

GCSE (9–1)

Specimen questions

(for use alongside Sample Assessment material
Component 1)

ENGLISH LITERATURE

J352

For first teaching in 2015

**J352/01 Exploring modern and literary
heritage texts**

**Leave Taking
Set 1**

This resource has been created to support you with an update that we have made to our qualification for assessment from September 2024 onwards. We have introduced Leave Taking as an additional text because it is an accessible option and offers choice to meet a diverse range of learners' needs and interests.

This resource should be read alongside the [Component 1 Sample Assessment Material](#).

SET 1

Section A

Modern prose or drama

1 *Leave Taking* by Winsome Pinnock and *I Wanna Be Yours* by Zia Ahmed

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a) you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how both extracts present people as outsiders. You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how the writers' use of language and techniques creates effects.

[20]

AND

b) Choose another moment in *Leave Taking* when a character feels like they don't belong.

[20]

Extract 1 from: *Leave Taking* by Winsome Pinnock

In this extract Enid is preparing for the arrival of the Pastor and his wife, Del comes home after staying out all night and starts an argument with Enid.

DEL. But what you give us that we can use out there? You don't see the police vans hunting us down, or the managers who treat us like we are the lowest of the low. You're too busy bowing and scraping to your beloved England. And where's it got you? Remember her works do at the hospital last Christmas?

VIV. Stop it, Del.

ENID. Let her talk. I'm listening.

DEL. You're all dressed up and you look beautiful. We're having fun. Then one of the nurses drinks too much and pukes all over the floor, remember that? And, in front of everyone, matron tells you to clean it up. You put your overalls on over your beautiful dress; in front of everyone there, you get a mop and bucket and clean it up. Yes, England loves you, all right. No wonder Dad left you.

ENID slaps DEL.

Pause. For a moment it looks as though DEL. Might hit her back.

DEL. That's the last time.

DEL leaves.

VIV goes after her.

ENID. People grow up in England think they can talk to you anyhow. Well, they can't.

Extract 2 from: *I Wanna Be Yours* by Zia Ahmed

In this extract boyfriend and girlfriend Haseeb and Ella go to the party of one of Ella's friends. At the party Haseeb is mistaken as a drug dealer.

HASEEB we make our way to james
 overground delayed
 it's like the trains know they're going south
 we gotta wear something red for the party
 i got my hat you got a jumpsuit
 we get in
 your mates from drama school are here
 you go off i take your coat
 this bloke comes up to me places an order
 i say you got me confused with somebody else

ELLA these last few weeks have been magical
 it's a bit much to take so i've taken some md
 i'm in the loo trying to puke
 i can't puke in front of you
 i'm good with puke
 i know when it's coming
 i take it before it takes me
 fingers down throat
 gag

HASEEB don't know anyone here
 wait
 this girl come up to me
 how much / for

ELLA fingers down throat
 gag

HASEEB she says i'll take whatever you have

ELLA puke

HASEEB she brings out a bit cash i say i don't sell

Copyright information:

Leave Taking by Winsome Pinnock

Pages 498-499

ISBN 9781788500531

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I Wanna Be Yours by Zia Ahmed

Pages 18-19

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SPECIMEN

Mark scheme for Question 1

Indicative Content Section A, part (a): Modern Prose or Drama

Question		Indicative content	Marks
1	a	<p>Leave Taking by Winsome Pinnock and I Wanna Be Yours by Zia Ahmed.</p> <p>Compare how both extracts present someone as an outsider. You should consider:</p> <ul style="list-style-type: none"> the situations and experiences faced by the characters how the characters react to these situations and experiences how the writers' use of language and techniques creates effects. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO3:</p> <ul style="list-style-type: none"> In both extracts, Enid and Haseeb are treated differently at a party, Enid is told to 'clean it up' and Haseeb has to assert that he 'don't sell' drugs. In both extracts, the characters are outsiders in their own relationships. Enid refers to her own child as the impersonal 'People' and 'they' and Ella finds her relationship with Haseeb 'a bit too much.' Contrasting contexts: the presentation of Enid as an outsider is made arguably more shocking because her daughter recalls the memory of the party as a weapon against her in the argument. Haseeb narrates the moment at the party himself with little emotion, however, in this instance, sympathy is created because he is physically alone. Both Enid and Del are treated as outsiders by people in a position of authority. Del recalls 'the police vans hunting us down', 'the managers who treat us like we are the lowest of the low'. At the Christmas work party, it is the matron that tells Enid to 'clean it up'. In contrast, Haseeb is treated differently by Ella's 'mates'. <p>AO1:</p> <ul style="list-style-type: none"> Haseeb is instantly an outsider because he 'don't know anyone here' this is emphasised further when he is mistaken twice as a drug dealer. In contrast, Enid and her daughters are guests at the work party and it is her colleagues that make her feel like an outsider which is more shocking compared to the strangers treating Haseeb as an outsider. In <i>I Wanna Be Yours</i>, it is ironic that Haseeb is mistaken as a drug dealer when it is Ella that has taken 'md': the cutting backwards and forwards between Haseeb and Ella reinforces the prejudice against Haseeb. In <i>Leave Taking</i>, Del contrasts Enid's subservient 'bowing' with the reality of 'police vans hunting us down.' In <i>Leave Taking</i>, Enid tries desperately to ignore the fact that she is an outsider whereas Del is clearly angry about being so. Del takes her anger out on Enid by forcing her to face up to the uncomfortable truth of their life in Britain. In contrast, Haseeb appears more passively accepting of his position as an outsider: he seems to accept it as inevitable. 	20

Question	Indicative content	Marks
	<p>AO2:</p> <ul style="list-style-type: none"> • In <i>Leave Taking</i>, Enid repeats the third person pronoun 'they' referring to Del to suggest that mother and daughter are outsiders to each other. In <i>I Wanna Be Yours</i>, Haseeb uses the possessive pronoun 'your mates' to show he feels like an outsider at the party; 'from drama school' implies that they have a shared connection which he is not part of. This is further emphasised by his repeated use of 'this bloke...this girl' to show his separation from the other people at the party. • Contrast in structure: in <i>Leave Taking</i>, Del begins with a series of accusatory questions in an attempt to force her mother to accept her status as an outsider; through her forceful and shocking approach, the moment ends with Enid even more of an outsider having slapped her own daughter and referring to her as the impersonal 'people.' In <i>I Wanna Be Yours</i>, Haseeb predicts his status as an outsider from the beginning e.g. his personification of the trains and his token hat to fit in with the party theme compared to Ella's more committed jumpsuit. This prediction is increasingly justified throughout the extract culminating in the second time he is mistaken as a drug dealer. • The <i>I Wanna Be Yours</i> extract is stylised in its use of free verse and no punctuation: the interwoven monologues of Haseeb and Ella make the scene seem slightly surreal and it comes across as if both characters are recounting the events rather than it happening in the present. This is contrasted with the realism of the dialogue in <i>Leave Taking</i> and the use of stage directions and action in the scene make it more dramatic. 	

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
1	b	<p>Leave Taking by Winsome Pinnock. Explore another moment in <i>Leave Taking</i> where a character feels like they don't belong.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: Del's refusal to engage with Mai, the Obeah woman (Scene 1), Brod recounting his alien status and having pay to become a citizen after years of living in England (Scene 2), Enid preparing for the pastor's arrival and hat etiquette (Scene 2), Viv withdraws from exams (Scene 5), Enid's husband as an outsider and turns abusive (Scene 7).</p> <p>AO1:</p> <ul style="list-style-type: none"> Del's refusal to engage with Mai in Scene 1 shows that she is uncomfortable. She is sceptical of Mai's obeah practice and dismisses her advice. Contrast with their relationship at the end of the play and the symbolic mother/daughter relationship which develops. How Brod changes in Scene 2 from 'All my life I think of me-self as a British subject' to no longer feeling like he belongs e.g. the sarcasm in "This is my home. (<i>Kisses his teeth</i>)'. The contrast of Brod's depiction of himself as a citizen depicted in his patriotic behaviour over thirty years 'touch me hat whenever me sees a picture a the queen' destroyed by the request to apply for nationality papers and pay to be a citizen. Brod's anger at the realisation of not truly belonging compared with Enid's refusal to accept she doesn't belong. Enid's preparation for the pastor's arrival in Scene 2 highlights the dislocation between her old life in Jamaica and her life in Britain: 'English people don't wear hat inside the house'. She is very religious, proud and desperate to impress; her earnest preparations are contrasted with Brod and Viv's teasing of her. Enid explains later that she only feels listened to by God. Viv walks out of her exam in an act of rebellion (Scene 5). Up until this point she has behaved in a way that is expected but she admits she sees little of herself in the white curriculum she has studied and feels lost; what she has learnt is separate to her own experiences. Brod tells Del about how her father became abusive following the racism he was subjected to at work (Scene 7); how he changed from being a 'smiling boy to a hard man' and the negative impact it had on his relationship with Enid, causing their marriage to disintegrate. 	20

Question	Indicative content	Marks
	<p>AO2:</p> <ul style="list-style-type: none"> • The extent to which Del is rude and cynical about Mai and her obeah practice through her use of derogatory language: 'mumbo-jumbo shit' and the repetition of 'stinks'. • Use of the word 'alien' to describe non-British citizens such as Brod and Enid and the hurt Brod feels at being described as other, especially given the three decades he has spent contributing to the country. • Use of violent language 'kick me outta' to emphasise the harsh treatment of immigrants and the power and might of the authorities. • The extent to which Brod's previous certainty in his home, shown through the adjective 'All my life', is replaced with uncertainty shown through the rhetorical question 'Secure what?' and the third person 'them' setting the authorities against him and Enid. • The contrasting descriptions of Enid's old life and life in Britain: Jamaica as the idyllic 'land of wood and water' and the reality of '<i>scrubbing at the floor</i>' of the 'flat on the estate'; Enid's hesitation in 'You see...see. 'Breathing English air'' to show both her unfamiliarity with the euro-centric curriculum and her pride her daughter, along with her persistent refusal to accept they don't belong. • Viv's presentation of herself as an automaton: 'I knew all the answers. Pat me on the head and they all come tumbling out'. She has learnt to give the right answers, but the learning is devoid of any real emotion or experience. • Use of the metaphor 'a lump of dead meat' to describe Enid's husband, emphasising his lack of belonging by way of a physical dehumanisation. 	

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