



General Certificate of Secondary Education

English Literature 47101H

Unit 1 Exploring modern texts

H Tier

Specimen Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made during standardisation and is the scheme which was used by them in this examination. Standardisation ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after standardisation, examiners encounter unusual answers which have not been discussed they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where literary or linguistic terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses these terms effectively to aid the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- where there is more than one mark available in a level, determine the mark from the mark range judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

Assessment Objectives (AOs)

All specifications in English Literature must require candidates to demonstrate their ability to:

AO1

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3

- make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

AO4

- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

	Unit 1: Exploring modern texts 40% Section A: 20% Section B: 20%
AO1	15% Section A: 10% Section B: 5%
AO2	15% Section A: 10% Section B: 5 %
AO3	This Unit does not test AO3
AO4	10% Section A: This section does not test AO4 Section B: 10%

Mark Scheme Template: Section A

<p>Mark Band 6 26–30 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Insightful exploratory response to task • Insightful exploratory response to text • Close analysis of detail to support interpretation • Evaluation of the writer’s uses of language and/or structure and/or form and effects on readers/audience • Convincing/imaginative interpretation of ideas/themes/settings <p>Information is presented in a way which assists with communication of meaning.</p>
<p>Mark Band 5 21-25 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Exploratory response to task • Exploratory response to text • Analytical use of detail to support interpretation • Analysis of writer’s uses of language and/or structure and/or form and effects on readers/audience • Exploration of ideas/themes/settings <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4 16-20 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Considered/qualified response to task • Considered/qualified response to text • Details linked to interpretation • Appreciation/consideration of writer’s uses of language and/or form and/or structure and effect on readers/audience • Thoughtful consideration of ideas/themes/settings <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3 11-15 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Sustained response to task • Sustained response to text • Effective use of details to support interpretation • Explanation of effects of writer’s uses of language and/or form and /or structure and effects on readers/audience • Appropriate comment on themes/ideas/settings <p>Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2 6–10 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Explained response to task • Explained response to text • Details used to support a range of comments • Identification of effect(s) of writer’s choices of language and/or form and/or structure • Awareness of ideas/themes/settings <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1 1–5 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Supported response to task • Supported response to text • Details used to support points/comments • Awareness of writer making choice(s) of language and/or structure and/or form • Generalisations about ideas/themes/settings <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>0 marks</p>	<p>Nothing worthy of credit.</p>

- 1 (a) Write about the ways Baines uses the compass and the torch to convey important ideas in *Compass and Torch*.
- (b) Go on to write about ways in which symbolism is used in **one** other story from the *Anthology*.

Indicative content

Answers are likely to deal with some of the following aspects of the stories:

AO1 Important ideas in the story which are conveyed through the symbols of the torch and the compass:

Love within families

Difficulty of maintaining positive relationships after a separation

Love boy still feels for his father

Affection he feels for mother's new partner

Ideas about divided loyalties

Ideas in one other story e.g. ideas about growing up in 'The Darkness Out There'

Ideas about stereotyping

Ideas about reality and fantasy

AO2 Exploration of symbolism in the stories e.g. torch may symbolise love; compass may symbolise ability to express love

Implications of the boy having two torches but neither he nor his father having a compass

Descriptions of the torch(es)

Darkness may symbolise evil

- 2 (a) 'Children are never completely innocent.' How do you respond to this view of the ways in which children are presented in *When the Wasps Drowned*?
- (b) Go on to write about the ways in which children are presented in **one** other story from the Anthology.

Indicative content

Answers are likely to deal with some of the following aspects of the stories:

AO1 Details of the drowning of the wasps incident and the calm way in which the girls deal with it

Details of the finding of the body and taking the ring and how the girls react to the body

Details of the actions and attitudes of children in one other story such as Sandra and Kerry's reaction to Mrs Rutter in 'The Darkness Out There'

AO2 Details of the language used to describe the girls to show their selfishness and lack of innocence

Details of references to fairy tales in 'The Darkness Out There' to highlight the fact that Sandra grows up during the story.

3 How does Golding express his ideas about leaders and leadership in *Lord of the Flies*?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

AO1 Different leaders in the novel – Ralph, Jack, Simon, Piggy

Different types of leadership – democratic, despotic, spiritual, scientific

Actions of Ralph and Jack – hunting, establishing democracy, their speeches, conflicts between them – the fire going out and the conflict between rescue and hunting

The gradual defection of most of the boys to Jack's 'gang'

AO2 The methods Golding uses – physical descriptions of the boys – Ralph's fair hair and pleasing appearance, Jack's red hair and ugliness

The conch as symbol associated with Ralph; face paint associated with Jack

The littluns as representatives of fickle voters

Language of the two boys

Effects of different styles of leadership on the island

Island as microcosm

- 4 'The ending of *Lord of the Flies* is completely negative: it shows there is no hope for humanity.' Do you see the ending of the novel this way? What methods does Golding use to lead you to your view?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

AO1 Events at the end of the novel such as:

Jack setting fire to the island

The arrival of the naval officer

The rescue

Ralph's epiphany about Piggy

The naval officer's reaction to the boys

An opinion about whether the ending is negative

AO2 The contrast between Jack seen through the eyes of the naval officer and how he has previously been portrayed

The irony of being rescued by a ship engaged in war – link with the parachutist and the reason the boys are there in the first place

The reference to 'heart of darkness' – link with ideas in the novel as a whole

The reference to Piggy as 'true, wise friend' – link with Piggy in novel as a whole

5 Write about the ways in which the character of Billy Pig is presented in the novel.

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

AO1 Details of Billy Pig's lifestyle such as drinking, petty crime, violence

Details of Billy Pig as a parent such as physical and emotional abuse, neglect, details of the Christmas preparations

How Billy Pig dies

What happens to his body after his death

AO2 Methods used to present Billy such as:

Use of first person narrator so Billy is seen through Martyn's eyes

Aunty Jean's account of Billy's childhood and how this affects the reader's response

The language used in physical descriptions of Billy

- 6 'Martyn Pig can be seen as a dark suburban comedy.' How do you respond to this view of the way in which Brooks uses humour in the novel?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

- AO1 Humour of trying to disguise the fact that Billy is dead when Aunty Jean visits. Black humour of tape recorder running down, nearly getting caught because of smell Black humour of trying to dispose of the body – van not starting, getting lost
- AO2 Explanation of how humour is created – understatement 'he's a bit off-colour', farcical elements such as Alex hiding in shower when Aunty Jean in bathroom
Effect of humour – creates sense of distance, sense of uneasy horror
Murder humorous because of relationship between Martyn and Billy – reader not too upset and therefore able to laugh
Disposing of body seen as merely a logistical problem, not emotional

- 7 A critic described *The Woman in Black* as ‘a rattling good yarn, the sort that chills the mind as well as the spine.’ What methods does Hill use to create suspense and tension in the novel?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

- AO1 Things which might make the novel chilling such as isolated setting, narrator being on his own, legends surrounding the place, story of woman in black, ghostly presence, tragic consequences, ideas about revenge and suffering
- AO2 Methods the writer uses such as juxtaposition of real ghost story with ‘cosy’ Christmas tales, description of woman and of setting, use of first person narrator, uses of flashback and prolepsis, reactions of people he meets to Arthur, suspense created by not telling the tale at first

- 8 How effective is the first chapter, 'Christmas Eve', in introducing characters and ideas which are important in the novel as a whole?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

- AO1 Things which happen in the first chapter: the telling of ghost stories, the actions and responses of Arthur, the liveliness of the children, the comfortable life-style, the family members.
- AO2 Comments on effectiveness such as contrast between this cosy setting and the isolation and horror which is to come later, idea of Christmas ghost stories and comfortable fear exploded by reality of the woman in black, use of first person narrator and his reluctance to join in the telling of tales, hints that something terrible has happened to him, this chapter as framing device for main narrative – rest told in flashback.

- 9 Choose a passage from the book which you find especially tense or exciting. Write about the methods Simpson uses to create tension or excitement in your chosen passage

Indicative content

Answers are likely to deal with some of the following aspects of the text:

- AO1 Details of exciting part of the text such as when Joe is stuck on the mountain, when he sees Simon again after the incident
- AO2 Methods used to create tension such as personification of cold to make it sound like a malevolent force, use of technical terms to highlight skill of the two men, use of cliff hangers – real and metaphorical – use of two narrators to delay the revelation of what has happened to Joe

10 What is the significance of the title of *Touching the Void*?

Indicative content

Answers are likely to deal with some of the following aspects of the text:

- AO1 Details of the situation the men find themselves in; the idea of 'void' as being the fall from the mountain; ideas about the mental stress Joe is under; details of the mental anguish he suffers
- AO2 Exploration of the literal and metaphorical meanings of the word 'void'; details of language used to describe incident on mountain and show extremity of situation; physical description of environment; details of language used to express feelings during and after incident

- 11 'Under Milk Wood may be set in a small Welsh town but it teaches us universal lessons about human nature.'
What lessons about human nature do you think Thomas presents and what methods does he use to present them?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 Lessons about human nature in the play such as all being members of a community, people have negative qualities such as gossiping, selfishness, self-importance; people have positive qualities such as optimism, helping each other; variety of different relationships between people
- AO2 Methods used to present these ideas such as use of narrators, snapshots of individuals in different situations, use of humour, fact that it is a radio play, use of imagery to create strong sense of the importance of place

12 Write about the ways in which Thomas uses different voices in *Under Milk Wood*.

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 The different voices in the play: the two narrators and the inhabitants of the village
- AO2 The ways Thomas uses the different voices such as narrators' uses of imagery to create vivid picture e.g. 'Bible black' and 'anthracite horses'; analysis of conversation between Mr and Mrs Cherry Owen to show their relationship; repetitive structure used when Organ Morgan is observing neighbours out of window; awareness that it is a radio play so voices extremely important; analysis of details of Polly Garter's speech about her children to show her character

- 13 Near the end of the play John Proctor says to Elizabeth 'I am no good man.'
How does Miller present John Proctor?: Is he a good man in your view?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 John Proctor's actions and to what extent these make him a 'good man' such as his affair with Abigail, his opposition of Parris, his relationship with Elizabeth, his outburst against the court in Act 3 and his confession to adultery, his confession and retraction, his heroic death
- AO2 The ways Proctor is presented: his use of language e.g. 'lilacs have a purple smell' to show his affinity with nature; the hesitations in his conversation with Elizabeth in Act 2 to show the awkwardness between them, John as tragic hero – nature of his death, tragic flaw, symbolism of 'new light' shining in after his death, the stage directions which describe him

- 14 How effective is the ending of *The Crucible* in bringing to a conclusion ideas which are important in the play as a whole?

Indicative content

Answers are likely to deal with some of the following features of the play:

- AO1 Details of the ending including Proctor's struggle; Hale's change of heart; meeting between John and Elizabeth; signing and then ripping up the confession; ideas about 'name' and reputation; news of Giles' death; news of Abigail's departure and theft of Parris' money; appearance of Rebecca; taking them off to their deaths; final view of Elizabeth
- AO2 How made effective: tension created by uncertainty of whether John will confess or not; dramatic impact of return of Hale and the changes in him; pathos of John and Elizabeth; frustration with Danforth; revelations about Abigail; symbolism of light shining on Elizabeth at very end of play; effectiveness of stage directions; changes in Proctor and how this makes the audience see him

- 15 How does Samuels present the figure of The Ratcatcher in *Kindertransport*? What is the significance of this character in the play?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 The Ratcatcher in the children's story; the various incarnations of the Ratcatcher in the play; the references to the Ratcatcher in the final conversation between Eva and her mother; the links between the Ratcatcher taking away children and other characters who take away children in the play
- AO2 The use of the Ratcatcher music at significant points in the play; the fact that various different characters are all played by the same actor who plays the Ratcatcher; the dramatic effect created by the appearance of this character

- 16 Diane Samuels says 'Past and present are wound around each other throughout the play.
'How are the connections between past and present shown in *Kindertransport*?'

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 Things that happen in the past such as Eva coming to England and the details of her coming to terms with this and starting a new life; final meeting between Eva and her mother
- Things that happen in the present such as Faith unearthing objects from her mother's past
Ideas about continuity/change and how the past affects the present
- AO2 Dramatic techniques such as having past and present on the stage at the same time; use of objects which appear in more than one time frame; incidents from the past referred to in the present; the figure of the Ratcatcher and his music which runs through the different times

- 17 'Inspector Goole functions as a mouthpiece for Priestley's ideas.' What do you think is the Inspector's function in the play and how does Priestley present him?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 What Inspector Goole does in the play – his revelations to each member of the Birling family; his speech before he leaves; his feelings and attitudes – does not share Birling's ideas but delivers a message to the audience about social responsibility
- AO2 Contrast between Birling's speech about the Titanic and war and Inspector's speech at end; use of dramatic irony to underline the fact that Birling is wrong; references in play to other socialist writers such as Shaw suggest that Inspector is giving Priestley's views; however, use of humour ('I don't play golf') humanises Inspector a little and makes him a little more believable

- 18 How does Priestley show the differences in attitudes between different generations in *An Inspector Calls*?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 Attitude of the older generation as exemplified by Mr and Mrs Birling and Gerald – that one should look after oneself; making money is important; the lower classes are merely a source of cheap labour; reputation is everything; marrying into a good family is important; business needs come before personal feelings.
Attitudes of the young exemplified by Sheila and Eric – more open to change; growing sense of working classes as human beings; emergent sense of right and wrong; disregard for reputation
- AO2 Differences shown by changes in the younger people – shown by Sheila's language changing for example and her move from complete dependence on her future husband to more independence; shown by changes in attitude at the end of the play when Inspector leaves – contrast of attitudes between younger and older members of the family

19 How does Kelly present ideas about bullies and victims in *DNA*?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 Characters who are bullies and characters who are victims; society is willing to join in bullying of man suspected of killing Adam without much evidence; some people thrive in a society where bullying is facilitated; effects of bullying on the perpetrators as well as the victims
- AO2 Evaluation of effect of characters finishing each others' sentences when discussing Adam's 'death'; details of Cathy's behaviour linked with what she has done; structural effect of Phil's silences to show effect of being a bully on him

20 How effective is the last scene, between Phil and Richard, as a conclusion to the play?

Indicative content

Answers are likely to deal with some of the following aspects of the play:

- AO1 Details of what happens here and what has happened previously in the play – Richard’s monologue; Phil’s silences; details of what has happened to the other characters
- AO2 Effects of dramatic and linguistic devices – effect of questions; effect of monologue and silences; effect of choosing to end the play with a question

Mark Scheme Template: Section B

<p>Mark Band 6 26–30 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> • Insightful exploratory response to text • Close analysis of detail to support interpretation • Evaluation of writers uses of language and/or structure and/or form and effects on readers • Convincing/imaginative interpretation of ideas/themes/settings • Insightful exploratory response to context(s) • Insightful exploration of a range of telling detail to support response to context(s) <p>Information is presented in a way which assists with communication of meaning.</p>
<p>Mark Band 5 21–25 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> • Exploratory response to text • Analytical use of detail to support interpretation • Analysis of writer’s uses of language and/or structure and/or form and effects on readers • Exploration of ideas/themes/settings • Exploratory response to context(s) • Exploration of a range of telling detail to support response to context(s) <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4 16–20 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> • Considered/qualified response to text • Details linked to interpretation • Appreciation/consideration of writer’s uses of language and/or form and/or structure and effect on readers • Thoughtful consideration of ideas/themes/settings • Considered/qualified response to context(s) • Thoughtful selection and consideration of details to support response to context(s) <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3 11–15 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> • Sustained response to text • Effective use of details to support interpretation • Explanation of effects of writer’s uses of language and/or form and/or structure • Appropriate comment on themes/ideas/settings • Sustained response to context(s) • Selection of effective details to support response to context(s) <p>Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2 6-10 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> • Explained response to text • Details used to support a range of comments • Identification of effect(s) of writer’s choices of language and/or form and/or structure • Awareness of ideas/themes/settings • Explained response to context(s) • Selection of a range of details to support response to context(s) <p>Syntax and spelling are sufficiently clear to convey meaning.</p>

Mark Band 1 1–5 marks	In response to the task, candidates demonstrate: <ul style="list-style-type: none">• Supported response to text• Details used to support points/comments• Awareness of writer making choice(s) of language and/or structure and/or form• Generalisations about ideas/themes/settings• Supported response to context(s)• Details used to support response to context(s) Despite frequent lapses in syntax and spelling, meaning can be derived.
0 marks	Nothing worthy of credit

- 21 Read the passage and then answer the questions which follow.
- (a) How do the details in this passage add to your understanding of Crooks?
 - (b) How does Steinbeck use the character of Crooks in the novel as a whole to convey important ideas about America in the 1930s?

Indicative content

Answers are likely to deal with some of the following aspects of the story:

- AO1 Details of Crooks' room such as the tidiness; his possessions; the books; the treatments for his back; the fact he lives in the harness room.
Details of what Crooks is like such as working with horses; proud; disabled; educated
Details of what happens to Crooks such as racist treatment; injured by horse; momentarily drawn into dream; talks to Lennie
- AO2 Writer's use of language to describe Crooks' room such as amount of detail to show his accumulated possessions; linking of specific objects with specific qualities of Crooks; significance of copy of California Civil Code; writer's use of Crooks as representative of how black people were treated
- AO4 Racism of society; Crooks' isolation; his association with the horses.

- 22 Read the passage and then answer the questions which follow.
- (a) How does Adichie use details to present the relationship between Papa-Nnukwu and his grandchildren in this passage?
 - (b) How is the conflict between the beliefs of Papa-Nnukwu and those of Papa presented in the novel as a whole?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

- AO1 Details of relationship between grandfather and grandchildren – don't see each other often; tension about the visit such as reluctance to eat in his house; religious differences; children don't want to offend him; they are fond of each other
- AO2 Use of first person narrative; words to describe the food; the methods the writer uses to show the emotions in this scene – tension, tentativeness, love; methods used to describe religious conflicts in novel as a whole
- AO4 The different religious beliefs of Papa-Nnukwu and Papa; merits and faults of these beliefs; details of how the beliefs are expressed

- 23 Read this passage and then answer the questions which follow:
- (a) How does Jones use details in this passage to show what life was like for the inhabitants of Bougainville during the blockade?
 - (b) How is *Great Expectations* used in the novel as a whole?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

- AO1 Things that happen to the people of Bougainville during blockade such as attacks, killings, destruction of property; Matilda's increased understanding of Mr Watts/ the lack of understanding the redskins/ rambos have; *Great Expectations* as a means of escape for the children
- AO2 Details of fragments of *Great Expectations* linked to fragments of people's lives; appreciation of intertextuality; use of first person narrative; vivid language used to describe the killings.
- AO4 Details of what life is like for Matilda: details of dangers, deprivations endured

- 24 Read the passage and then answer the questions which follow
- (a) How does Lee use details in this passage to show attitudes to race?
 - (b) What is the significance of Dill in the novel as a whole?

Indicative content

Answers are likely to deal with some of the following aspects of the novel:

- AO1 Things that happen to Dill in the novel and things he does such as details of his family and the stories he makes up; his reaction to the court case and to the racism; his encounter with Dolphus Raymond; details about turtle linked with Atticus' teachings
- AO2 First person narrative in passage; Dill's imaginative language in his descriptions of his family; Dill's role as an outsider and how this highlights Maycomb's prejudice
- AO4 Raymond's reasons for pretending to be an alcoholic; Maycomb's reaction to Raymond's way of life