Why should I? I’m not a genius.” 35

She walked over and stood in front of the TV. I saw her chest was heaving up and down in an angry way. 40

“No!” I said, and I now felt stronger, as if my true self had finally emerged. So this was what had been inside me all along. 45

“No! I won’t!” I screamed.

She yanked me by the arm, pulled me off the floor, snapped off the TV. She was frighteningly strong, half pulling, half carrying me toward the piano as I kicked the throw rugs 50
55

under my feet. She lifted me up and onto the hard bench. I was sobbing by now, looking at her bitterly. Her chest was heaving even more and her mouth was open, smiling crazily as if she were pleased I was crying. 60

“You want me to be someone that I’m not!” I sobbed. “I’ll never be the kind of daughter you want me to be!” 65

“Only two kinds of daughters,” she shouted in Chinese. “Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!” 70 75

“Then I wish I wasn’t your daughter. I wish you weren’t my mother,” I shouted. As I said these things I got scared. It felt like worms and toads and 80

**slimy things crawling out
of my chest, but it also felt 85
good, as if this awful side of
me had surfaced, at last.**

**“Too late change this,”
said my mother shrilly.**

**And I could sense her 90
anger rising to its breaking
point. I wanted to see it
spill over. And that’s when**

**I remembered the babies
she had lost in China, the 95
ones we never talked about.**

**“Then I wish I’d never been
born!” I shouted. “I wish I
were dead! Like them.”**

**It was as if I had said the 100
magic words. Alakazam!—
and her face went blank,**

**her mouth closed, her arms
went slack, and she backed
out of the room, stunned, 105
as if she were blowing away
like a small brown leaf, thin,
brittle, lifeless.**

EITHER 4 (a) How does Tan’s writing make this such a powerful moment in the novel?

Remember to support your ideas with details from the passage. [40]

OR 4 (b) How far does Tan’s writing make you dislike Waverly?

Remember to support your ideas with details from the novel. [40]

RODDY DOYLE: 'Paddy Clarke Ha Ha Ha'

5 (a) My finger was in the book, where George Best's autograph was.

My da was sitting in his chair.

— Did you? he said. —
Good man. What?

— What?

— What did you find?

—The autograph, I told him. 10

He was messing.

— Let's see it, he said.

**I put the book and
opened it on his knees. 15**

— There.

**My da rubbed his finger
across the autograph.**

George Best had great handwriting. It slanted to the right; it was long and the holes were narrow. There was a dead-straight line under the name,

joining the G and the B, all the way to the T at the end and a bit further. It finished with a

swerve, like a diagram of a shot going past a wall.

— Was he in the shop? I asked my da. 30

— Who?

— George Best, I said.

Worry began a ball in my stomach but he answered too quickly for it to grow. 35

— Yes, he said.

— Was he?

— Yes.

— Was he; really?

— I said he was, didn't I? 40

That was all I needed, for certain. He didn't get annoyed when he said it, just calm like he'd said everything else, looking right at me. 45

— What was he like?

I wasn't trying to catch him out. He knew that.

— Exactly like you'd expect, he said. 50

— In his gear?

That was exactly what I'd have expected. I didn't know how else George Best would

have dressed. I'd seen a colour 55
picture of him once in a green
Northern Island jersey, not
his usual red one, and it had
shocked me.

— No, said Da. — He —, 60
a tracksuit.

— What did he say?

— Just —

— Why didn't you ask 65
him to put my name on it? I
pointed to George Best's name.

— As well.

— He was very busy,
said my da.

— Was there a huge 70
queue?

— A huge one.

That was good; that was
right and proper.

— Was he in the shop 75
just for the day only? I asked.

— That's right, said my
da. — He had to go back to
Manchester.

— For training, I told 80
him.

— That's right.

A year after that I knew

**that it wasn't George Best's
real autograph at all; it was
only printing and my da was a
liar.**

85

**EITHER 5 (a) How does Doyle's writing
strikingly reveal Paddy's
relationship with his
father at this point in the
novel?**

**Remember to support
your ideas with details
from the passage. [40]**

**OR 5 (b) How does Doyle make
Paddy's mother such
an important figure in
Paddy's life?**

**Remember to support
your ideas with details
from the novel. [40]**

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ATHOL FUGARD: 'Tsotsi'

- 6 (a) From somewhere else
someone answered: 'She's
gone brother.'**
- 'Tondi?'**
- 'Yes brother, gone. They 5
took her this morning.
The police took her this
morning.'**
- 'Tondi!'**
- 'They took many this 10
morning' and it was many
voices answering him now,
but he still only had the one
word: 'Tondi!' the one name,
'Tondi!' and it was a cry 15
now, cried with a terrible
sound.**
- The footsteps walked
about in the room, and
David heard the sound 20
of a crash and then more
noise, wild breaking noise.
The footsteps came into
the backyard again where,
loudest of all, almost in 25
pain, he still called, 'Tondi!'**

until the chain rattled and
he heard the snarl of the
bitch and a heavy, dull
sound, and a thin screech 30
of dog pain.

‘Tondi!’ The steps
receding, the dog
screaming. ‘Tondi.’

‘They took her, brother.’ 35
‘I saw her without a
dress.’

‘Tondi! I’m come back’,
receding in the distance
and then heard no more; 40
hearing now instead the
bitch, which in a way was
worse.

He had to open his eyes,
and when he did he wished 45
he hadn’t, because for all
his tears and prayers he
could not close them again
until it was over. He had
kicked her and she was 50
walking around in circles,
biting at her own back legs
and rolling over and over
in the sand. She stopped

and tried to stand up but 55
she could only do so on the
front ones. Her eyes were
red, and her muzzle blind
with pain and knowing what
was coming she turned 60
her head to the hok and
started that way. She took
an eternity, dragging her
hindquarters which were
useless in the great labour 65
of her effort, and she was
whining all the time with
foam at her mouth. David
shrank back, jabbering to
himself, feeling for stones 70
but finding only feathers
and dry droppings and not
even being able to hold
these because he couldn't
flex his hands. 75

On she came, until a
foot or so away the chain
stopped her, and although
she pulled at this with her
teeth until her breathing 80
was tense and rattled she
could go no further, so she

lay down there, twisting
her body so that the
hindquarters fell apart and, 85
like that, fighting all the
time, her ribs heaving, she
gave birth to the stillborn
litter, and then died beside
them. 90

It wasn't long before
the first fly came, lit with a
green sheen to his body,
and a buzz that called all
the others. They settled 95
and lifted in a small black
cloud, and before the day
was through there were
thousands and a loathsome
stench, and he sat through 100
it all, his eyes transfixed,
not moving.

He runs away, tearing his
hand as he breaks open the
wire mesh on the side, and 105
he runs like a little animal
being hunted, very fast and
very far.

EITHER 6 (a) How does Fugard's writing make this such an upsetting moment in the novel?

Remember to support your ideas with details from the passage. [40]

OR 6 (b) How does Fugard memorably portray the great change in Tsotsi over the course of the novel?

Remember to support your ideas with details from the novel. [40]



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