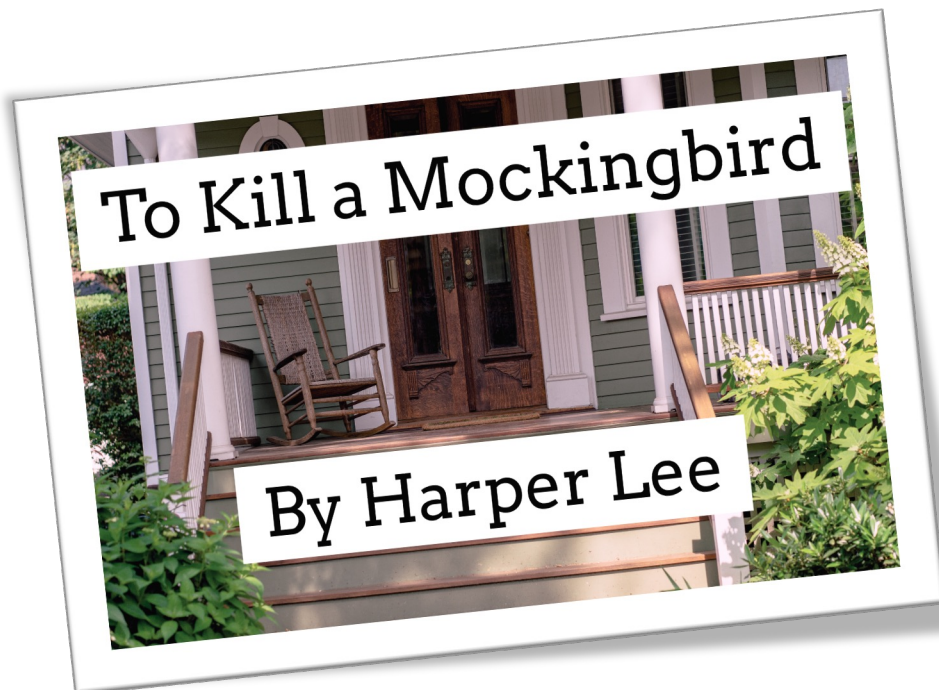


# To Kill a Mockingbird by Harper Lee

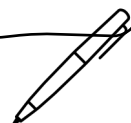
## Student Workbook

Name: \_\_\_\_\_



# Assessment Objectives

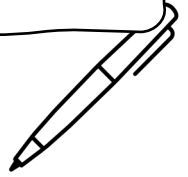
Before you begin looking at the novel in detail, it is useful to know what the requirements of the exam are. Make sure you understand the assessment objectives and how to address them.



Assessment Objective	What this means	My Notes
AO1 Show detailed knowledge of the content of literary texts, supported by reference to the text	<ul style="list-style-type: none"><li>○ Demonstrate a good knowledge of the what the novel is about; the characters; action; the ideas expressed; and the themes.</li><li>○ Select and use a range of relevant and well-chosen references from the novel. These must not only support your point but must also be the best quotations you can find to support your ideas.</li></ul>	
AO2 Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes	<ul style="list-style-type: none"><li>○ You must have a detailed knowledge of the novel and the meaning or message behind it.</li><li>○ Good understanding of any contextual references that are relevant. Think about how they help you to develop your own interpretation and analysis of the novel.</li><li>○ Think beyond the literal meaning. What are the 'big ideas' that are being explored? What is being represented in the novel? What does the novel reflect on a wider level?</li><li>○ Think about why Lee wrote the novel. What was her intention? What does she want the reader to understand? What is she trying to present or express?</li></ul>	

# Assessment Objectives

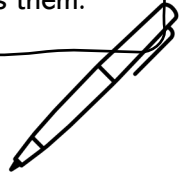
Before you begin looking at the novel in detail, it is useful to know what the requirements of the exam are. Make sure you understand the assessment objectives and how to address them.



Assessment Objective	What this means	My Notes
AO3 recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects	<ul style="list-style-type: none"><li>○ Good understanding of different aspects of form, language and structure.</li><li>○ You should be able to identify a range of different techniques/devices and discuss them in your answer.</li><li>○ Ensure you are able to analyse all of these in your response.</li><li>○ How does Lee utilise these as a way of presenting her ideas?</li><li>○ What is the effect of these different elements of the novel? How do they add meaning?</li><li>○ How can you analyse them as a way of developing your own personal response?</li><li>○ Can you link ideas back to context or Lee's intention?</li><li>○ Why have these choices been made? How do they work within the text? How do they create meaning?</li></ul>	


# Assessment Objectives

Before you begin looking at the novel in detail, it is useful to know what the requirements of the exam are. Make sure you understand the assessment objectives and how to address them.




Assessment Objective	What this means	My Notes
AO4 Communicate a sensitive and informed personal response to literary texts.	<ul style="list-style-type: none"><li>○ You must be able to develop a personal response to the question.</li><li>○ Your response should aim to be perceptive, sophisticated and insightful. Interpret the question in your own, personal way.</li><li>○ Make clear points that show how you are responding to the question. You need a range of points that show you are answering the question.</li><li>○ Each point must be supported by relevant and well-chosen references.</li><li>○ You must refer back to your point and the question. This will ensure you remain focused.</li><li>○ Express your ideas in a clear and coherent way.</li><li>○ Group similar ideas together and explore these logically.</li></ul>	

# Marking Criteria

Level	Descriptor	Notes 
Level 8 23-25	<b>A01:</b> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair	
	<b>A02:</b> sustains a critical understanding of the text showing individuality and insight	
	<b>A03:</b> responds sensitively and in considerable detail to the way the writer achieves her/her effects	
	<b>A04:</b> sustains personal and evaluative engagement with task and text	
Level 7 20-22	<b>A01:</b> demonstrates knowledge by integrating much well-selected reference to the text	
	<b>A02:</b> shows a clear critical understanding of the text	
	<b>A03:</b> responds sensitively and in detail to the way the writer achieves her/her effects	
	<b>A04:</b> sustains a perceptive, convincing and relevant personal response	
Level 6 17-19	<b>A01:</b> demonstrates knowledge by supporting with careful and relevant reference to the text	
	<b>A02:</b> shows a clear understanding of the text and some of its deeper implications	
	<b>A03:</b> makes a developed response to the way the writer achieves her/her effects	
	<b>A04:</b> makes a well-developed, detailed and relevant personal response	
Level 5 14-16	<b>A01:</b> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text	
	<b>A02:</b> shows understanding of the text and some of its deeper implications	
	<b>A03:</b> makes some response to the way the writer uses language	
	<b>A04:</b> makes a reasonably developed relevant personal response	

# Marking Criteria

Level	Descriptor	Notes 
Level 4 11-13	<b>A01:</b> demonstrates knowledge by using some supporting textual detail	
	<b>A02:</b> shows some understanding of meaning	
	<b>A03:</b> makes a little reference to the language of the text	
	<b>A04:</b> begins to develop a relevant personal response	
Level 3 8-10	<b>A01:</b> demonstrates knowledge by making a little supporting reference to the text	
	<b>A02:</b> makes some relevant comments	
	<b>A03:</b> shows a basic understanding of surface meaning of the text and language	
	<b>A04:</b> attempts to communicate a basic personal response	
Level 2 5-7	<b>A01:</b> demonstrates knowledge by making a little reference to the text	
	<b>A02:</b> makes a few straightforward comments	
	<b>A03:</b> shows a few signs of understanding the surface meaning of the text and language	
	<b>A04:</b> some evidence of simple personal response	
Level 1 1-4	<b>A01:</b> demonstrates knowledge by limited textual reference	
	<b>A02:</b> shows some limited understanding of simple/literal meaning	
	<b>A03:</b> a little awareness of surface meaning of text and language	
	<b>A04:</b> limited attempt to respond	

# How to respond to a novel



## Understanding

### Context

- When was the novel written?
- Where is it set?
- What do you know about society at the time it was written?
- What kind of culture is presented?
- Who were the intended readers? What were they like? How would they have reacted to the novel? Is this different to how a modern reader would react?
- Who is the writer? What do you know about them? Why did they write this novel?



Use this guide sheet to help you develop your own personal response to any novel.

### What is the novel about?

- Where is it set? Time, place, era.
- Why is the setting important?
- What happens?
- What is the main plot? Is there a subplot?
- How does the novel begin and end?
- What are the **themes**?
- How does the action progress and develop?
- What is the chronology of events? Why in this order? What is the effect?
- What is the main conflict? How do you know? What kinds of conflict are evident? Where do they come from?
- What is the climax? Where is it? Why here?

### What is the genre?

- Is this a mystery, dystopia, coming of age novel? How do you know?
- To what extent is this genre adhered to?
- Is there a subgenre?

### Characters

- Who are the characters? What are their roles?
- Who is the protagonist? Who is the antagonist?
- Are they believable? Are they stereotypes?
- Are they flat or round characters?
- Are they static or dynamic?
- How do they act / speak? Why? What does this reveal about them?
- Do they act differently than they feel/think?
- What do they look like? What are their characteristics? What does this reveal about them?
- How are they introduced? Why? What does this reveal about them?
- How do other characters feel about them?
- What do they add to the novel?
- How do they change or develop? Why?
- How do they interact with others? What kind of relationships do they have? What does this reveal about them?
- What do they represent? How do you know?
- How do they link to the themes?



### What can you say about narrative style?

- What is the narrative viewpoint – why? 1<sup>st</sup> person? Unreliable? 3<sup>rd</sup> person omniscient? 3<sup>rd</sup> person limited?
- How are events organised? Chronologically? Flashbacks? Different perspectives?
- What can you say about the writer's style?

### What methods are used by the writer?

- Symbolism and motifs
- Language
- Structure
- Imagery
- Shifts in tone
- Circular structure
- What is the effect of each? Why have they been used? What do they tell us about the writer's style?

### What is the message?

- What are the **'big ideas'** that are presented?
- What does the writer want you to understand?
- Is their message still relevant today?
- Why did they write the novel?
- What are their concerns/ideas?
- Is there a moral/religious/philosophical lesson?
- Is this a universal message? A personal message? A societal message?
- Why does the writer want to leave you with this message?
- Are they highlighting, critiquing, emphasising, revealing, challenging etc.

#### What are 'big ideas'?

These are the bigger issues that are being presented in the novel. These can be *social, political, environmental, moral, existential or religious*. These are often ideas that go beyond what is merely written on the page e.g. a novel about a family may actually be about wider societal issues. Try and think about what is being suggested in the novel and see if you can spot any *wider issues* that the writer may be alluding to.



# How to respond to a novel: methods



*Analysing: consider the methods used and analyse their effect The methods are like the writer's toolbox.*

You will need to be able to identify the methods used by the writer and comment on their effect. You should not merely technique spot, but should instead consider why these methods have been used, how they reinforce the message and what effect they have on the reader.

## □ Language

- What kinds of words have been used?
- Try and identify word classes. What are the connotations of these words? Why have they been used? What do they suggest about the characters/action/relationships? How do these words enhance a technique or vice versa?
- Has imagery been used? Why? What does it reveal? How does it enhance the meaning?

## □ Devices and methods

- Identify the different devices and methods used.
- Why have they been used? What is the effect?
- How do they reinforce the message/meaning?
- How do they help to create a tone/mood?
- How can you interpret meaning?
- What do these methods reveal about character/action/events/setting/ relationships?
- How do the methods reflect the themes?



## □ Structure and Form

- What can you say about the structure of the novel?
- Is there a frame?
- How do events develop and progress? Is this linear or non-linear? Are there any gaps?
- How are characters introduced? When? Why at this point? How do they develop throughout the novel?
- What tense are events told in?
- How do characters interact with and speak to each other?
- Does the tone change or is it consistent?
- Is there a shift in the direction of the action? At what point?
- Is there a shift in time?
- Are there any contradictions?
- How does the novel begin and end? What is the narrative hook?
- How do chapters begin and end?
- Where are the key events? How are they linked?
- Where is the climax? How does the writer prepare the reader for this?
- Is there a resolution? Where is this? What does it add to the novel? How is the reader supposed to feel?
- Is anything repeated? When? How? Why? What does this represent? How does this move the action forward and link events or characters?
- Are there any patterns?



Remember to consider the effect on the reader. How is this achieved? Why?



## Literary Devices and Methods

Foreshadowing	Irony	Juxtaposition	Flashback
Allusion	Imagery	Structure	Repetition
Symbol	Colloquial language and dialect	Syntax	Oxymoron
Motif	Sentence types	Figurative language	Paradox
Foil	Use of punctuation	Hyperbole	Pathetic fallacy

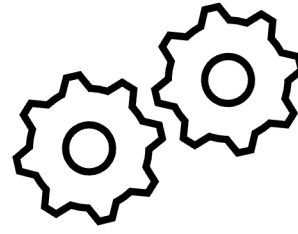


# How to respond to a novel: methods



## Language

- Simile
- Metaphor
- Personification
- Alliteration/sibilance/plosives/fricatives
- Word choice
- Imagery
- Rhetorical questions
- Emotive language
- Hyperbole
- Personal pronouns
- Word choice
- Imperatives
- Senses
- Juxtaposition
- Oxymoron
- Paradox
- Pathetic fallacy
- Symbolism
- Tone
- Monosyllabic language



## Structure

- Sentence length
- Sentence structure
- Tense
- Lists
- Fragmented sentences
- Clauses
- Placement in the paragraph
- Organisation of ideas in the section/paragraph/sentence
- Foreshadowing
- Flashback
- Contrast
- Shifts
- Asyndeton
- Polysyndeton
- Repetition

# Using 'what, how, why' to develop your response

**What** – this indicates when you are providing a personal response (What do you see? What is presented? What do you learn?)

**How** – this often refers to method and techniques (How is this shown?)

**Why** – this often refers to writer's intention or message (Why has this been used? Why are you being shown this? Why is it presented in this way?)



## What

- What do you see?
- What do you think?
- What is your impression?
- What is your view?
- What do you learn?
- What do you understand?
- What is being presented?
- What is the writer showing you?
- What can you say about character/action/themes/relationships/events?



## How

- How do you know this?
- How is it shown to you?
- How is it presented?
- How are you affected?



## Why

- Why does the writer do this?
- Why does the writer present it in this way?
- Why does the writer want you to feel this way?
- Why has this word / technique been used?



Use the phrases on the next page to help you build your response

## How to turn this into a written response:

**WHAT:** Writer's name + adverb + analytical verb + your idea

**HOW 1:** Embed quotation

**HOW 2:** Method + analysis + interpretation of meaning + connective to double up analysis

**WHY:** Non-definitive statement + Writer's name + critical verb + interpretation (context / reader)

# Developing your analysis: guiding questions

Points – Development and analysis	Development by linking – take ideas further																												
<p>What kind of <b>mood/tone/atmosphere</b> is created? How? Why?</p> <p>What do you <b>learn</b> about the characters/action/relationships/themes? How are these presented? Why?</p> <p>What ideas are expressed/presented? How? Why?</p> <p>What is the intended <b>effect</b> of...? How is this achieved?</p> <p>What <b>technique/method</b> has been used?</p> <ul style="list-style-type: none"><li>• Why has it been used?</li><li>• What is the effect?</li><li>• How does it reinforce the message?</li><li>• How does it reinforce your point?</li><li>• How does it reinforce or reflect the themes?</li><li>• Can you <u>double up</u> on the techniques used?</li><li>• What is the effect?</li><li>• Why was it chosen?</li></ul> <p>What kind of <b>language</b> has been used?</p> <p>Diction/word choice/imagery?</p> <ul style="list-style-type: none"><li>• What are the connotations?</li><li>• How does it affect the reader?</li><li>• Why has it been used? Why this particular word?</li><li>• Where is it? Why?</li><li>• How does it reinforce the message/writer's intention?</li><li>• How does it reinforce your point?</li></ul> <p>How is the reader supposed to feel/react?</p> <p>How do you know?</p> <ul style="list-style-type: none"><li>- Shocked</li><li>- Disturbed</li><li>- Compelled</li><li>- Engaged</li><li>- Guilty</li><li>- Fearful</li><li>- Forces</li><li>- Enables</li><li>- Encourages</li></ul>	<p>Link to <b>context</b> as a way of developing interpretation of meaning:</p> <p>What do you know about the time period?</p> <p>What do you know about the writer?</p> <p>Why was the novel written?</p> <p>Issues that the writer is commenting on.</p> <p>Link to the <b>genre</b>:</p> <p>What is the genre?</p> <p>What do you know about the features of this genre?</p> <p>To what extent does the novel adhere to the features of the genre? Why?</p> <p>Link to writer's <b>intention</b>:</p> <p>What is their message? How does your example show this?</p> <p>What do they want you to understand? How do you know?</p> <p>What do they want you to do? How do you know?</p> <p><b>KEY PHRASES:</b></p> <p><b>Analytical and critical verbs - the writer...</b></p> <table><tr><td>Critiques</td><td>Suggests</td><td>Explores</td></tr><tr><td>Highlights</td><td>Implies</td><td>Questions</td></tr><tr><td>Subverts</td><td>Reinforces</td><td>Considers</td></tr><tr><td>Presents</td><td>Shows</td><td>Examines</td></tr><tr><td>Emphasises</td><td>Portrays</td><td>Reveals</td></tr><tr><td>Warns</td><td>Challenges</td><td></td></tr></table> <p><b>Opinion adverbs:</b></p> <table><tr><td>Cleverly</td><td>Vividly</td></tr><tr><td>Accurately</td><td>Surprisingly</td></tr><tr><td>Creatively</td><td>Clearly</td></tr><tr><td>Ambitiously</td><td>Deliberately</td></tr><tr><td>Importantly</td><td>Notably</td></tr></table> <p><b>Non-definitive phrases for interpretation:</b></p> <p>It could be argued</p> <p>It is possible that</p> <p>It may</p> <p>Perhaps</p> <p>It seems that</p> <p>This might suggest</p>	Critiques	Suggests	Explores	Highlights	Implies	Questions	Subverts	Reinforces	Considers	Presents	Shows	Examines	Emphasises	Portrays	Reveals	Warns	Challenges		Cleverly	Vividly	Accurately	Surprisingly	Creatively	Clearly	Ambitiously	Deliberately	Importantly	Notably
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Creatively	Clearly																												
Ambitiously	Deliberately																												
Importantly	Notably																												

# How to analyse a quotation



1. Ensure the quotation you have chosen is **interesting and relevant**.
2. Highlight anything **significant** in this quotation. This could be a technique or interesting word choice.
3. **Identify** the technique or word class.
4. Go through the steps in the boxes below. Try and say as much as you can and layer your analysis.



How to analyse a technique :

- **What** technique or device is used?
- **Why** is it used?
- **What** is the effect?
- **How** does it reinforce the message?
- **How** does it reinforce or reflect the themes?
- **How** can you use context as a way of developing your interpretation?



How to analyse language:

- **What** word stands out?
- **Why** has it been used?
- **What** is the effect?
- **How** does it reinforce the message?
- **How** does it reinforce or reflect the themes?
- **How** does it reinforce the effect of the technique?
- **How** can you use context as a way of developing your interpretation?



Why did Harper Lee make these choices?  
How is she crafting events/characters?  
How is she presenting characters, action or relationships?  
Why?  
How is Harper Lee controlling the reader?  
How is the reader supposed to react/feel?

# QUOTATION DEEP DIVE

1. Ensure the quotation you have chosen is **interesting** and **relevant**.
2. Highlight anything **significant** in this quotation. This could be a technique or interesting word choice.
3. **Identify** the technique or word class.
4. Go through the steps in the boxes below. Try and say as much as you can and layer your analysis and interpretation.

## Explanation:

What is being presented?

What do you see?

What do you understand?

## Dive in and analyse a technique :

What technique or device has been used?

Why has it been used?

What is the effect?

How does it reinforce the message?

How does it reinforce or reflect the themes?

How can you use context as a way of developing your interpretation?



## Dive further and analyse language:

What word stands out?

What are the connotations?

Why has it been used?

What is the effect?

How does it reinforce the message?

How does it reinforce or reflect the themes?

How does it reinforce the effect of the technique?

How can you use context as a way of developing your interpretation?



## Dive further and layer your interpretation and analysis:

What else can you say?

It could also be argued\_\_

In addition \_\_\_\_

It is possible that\_\_

It may\_\_

Perhaps\_\_

It seems that\_\_

This might suggest\_\_

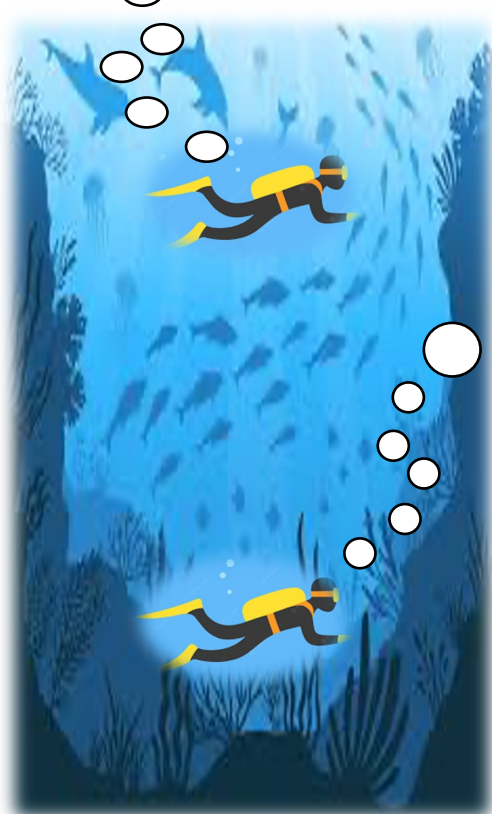
The use of a \_\_\_\_ could also



## SURFACE LEVEL



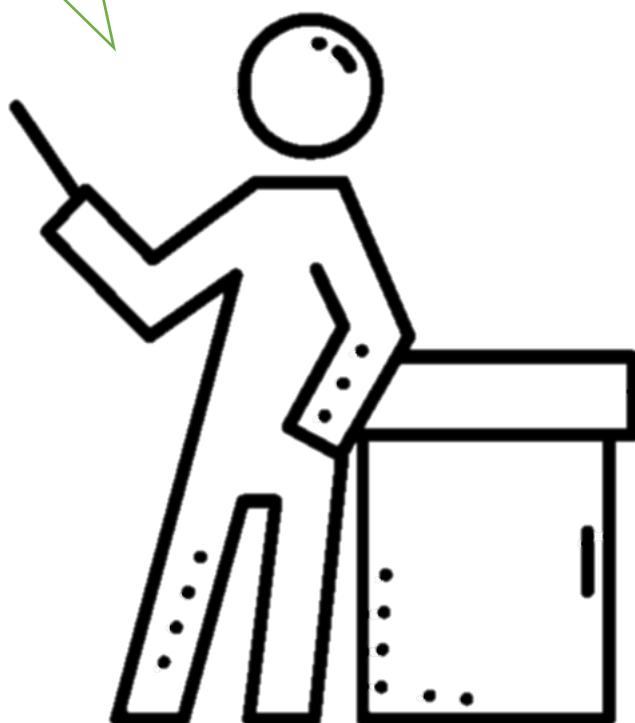
## DIVE IN



# Activities

In this section of the booklet, you will complete a range of activities. These activities will help to enhance and solidify your understanding of the characters, action, themes and methods.

You will also practise your exam skills here.



# Beginning of Chapter 1 annotation

- What do you learn?
- How would you describe the narrative voice?
- How does Lee draw the reader in?

Annotation



When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn't have cared less, so long as he could pass and punt.

When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that. He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out.

I said if he wanted to take a broad view of the thing, it really began with Andrew Jackson. If General Jackson hadn't run the Creeks up the creek, Simon Finch would never have paddled up the Alabama, and where would we be if he hadn't? We were far too old to settle an argument with a fist-fight, so we consulted Atticus. Our father said we were both right.

# What do we learn in Chapter 1



Being Southerners, it was a source of shame to some members of the family that we had no recorded ancestors on either side of the Battle of Hastings. All we had was Simon Finch, a fur-trapping apothecary from Cornwall whose piety was exceeded only by his stinginess. In England, Simon was irritated by the persecution of those who called themselves Methodists at the hands of their more liberal brethren, and as Simon called himself a Methodist, he worked his way across the Atlantic to Philadelphia, thence to Jamaica, thence to Mobile, and up the Saint Stephens. Mindful of John Wesley's strictures on the use of many words in buying and selling, Simon made a pile practicing medicine, but in this pursuit he was unhappy lest he be tempted into doing what he knew was not for the glory of God, as the putting on of gold and costly apparel. So Simon, having forgotten his teacher's dictum on the possession of human chattels, bought three slaves and with their aid established a homestead on the banks of the Alabama River some forty miles above Saint Stephens. He returned to Saint Stephens only once, to find a wife, and with her established a line that ran high to daughters. Simon lived to an impressive age and died rich.

It was customary for the men in the family to remain on Simon's homestead, Finch's Landing, and make their living from cotton. The place was self-sufficient: modest in comparison with the empires around it, the Landing nevertheless produced everything required to sustain life except ice, wheat flour, and articles of clothing, supplied by river-boats from Mobile.

Simon would have regarded with impotent fury the disturbance between the North and the South, as it left his descendants stripped of everything but their land, yet the tradition of living on the land remained unbroken until well into the twentieth century, when my father, Atticus Finch, went to Montgomery to read law, and his younger brother went to Boston to study medicine. Their sister Alexandra was the Finch who remained at the Landing: she married a taciturn man who spent most of his time lying in a hammock by the river wondering if his trot-lines were full.



What do we learn about Atticus Finch in Chapter 1



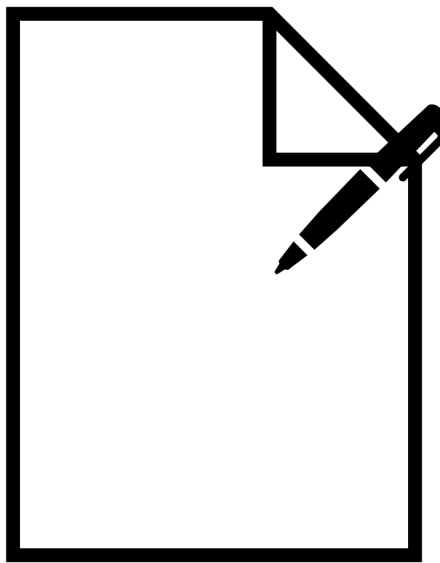
# Chapter 1 Extract Analysis

Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three-o'clock naps, and by nightfall were like soft teacakes with frostings of sweat and sweet talcum.

People moved slowly then. They ambled across the square, shuffled in and out of the stores around it, took their time about everything. A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County. But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself.



# Dedicated Writing Time: Tasks



# DEDICATED WRITING TIME

Choose 3 quotations from the extract shown in the lesson. Do a 'deep dive' analysis.

