

GRAYS TUITION CENTRE – Online Tutoring

WEEK: 11

Week Beginning: (01/03/2021)

Subject: ENGLISH

Year: 8

Lesson Objective:

- Be able to identify and analyse sequences through a passage, narrative perspective, and reiterations.

Keywords/ Concepts

- Narrative perspective.
- Form.
- Structure

Class Worksheets

- For classwork- To kill a mockingbird extract + relevant worksheets and questions

Homework Worksheets

- Worksheet on exploring and analysing language and structure.

Additional Notes

To kill a mockingbird- Part One Chapter 10

It is the 1930's. in the sleepy town of Maycomb, in Alabama, which is in the grip of the Great Depression, the lawyer Atticus Finch brings up his two children. Here, at the start of chapter 10, the narrator (his nine-year-old daughter, Jean Louise 'Scout' Finch) reflects on her father.

Atticus was feeble: he was nearly fifty. When Jem and I asked him why he was so old, he said he got started late, which we felt reflected upon his abilities and manliness. He was much older than the parents of our school contemporaries, and there was nothing Jem or I could say about him when our classmates said, "My father-" Jem was football crazy. Atticus was never too tired to play keep-away, but when Jem wanted to tackle him Atticus would say, "I'm too old for that, son."

Our father didn't do anything. He worked in an office, not in a drugstore. Atticus did not drive a dump-truck for the county, he was not the sheriff, he did not farm, work in a garage, or do anything that could possibly arouse the admiration of anyone.

Besides that, he wore glasses. He was nearly blind in his left eye, and said left eyes were the tribal curse of the Finches. Whenever he wanted to see something well, he turned his head and looked from his right eye.

He did not do the things our schoolmates' fathers did: he never went hunting, he did not play poker or fish or drink or smoke. He sat in the livingroom and read.

With these attributes, however, he would not remain as inconspicuous as we wished him to: that year, the school buzzed with talk about him defending Tom Robinson, none of which was complimentary. After my bout with Cecil Jacobs when I committed myself to a policy of cowardice, word got around that Scout Finch wouldn't fight any more, her daddy wouldn't let her. This was not entirely correct: I wouldn't fight publicly for Atticus, but the family was private ground. I would fight anyone from a third cousin upwards tooth and nail. Francis Hancock, for example, knew that.

When he gave us our air-rifles Atticus wouldn't teach us to shoot. Uncle Jack instructed us in the rudiments thereof; he said Atticus wasn't interested in guns. Atticus said to Jem one day, "I'd rather you shot at tin cans in the back yard, but I know you'll go after birds. Shoot all the blue jays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird." That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

"Your father's right," she said. "Mockingbirds don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs, they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird."

"Miss Maudie, this is an old neighbourhood, ain't it?"

"Been here longer than the town."

"Nome, I mean the folks on our street are all old. Jem and me's the only children around here. Mrs. Dubose is close on to a hundred and Miss Rachel's old and so are you and Atticus."

"I don't call fifty very old," said Miss Maudie tartly. "Not being wheeled around yet, am I? Neither's your father. But I must say Providence was kind enough to burn down that old mausoleum of mine, I'm too old to keep it up- maybe you're right, Jean Louise, this is a settled neighbourhood. You've never been around young folks much, have you?"

"Yessum, at school."

"I mean young grown-ups. You're lucky, you know. You and Jem have the benefit of your father's age. If your father was thirty, you'd find life quite different."

"I sure would. Atticus can't do anything...."

"You'd be surprised," said Miss Maudie. "There's life in him yet."

"What can he do?"

"Well, he can make somebody's will so airtight can't anybody meddle with it."

"Shoot..."

"Well, did you know he's the best checker-player in this town?"

Why, down at the Landing when we were coming up, Atticus Finch could beat everybody on both sides of the river."

"Good Lord, Miss Maudie, Jem and me beat him all the time."

"It's about time you found out it's because he lets you. Did you know he can play a Jew's Harp?"

This modest accomplishment served to make me even more ashamed of him.

Task one

Read the extract and point out words you are unfamiliar with. Using either a dictionary or a device, look up and annotate them.

Task two

The narrator in this extract is Scout looking back over a few years. It combines her 9-year-old perspective with an insight to an adult looking back in retrospect.

Complete the table below with comments about what each quotation shows about the narrative perspective and add your own example to each column if you can.

Scout's nine-year-old perspective comes through	Comments	Scout's perspective as an adult looking back comes through	Comments
'Our father didn't do anything.' Because Atticus has a job that a nine-year-old cannot really understand, Scout thinks he does nothing for a living.		'After my bout with Cecil Jacobs when I committed myself to a policy of cowardice.'	The language here suggests a more adult voice, 'committed,' 'policy,' 'cowardice,' but it may also be that only retrospect would grant that particular fight as a turning point in her attitude to violence.

Scout's nine-year-old perspective comes through	Comments	Scout's perspective as an adult looking back comes through	Comments
'I would fight anyone from a third cousin upwards tooth and nail.'		'This modest accomplishment served to make me even more ashamed of him.'	
'Mrs Dubose is close on to a hundred and Miss Rachel's old and so are you and Atticus.'			

Task three

Think about the opinions listed below about the structure of the extract. With each, justify whether you agree or disagree with them by referring to the text.

	Agree or disagree?
It's not one anecdote or story. It's almost like a list, a collection of arguments to prove her father, Atticus, was feeble.	
The ending is quite funny.	
Some of the sentence structures make it obvious that Scout is angry at her dad for being how he is.	
It's structured to show that there was never any hope of changing Scout's negative view of her father.	
There are little clues sewn into the extract that make you respect Atticus by the end, even if Scout clearly doesn't!	
The writer makes the reference to killing a mockingbird really significant. You know it's important.	
By the end, you understand that the older Scout, the narrator, no longer holds this low opinion of her father.	

Task four

Chose two or three of the statements you agree with and use evidence to explain why. Follow example

Opinions about structure	Evidence and analysis
It's not one anecdote or story. It's almost like a list, a collection of arguments to prove her father, Atticus, was feeble.	<p>The extract jumps around in narrative time, citing various examples of her father's from different moments in Scout's childhood. Temporal connectives throughout signal 'Jem and I asked him why he was so old'; 'Whenever he wanted to see something w year, the school buzzed with talk of him...'; 'When he gave us our air-rifles...'. This method of layering evidence upon evidence in this way, gives a sense that Sco a case against her father. This is ironic, since she doesn't know that he is a lawyer lawyer is, but funnily enough, her building up of a case in this way shows she's qui father she admonishes.</p>

Task five

Write at least 4 sentences on each bullet point below. Write your impressions on these elements, and then write how successfully you think they were used in the extract:

- ❖ The narrative perspective.
- ❖ How the extract starts, develops, and ends.
- ❖ How sentences and paragraphs are used.
- ❖ Any other structural features.
- ❖ Look at the misuse of spelling and punctuation.

Task six

What sorts of things can you write about when analysing a text's structure? Think about the elements that you have looked at in the tasks above and draw up a list. Could you improve the structure? How so? How can the writer make the structure more effective?

Task seven

Time for a practice question! You need to think about the whole extract and try to include as much evidence from the entire extract, and not only one or two quotations. This is important! It shows knowledge, ability, preciseness, and good choice of the perfect quotations.

How has the writer structured the text to entertain the reader?

OR

How has the writer used language, form, and structure to ensure the reader is enticed throughout the text?

This part of your work will look at no less than 3 PEEL paragraphs! So, get thinking and prepare your hand!

P- point

E- evidence; precise choice of quotations, pick quotes that back up what you are already saying, embed your quotations! It shows sophistication.

E- explain. This is where you explain the quote. You annotate your quote, annotation of structure and form, and further analysing your key point. Make sure you are not waffling and keep it precise!

L- Link to your key point with a phrase like "therefore, the reader is kept enticed because the narrator consciously implies her perspective which in a way limits the reader from any other knowledge but the narrators own."

Homework!

Turn of the Screw extract by Henry James

In this extract the narrator, a governess to two young children, is interrupted by a noise and goes to investigate. She has previously had two ghostly encounters at the house - one of which was with the possible apparition of a man named Peter Quint, who used to work there as a servant. Here, she meets the figure again.

I can say now neither what determined nor what guided me, but I went straight along the lobby, holding my candle high, till I came within sight of the tall window that presided over the great turn of the staircase. At this point I precipitately found myself aware of three things. They were practically simultaneous, yet they had flashes of succession. My candle, under a bold flourish, went out, and I perceived, by the uncovered window, that the yielding dusk of earliest morning rendered it unnecessary. Without it, the next instant, I saw that there was someone on the stair. I speak of sequences, but I required no lapse of seconds to stiffen myself for a third encounter with Quint. The apparition had reached the landing halfway up and was therefore on the spot nearest the window, where at sight of me, it stopped short and fixed me exactly as it had fixed me from the tower and from the garden. He knew me as well as I knew him; and so, in the cold, faint twilight, with a glimmer in the high glass and another on the polish of the oak stair below, we faced each other in our common intensity. He was absolutely, on this occasion, a living, detestable, dangerous presence. But that was not the wonder of wonders; I reserve this distinction for quite another circumstance: the circumstance that dread had unmistakably quitted me and that there was nothing in me there that didn't meet and measure him.	5 10 15
I had plenty of anguish after that extraordinary moment, but I had, thank	20

Unseen 19th-century fiction: tasks and exam-style questions

God, no terror. And he knew I had not - I found myself at the end of an instant magnificently aware of this. I felt, in a fierce rigor of confidence, that if I stood my ground a minute I should cease - for the time, at least - to have him to reckon with; and during the minute, accordingly, the thing was as human and hideous as a real interview: hideous just because it was human, as human as to have met alone, in the small hours, in a sleeping house, some enemy, some adventurer, some criminal. It was the dead silence of our long gaze at such close quarters that gave the whole horror, huge as it was, its only note of the unnatural. If I had met a murderer in such a place and at such an hour, we still at least would have spoken. Something would have passed, in life, between us; if nothing had passed, one of us would have moved. The moment was so prolonged that it would have taken but little more to make me doubt if even I were in life. I can't express what followed it save by saying that the silence itself - which was indeed in a manner an attestation of my strength - became the element into which I saw the figure disappear; in which I definitely saw it turn as I might have seen the low wretch to which it had once belonged turn on receipt of an order, and pass, with my eyes on the villainous back that no hunch could have more disfigured, straight down the staircase and into the darkness in which the next bend was lost.	25 30 35
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Exploring and analysing language and structure

Let's think about how the writer, Henry James, crafts this piece of writing to create atmosphere and engage his readers. In the table below, identify what techniques he is using and what is being implied/suggested as a result of his choices.

Quotation	Technique	Effect/implication
'it stopped short and fixed me exactly as it had fixed me from the tower and from the garden.'		
'in the cold, faint twilight'		
'He was [...] a living, detestable, dangerous presence'		