

Reading for analysis and inference

Name _____

Class _____

Harper Lee: *To Kill a Mockingbird*

This extract is taken from *To Kill a Mockingbird* written by Harper Lee. The novel is set in the American Deep South during the 1930s.

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 living-room 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 bluejays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird.'

That was the only time I 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.'

1. Whose **perspective** is the story told from?

Atticus's	Jem's	Scout Finch's	Tom Robinson's	Uncle Jack's
-----------	-------	---------------	----------------	--------------

2. What relationship does Atticus have to Jem and Scout?

Father	Brother	Uncle	Teacher
--------	---------	-------	---------

3. What is the **narrator's attitude** towards Atticus in the extract?

Proud	Adoring	Respectful	Afraid	Ashamed
-------	---------	------------	--------	---------

4. What does the word 'feeble' mean in the sentence 'Atticus was feeble.'

Strong	Clumsy	Frail	Cowardly	Quiet
--------	--------	-------	----------	-------

5. Which **adjective** best describes the character of Atticus in this extract?

Young	Fit	Funny	Afraid	Moral
-------	-----	-------	--------	-------

6. The narrator says about Atticus, 'With these attributes, however, he would not remain as inconspicuous as we wished him to.' What does the narrator **mean**?

Nobody really paid any attention to Atticus	People still noticed and talked about Atticus.
---	--

7. **Why** does Atticus say it is a sin to kill a mockingbird?

Because they do no harm.	Because they do the opposite of harm, they improve people's lives.
--------------------------	--

8. Scout Finch will not fight anyone anymore because Atticus has told her not to.

True	False
------	-------

9. **Why** does Scout listen to Atticus when he says it is a sin to kill a mocking bird?

It is unusual for him to say something is a sin.	Miss Maudie says that she should.	He reads a lot of books.
--	-----------------------------------	--------------------------

10. Which of these activities do Jem and Scout **admire** in a father? (choose as many as appropriate)

Hunting	Fishing	Work in a garage	Read	Drive a dump-truck
---------	---------	------------------	------	--------------------

11. Which statement best describes how Atticus is **presented** at the **start** of the extract?

1	An elderly, physically weak man who isn't very masculine.
2	An intelligent and considerate man.
3	A father who never wants to play with his children.
4	A typical father who looks and behaves like all the other classmate's fathers.

12. Which statement best describes how Atticus is **presented** by the **end** of the extract?

1	A foolish man.
2	A gentle, wise and moral man.
3	A man who plays no part in his children's lives.
4	A man who does not have the respect of those around him.

13. Using all the information gained from completing the multiple-choice questions, answer the following question in no more than two paragraphs. How does Harper Lee present Atticus as a father in this extract?

Stephen Kelman: Pigeon English

This extract is taken from *Pigeon English* by Stephen Kelman. It is a novel set amongst gang warfare on a south London estate and it is narrated by Harri Opoku an 11 year old Ghanaian immigrant.

You could see the blood. It was darker than you thought. It was all on the ground outside Chicken Joe's. It just felt crazy.

Jordan: 'I'll give you a million quid if you touch it.'

Me: 'You don't have a million.'

Jordan: 'One quid then.'

You wanted to touch it but you couldn't get close enough. There was a line in the way:

POLICE LINE DO NOT CROSS

If you cross the line you'll turn to dust.

We weren't allowed to talk to the policeman, he had to concentrate for if the killer came back. I could see the chains hanging from his belt but I couldn't see the gun.

The dead boy's mamma was guarding the blood. She wanted it to stay, you could tell. The rain wanted to come and wash the blood away but she wouldn't let it. She wasn't even crying, she was just stiff and fierce like it was her job to scare the rain back up into the sky. A pigeon was looking for his chop. He walked right in the blood. He was even sad as well, you could tell where his eyes were all pink and dead.

The flowers were already bent. There were pictures of the dead boy wearing his school uniform. His jumper was green.

My jumper's blue. My uniform's better. The only bad thing about it is the tie, it's too scratchy. I hate it when they're scratchy like that.

There were bottles of beer instead of candles and the dead boy's friends wrote messages to him. They all said he was a great friend. Some of the spelling was wrong but I didn't mind. His football boots were on the railings tied up by their laces. They were nearly new Nikes, the studs were proper metal and everything.

Jordan: 'Shall I t'ief them? He don't need 'em no more.'

I just pretended I didn't hear him. Jordan would never really steal them, they were a million times too big. They looked too empty just hanging there. I wanted to wear them but they'd never fit.

Me and the dead boy were only half friends, I didn't see him very much because he was older and he didn't go to my school. He could ride his bike with no hands and you never even wanted him to fall off. I said a prayer for him inside my head. It just said sorry. That's all I could remember. I pretended like if I kept looking hard enough I could make the blood move and go back in the shape of a boy. I could bring him back alive that way. It happened before, where I used to live there was a chief who brought his son back like that. It was a long time ago, before I was born. Asweh, it was a miracle. It didn't work this time.

I gave him my bouncy ball. I don't need it anymore, I've got five more under my bed. Jordan only gave him a pebble he found on the floor.

Me: 'That doesn't count. It has to be something that belonged to you.'

Jordan: 'I ain't got nothing. I didn't know we had to bring a present.'

I gave Jordan a strawberry Chewit to give to the dead boy, then I showed him how to make a cross. Both the two of us made a cross. We were very quiet. It even felt important. We ran all the way home. I beat Jordan easily. I can beat everybody, I'm the fastest in Year 7. I just wanted to get away before the dying caught us.

1. What **detail** does the writer use to make the boy's death seem like this is an 'everyday' occurrence.

The darkness of the blood.	The setting 'outside Chicken Joe's'.	The comment 'it was crazy'.
----------------------------	--------------------------------------	-----------------------------

2. Which word or words best describe the **narrator's feelings** about the boy's death? (choose as many as appropriate)

Grief	Disinterest	Amused	Admiration	Curious
-------	-------------	--------	------------	---------

3. Which **two adjectives** best describes the dead boy's mother?

Hysterical	Angry	Wild	Protective	Casual
------------	-------	------	------------	--------

4. What is the **effect** of the dead boy's photo showing him wearing school uniform?

It reminds the reader how young he was.	It suggests schools are too blame for knife crime.
---	--

5. What is it called when a writer includes **dialogue** in **non-standard English** like this: "Shall I t'ief them? He don't need 'em no more."

Formal English	Dialect	Bad English	Imagery
----------------	---------	-------------	---------

6. What does the line 'If you cross the line you'll turn to dust' reveal about the narrator's feelings about the death of the boy?

It frightens him.	He thinks it's a game.	It makes him laugh.
-------------------	------------------------	---------------------

7. When the narrator describes a chief who brought his son back to life; this is an example of which device?

Simile	Metaphor	Personification	Anecdote	Anaphora
--------	----------	-----------------	----------	----------

8. Which **adjectives** best describe the narrator at the **end** of the extract? (Choose as many as is appropriate).

Respectful	Sad	Scared	Content	Remorseful
------------	-----	--------	---------	------------

9. Which **detail** given about the dead boy's football boots is **symbolic** of his wasted potential.

Studs were proper metal.	Nearly new Nikes.	Tied up by their laces.
--------------------------	-------------------	-------------------------

10. What does the fact that the 'flowers were already bent' **imply**?

The boy's death will be quickly forgettable by the wider society.	The police man has damaged them.
---	----------------------------------

11. Which **two statements** best describes how the dead boy is **presented**?

1	A member of gang who got what was coming to him.
2	A popular school boy who was athletic and good at sports.
3	A shy boy who worked hard at school.
4	A sympathetic portrayal of a mother's son, symbolic of lost potential.

12. Which **statement does not** describe the **narrator's reaction** to the boy's death?

1	He feels very solemn and wants to pay his respect.
2	He wishes that he could somehow bring the boy back to life.
3	He feels frightened that the boy's death could somehow be contagious.
4	He is utterly devastated that his friend has died.

13. Using all the information gained from completing the multiple-choice questions, answer the following question in no more than two paragraphs. How does Stephen Kelman present the dead boy in this extract?

Arthur Conan-Doyle: The Hound of Baskervilles

This extract is the first chapter from Arthur Conan-Doyle's *The Hound of the Baskervilles*, which is the sixth story to feature Sherlock Holmes and Dr Watson.

MR. SHERLOCK HOLMES, who was usually very late in the mornings, save upon those not infrequent occasions when he was up all night, was seated at the breakfast table. I stood upon the hearth-rug and picked up the stick which our visitor had left behind him the night before. It was a fine, thick piece of wood, bulbous-headed, of the sort which is known as a "Penang lawyer." Just under the head was a broad silver band, nearly an inch across. "To James Mortimer, M.R.C.S., from his friends of the C.C.H.," was engraved upon it, with the date "1884." It was just such a stick as the old-fashioned family practitioner used to carry—dignified, solid, and reassuring.

"Well, Watson, what do you make of it?"

Holmes was sitting with his back to me, and I had given him no sign of my occupation.

"How did you know what I was doing? I believe you have eyes in the back of your head."

"I have, at least, a well-polished, silver-plated coffee-pot in front of me," said he. "But, tell me, Watson, what do you make of our visitor's stick? Since we have been so unfortunate as to miss him and have no notion of his errand, this accidental souvenir becomes of importance. Let me hear you reconstruct the man by an examination of it."

"I think," said I, following as far as I could the methods of my companion, "that Dr. Mortimer is a successful, elderly medical man, well-esteemed, since those who know him give him this mark of their appreciation."

"Good!" said Holmes. "Excellent!"

"I think also that the probability is in favour of his being a country practitioner who does a great deal of his visiting on foot."

"Why so?"

"Because this stick, though originally a very handsome one, has been so knocked about that I can hardly imagine a town practitioner carrying it. The thick iron ferrule is worn down, so it is evident that he has done a great amount of walking with it."

"Perfectly sound!" said Holmes.

"And then again, there is the 'friends of the C.C.H.' I should guess that to be the Something Hunt, the local hunt to whose members he has possibly given some surgical assistance, and which has made him a small presentation in return."

"Really, Watson, you excel yourself," said Holmes, pushing back his chair and lighting a cigarette. "I am bound to say that in all the accounts which you have been so good as to give of my own small achievements you have habitually underrated your own abilities. It may be that you are not yourself luminous, but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating it. I confess, my dear fellow, that I am very much in your debt."

He had never said as much before, and I must admit that his words gave me keen pleasure, for I had often been piqued by his indifference to my admiration and to the attempts which I had made to give publicity to his methods. I was proud, too, to think that I had so far mastered his system as to apply it in a way which earned his approval. He now took the stick

from my hands and examined it for a few minutes with his naked eyes. Then with an expression of interest he laid down his cigarette, and, carrying the cane to the window, he looked over it again with a convex lens.

“Interesting, though elementary,” said he as he returned to his favourite corner of the settee. “There are certainly one or two indications upon the stick. It gives us the basis for several deductions.”

“Has anything escaped me?” I asked with some self-importance. “I trust that there is nothing of consequence which I have overlooked?”

“I am afraid, my dear Watson, that most of your conclusions were erroneous. When I said that you stimulated me I meant, to be frank, that in noting your fallacies I was occasionally guided towards the truth.”

1. What **object** has Holmes and Watson’s visitor left in their room?

Brief case	Hat	Walking stick	Wallet	Bag
------------	-----	---------------	--------	-----

2. **How** does Holmes know that Watson is looking at the stick?

He deduces it because he knows Watson so well.	He sees it in the reflection on the coffee pot.
--	---

3. Whose **perspective** is the story told from?

Holmes	Watson	Conan-Doyle
--------	--------	-------------

4. What job does the **phrase** ‘old-fashioned family practitioner’ refer to?

G.P.	Teacher	Solicitor
------	---------	-----------

5. Which **adjective** best describes Holmes at the **end** of this extract?

Kind	Encouraging	Sardonic	Foolish	Bored
------	-------------	----------	---------	-------

6. Which **adjective** best describes Watson’s reaction to Holmes saying “Really Watson, you excel yourself.”

Peeved	Irked	Annoyed	Smug	Chuffed
--------	-------	---------	------	---------

7. What **word** does Holmes use that means Watson’s ideas were wrong?

Fallacies	Erroneous	Elementary	Interesting
-----------	-----------	------------	-------------

8. What does the line 'I had often been piqued by his indifference to my admiration and to the attempts which I had made to give publicity to his methods' **imply** about Watson's feelings about Holmes?

He wants to impress Holmes.	He is not impressed by Holmes.
-----------------------------	--------------------------------

9. What does the phrase 'you have habitually underrated your own abilities' **mean**?

You never recognise your own talents.	You always think you are better than you are.
---------------------------------------	---

10. Why does Conan Doyle use a lot of **exclamations** in Holmes's **speech**?

To show he is enjoying himself.	To show he is shocked by Watson's abilities.	To show he is unimpressed.
---------------------------------	--	----------------------------

11. Which **statement** best describes how Watson is **presented** in the extract?

1	A shrewd and cunning detective figure.
2	A keen character who aspires to emulate Holmes.
3	A character who is bored with Holmes showing off.
4	A character who lacks curiosity.

12. Which **two statements** best describe how Holmes and Watson's relationship is **presented** in the extract?

1	Watson is continually impressed by Holmes's cleverness.
2	Holmes is not attentive to Watson's tender feelings and mocks him, albeit playfully.
3	Watson is the character who dominates the relationship.
4	Holmes and Watson do not have amiable feelings towards each other.

13. Using all the information gained from completing the multiple-choice questions, answer the following question in no more than two paragraphs. How does Arthur Conan-Doyle present the relationship between Holmes and Watson in this extract?

This extract is taken from *Home Fire* written by Kamila Shamsie. The novel was published in 2017 and is set in the same time period.

Isma was going to miss her flight. The ticket wouldn't be refunded because the airline took no responsibility for passengers who arrived at the airport three hours ahead of the departure time and were escorted to an interrogation room. She had expected the interrogation, but not the hours of waiting that would precede it, nor that it would feel so humiliating to have the contents of her suitcase inspected. She'd made sure not to pack anything that would invite comment or questions—no Quran, no family pictures, no books on her area of academic interest—but, even so, the officer took hold of every item of Isma's clothing and ran it between her thumb and fingers, not so much searching for hidden pockets as judging the quality of the material. Finally she reached for the designer-label down jacket Isma had folded over a chair back when she entered, and held it up, one hand pinching each shoulder.

"This isn't yours," she said, and Isma was sure she didn't mean *because it's at least a size too large* but rather *it's too nice for someone like you*.

"I used to work at a dry-cleaning shop. The woman who brought this in said she didn't want it when we couldn't get rid of the stain." She pointed to the grease mark on the pocket.

"Does the manager know you took it?"

"I was the manager."

"You were the manager of a dry-cleaning shop and now you're on your way to a PhD program in sociology?"

"Yes."

"And how did that happen?"

"My siblings and I were orphaned just after I finished uni. They were twelve years old—twins. I took the first job I could find. Now they've grown up; I can go back to my life."

"You're going back to your life . . . in Amherst, Massachusetts."

"I meant the academic life. My former tutor from LSE teaches in Amherst now, at the university there. Her name is Hira Shah. You can call her. I'll be staying with her when I arrive, until I find a place of my own."

"In Amherst."

"No. I don't know. Sorry, do you mean her place or the place of my own? She lives in Northampton—that's close to Amherst. I'll look all around the area for whatever suits me best. So it might be Amherst, but it might not. There are some real estate listings on my phone. Which you have." She stopped herself. The official was doing that thing that she'd encountered before in security personnel—staying quiet when you answered their question in a straightforward manner, which made you think you had to say more. And the more you said, the more guilty you sounded.

The woman dropped the jacket into the jumble of clothes and shoes and told Isma to wait.

That had been a while ago. The plane would be boarding now. Isma looked over at the suitcase. She'd repacked when the woman left the room and spent the time since worrying if doing that without permission constituted an offense. Should she empty the clothes out into a haphazard pile, or would that make things even worse? She stood up, unzipped the suitcase, and flipped it open so its contents were visible.

A man entered the office, carrying Isma's passport, laptop, and phone. She allowed herself to hope, but he sat down, gestured for her to do the same, and placed a voice recorder between them.

"Do you consider yourself British?" the man said.

"I am British."

"But do you consider yourself British?"

"I've lived here all my life." She meant there was no other country of which she could feel herself a part, but the words came out sounding evasive.

1. Through which **narrative perspective** is the reader given access to Isma's **point of view**?

First person	Second person	Third person
--------------	---------------	--------------

2. **Why** had Isma not packed a copy of the Quran?

She is not a Muslim.	She was worried it would arouse suspicion.
----------------------	--

3. Which character does the reader feel **sympathy** towards during this extract?

The officer	Isma
-------------	------

4. Which **adjective** best describes Isma's feelings as the officer searches through the contents of her suitcase?

Embarrassed	Amused	Angry	Shocked	Terrified
-------------	--------	-------	---------	-----------

5. Why does Shamsie **not** give us any **description or detail** about the officer?

She is not important.	To present her as impersonal.	To present her as likeable.
-----------------------	-------------------------------	-----------------------------

6. What is the **tone** of the questions asked by the officer?

Kindly	Accusatory	Coaxing	Irritable
--------	------------	---------	-----------

7. Which **word** in the following sentence **implies** that the officer does not respect Isma: 'the woman dropped the jacket into the jumble of clothes and shoes and told Isma to wait.'

jumble	told	wait	dropped	shoes
--------	------	------	---------	-------

8. What could Isma's 'flipped open' suitcase with its contents fully visible be a **symbol** of?

How exposed the interrogation makes Isma feel.	How Isma feels relaxed because she knows she has nothing to hide.
--	---

9. What does the **phrase** 'the words came out sounding evasive' **mean**?

Her response sounded like a clear response to the question.	Her response sounded like she was trying not to answer the question.
---	--

10. What detail tells the reader that Isma had been wrong to hope she would be free to leave when the second official enters?

He carries her laptop, passport and phone.	He asks her to sit down.	He puts a voice recorder between them.
--	--------------------------	--

11. Which **two statements** best describe how Isma is **presented** in the extract?

1	An innocent victim of racial prejudice.
2	A suspicious character who is trying to hide something.
3	A character who has had a hard life but who is resilient and intelligent.
4	A happy-go-lucky character who moves through life easily.

12. Which **statement** best describes the **relationship** between Isma and the officers?

1	A relationship built on equality and trust.
2	An unequal power relationship in favour of Isma.
3	An unequal power relationship in favour of the officers.
4	A volatile and tumultuous relationship.

13. Using all the information gained from completing the multiple-choice questions, answer the following question in no more than two paragraphs. How does Kamila Shamsie present Isma's reaction to the interrogation in this extract?