

Solutions

Each answer shows the steps, then the **result**.

2.1

- the narrator’s, character’s or speaker’s background and perspective

2.2

- they convey a perspective toward the things they describe as well as qualifying or modifying them

2.3

(a)

- the attitude of a narrator, character or speaker toward an idea, character or situation, emerging from their perspective

(b)

- underline the adjectives and adverbs and ask what attitude they share

3.1 A

- perspective

3.2 A

- a small judgment

3.3

(a)

- faint disappointment or withheld approval

(b)

- “adequate” states that a minimum was met, which implies more was expected and not given

3.4

- *Row A — Thesis (1)*. A defensible claim about **tone**, which is the attitude *towards* the subject, not the mood of the scene. **Earns it:** “The narrator’s refusal to comment is itself the comment: her flat inventory is grief performed as competence, and the two words she cannot keep neutral give her away.” **Does not:** “The tone is sad because her mother has died.” *Row B — Evidence and Commentary (0–4)*. Tone must be built from evidence, and here the evidence is largely **what is absent**. The precision of the counted teaspoons reads as control, not indifference. The receipt dated the previous Tuesday is the story’s cruellest detail and is delivered flattest — the ordinariness of the date does the work no adjective could. “*The good scissors*” is the single evaluative phrase in the list, and it is her mother’s judgment, not hers: the narrator has slipped into the dead woman’s idiom without noticing. A response that identifies the tone

as “detached” and stops there caps at 2; the 4-point response explains what the detachment costs to maintain. *Row C — Sophistication (1)*. Earned by recognising that the reader’s emotion is produced by the narrator’s refusal to supply any, and that this places the reader in exactly the position the narrator is avoiding. The point rewards a complex reading sustained across the essay