

Explore how Harper Lee makes this one of the most significant moments in her novel.

Extract Practice: Chapter 15, Page 168-170

"All right, Mr. Finch, get 'em outa here," someone growled. "You got fifteen seconds to get 'em outa here."

In the midst of this strange assembly, Atticus stood trying to make Jem mind him. "I ain't going," was his steady answer to Atticus's threats, requests, and finally, "Please Jem, take them home."

I was getting a bit tired of that, but felt Jem had his own reasons for doing as he did, in view of his prospects once Atticus did get him home. I looked around the crowd. It was a summer's night, but the men were dressed, most of them, in overalls and denim shirts buttoned up to the collars. I thought they must be cold-natured, as their sleeves were unrolled and buttoned at the cuffs. Some wore hats pulled firmly down over their ears. They were sullen-looking, sleepy-eyed men who seemed unused to late hours. I sought once more for a familiar face, and at the center of the semi-circle I found one.

"Hey, Mr. Cunningham."

The man did not hear me, it seemed.

"Hey, Mr. Cunningham. How's your entailment gettin' along?"

Mr. Walter Cunningham's legal affairs were well known to me; Atticus had once described them at length. The big man blinked and hooked his thumbs in his overall straps. He seemed uncomfortable; he cleared his throat and looked away. My friendly overture had fallen flat.

Mr. Cunningham wore no hat, and the top half of his forehead was white in contrast to his sunscorched face, which led me to believe that he wore one most days. He shifted his feet, clad in heavy work shoes.

"Don't you remember me, Mr. Cunningham? I'm Jean Louise Finch. You brought us some hickory nuts one time, remember?" I began to sense the futility one feels when unacknowledged by a chance acquaintance.

"I go to school with Walter," I began again. "He's your boy, ain't he? Ain't he, sir?"

Mr. Cunningham was moved to a faint nod. He did know me, after all.

"He's in my grade," I said, "and he does right well. He's a good boy," I added, "a real nice boy. We brought him home for dinner one time. Maybe he told you about me, I beat him up one time but he was real nice about it. Tell him hey for me, won't you?"

Atticus had said it was the polite thing to talk to people about what they were interested in, not about what you were interested in. Mr. Cunningham displayed no interest in his son, so I tackled his entailment once more in a last-ditch effort to make him feel at home.

"Entailments are bad," I was advising him, when I slowly awoke to the fact that I was addressing the entire aggregation. The men were all looking at me, some had their mouths half-open. Atticus had stopped poking at Jem: they were standing together beside Dill. Their attention amounted to fascination. Atticus's mouth, even, was half-open, an attitude he had once described as uncouth. Our eyes met and he shut it.

"Well, Atticus, I was just sayin' to Mr. Cunningham that entailments are bad an' all that, but you said

not to worry, it takes a long time sometimes... that you all'd ride it out together..." I was slowly drying up, wondering what idiocy I had committed. Entailments seemed all right enough for living-room talk. I began to feel sweat gathering at the edges of my hair; I could stand anything but a bunch of people looking at me. They were quite still.

"What's the matter?" I asked.

Atticus said nothing. I looked around and up at Mr. Cunningham, whose face was equally impassive. Then he did a peculiar thing. He squatted down and took me by both shoulders.

"I'll tell him you said hey, little lady," he said.

Then he straightened up and waved a big paw. "Let's clear out," he called. "Let's get going, boys."

As they had come, in ones and twos the men shuffled back to their ramshackle cars. Doors slammed, engines coughed, and they were gone.

I turned to Atticus, but Atticus had gone to the jail and was leaning against it with his face to the wall. I went to him and pulled his sleeve. "Can we go home now?" He nodded, produced his handkerchief, gave his face a going-over and blew his nose violently.

"Mr. Finch?"

A soft husky voice came from the darkness above: "They gone?"

Atticus stepped back and looked up. "They've gone," he said. "Get some sleep, Tom. They won't bother you any more."

STEPS TO FOLLOW	Responses
Step 1: As you read the extract, place this extract within the context of the novel. At what point in the novel does this moment take place? Contextualise the extract in the introduction of your response. Make sure you name the text and the writer.	- Takes place right before Tom Robinson's trial begins - At a time when the whole town is divided by Atticus's decision to defend a Black man accused of raping a white woman
Step 2: Read the question and the extract: identify the main purpose of the extract: the keywords of the question will give you a pointer in this direction. What does this extract mainly accomplish as its purpose? Does it help reinforce an understanding of: a) character(s) or their relationships with each other?	Explore how Harper Lee makes this one of the most significant moments in her novel. Write down 2 reasons why this moment is significant: 1. The power balance is unequal in this scene, yet the Finches stand their ground. 2. Scout, a child, makes the men of Maycomb remember who they are and feel ashamed

b) the setting of the novel? c) a specific tone and mood? A single extract may achieve multiple purposes.										
Step 3: Annotate the extract looking for the most relevant pieces of evidence which help you in responding to the key words of the question. Cluster the evidence together to see which <u>LEVEL 1 authorial choices</u> are being used to create impact and which can be grouped together under a specific claim.	<table><tr><td>Evidence Cluster</td><td></td><td></td></tr><tr><td>L1 Authorial choices</td><td></td><td></td></tr><tr><td>Possible Claim</td><td></td><td></td></tr></table>	Evidence Cluster			L1 Authorial choices			Possible Claim		
Evidence Cluster										
L1 Authorial choices										
Possible Claim										
Step 4: Write an introductory paragraph , remembering to include: a) Mention the full title of the novel and the name of the writer b) Provide context for the selected extract c) Frame a clear and precise thesis statement which identifies the key authorial choices you plan to explore (combine your claims to create this)										
Step 5: Write your body paragraphs keeping in mind that you: a) Start with a clear CLAIM with a statement and a method b) Embed a range of mini quotes and comment on the effect of level 1 authorial choices. Ensure that you comment on the impact on readers. c) Vary the evidence in each body paragraph so that you can address the whole extract.										

d) Establish links between points by using transition phrases and connectors.	
Step 6: In your concluding paragraph: a) Recap the thesis statement- restate it in a slightly manner. b) Add value by commenting on the overall impact of this extract on the readers.	