



Taster Lesson: *Leave Taking* GCSE English Literature

Resource booklet

Published: Summer 2023

Activity 1: Explore these extracts

DEL. All I did last night was dance.

What's wrong with that?

I like dancing. I been following that sound system for years.

The bass is mad.

You wanna see it pounding the walls, like one big pulsing heart.

When that bass gets inside you and flings you round the room you can't do nothing to stop it.

ENID. I work two jobs seven days a week to put food in you belly and roof over you head.

I wear one dress, one pair a shoes with hole in it so that you can dress like those children who have fathers.

People laugh at me, but they never laugh at you.

Activity 4: How does Pinnock demonstrate generational clashes?

Extract from Scene 2 (page 33)

1. Highlight the moments of tension in this extract.
2. Identify dramatic methods and language features Pinnock uses to create tension and conflict. (You may find it helpful to create a key.)

DEL. All I did last night was dance. What's wrong with that? I like dancing. I been following that sound system for years. The bass is mad. You wanna see it pounding the walls, like one big pulsing heart. When that bass gets inside you and flings you round the room you can't do nothing to stop it.

BROD. Sound like you was in the spirit.

ENID. I don't want to hear this. Go and get changed.

Slight pause. DEL doesn't mov.

DEL. I hate it here.

ENID. You ungrateful...

BROD. Let it rest. We not going to get anywhere by fighting each other.

DEL. Grateful for what? This shithole? A greasy job in a greasy café where they treat me like a dum dum and give me a couple of pounds at the end of every week? What's that to be grateful for?

ENID. I work two jobs seven days a week to put food in you belly and roof over you head. I wear one dress, one pair a shoes with hole in it so that you can dress like those children who have fathers. People laugh at me, but they never laugh at you.

Model answer

Pinnock employs direct and confrontational dialogue between the characters. ENID's remark, "Go and get changed," is a clear command that indicates her frustration and desire for DEL to conform to her expectations. DEL's response, "I hate it here," is a direct expression of dissatisfaction and defiance, further fuelling the conflict.

Additionally, Pinnock uses emotive language to convey the characters' emotions and intensify the conflict. DEL expresses disdain towards their current situation by referring to it as a "shithole." This derogatory term emphasises DEL's frustration and contempt. ENID, in turn, appeals to her sacrifices and uses emotive language to convey her struggle: "I work two jobs seven days a week to put food in your belly and roof over your head." Enid's dialogue contains references to her hard work, the limited resources she has, and the difficulties she faces in her daily life. Her tone reveals her frustration with Del's attitude, emphasising the contrasting values of responsibility and gratitude that she expects from him. These emotional appeals further heighten the conflict and highlight the differing perspectives and grievances of the characters.

Brod, another character, takes a more neutral stance, attempting to diffuse the tension between Del and Enid. Brod's language is characterised by conciseness and a sense of pragmatism. He uses phrases such as "Let it rest" and "We not going to get anywhere by fighting each other," highlighting his desire for reconciliation and a resolution to the generational clash.

Overall, Pinnock's use of contrasting tones, confrontational dialogue, and emotive language effectively demonstrates the generational clashes between the characters and emphasises their contrasting views and frustrations.

Extended extract from Scene two:

DEL enters to silence. She's wearing her work uniform.

DEL. What's up? This place looks like a funeral parlour.

ENID. Viv never tell you about Pastor?

DEL. Yeah, she told me...yeah.

ENID. Where you been, Del?

VIV. Mum, I told you...

ENID holds up her hand.

ENID. I want you to tell me.

DEL looks to Viv who is unable to rescue her.

DEL. We had a busy day and they asked me to work late and I need the overtime so...

ENID. You never come home last night.

DEL. Why don't you believe anything I say?

ENID. I did ring them up. Them say you never go in.

DEL. I was too sick to go in. See, last night I slept on someone's floor and caught a chill.

ENID. Don't lie to me, girl. You didn't go in because you have a argument with the manager and they tell you not to come back.

Slight pause.

DEL. He talks to me as if I can't speak English.

ENID. You think it easy to find a job these days?

DEL. I'll sign on tomorrow.

ENID. You will look for another job tomorrow.

DEL. All right, Mummy. Anything you say.

ENID. Don't laugh at me, girl.

DEL. You can't talk to me like that. I'm not some kid.

ENID. Long as you living under my roof you will work. I don't want people saying we lazy.

DEL. All right.

ENID. Now go and take off those clothes and come back down and wait for Pastor.

Pause.

DEL. All I did last night was dance. What's wrong with that? I like dancing. I been following that sound system for years. The bass is mad. You wanna see it pounding the walls, like one big pulsing heart. When that bass gets inside you and flings you round the room you can't do nothing to stop it.

BROD. Sound like you was in the spirit.

ENID. I don't want to hear this. Go and get changed.

Slight pause. DEL doesn't move.

DEL. I hate it here.

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BROD. Let it rest. We not going to get anywhere by fighting each other.

DEL. Grateful for what? This shithole? A greasy job in a greasy café where they treat me like a dum dum and give me a couple of pounds at the end of every week? What's that to be grateful for?

ENID. I work two jobs seven days a week to put food in you belly and roof over you head. I wear one dress, one pair a shoes with hole in it so that you can dress like those children who have fathers. People laugh at me, but they never laugh at you.

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're 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 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*.

Acknowledgments

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