

Solutions

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

2.1

- a long text invites a claim too large to defend in an essay, so the skill is narrowing

2.2

- attach the claim to something specific the text does — a pattern, a change or a contrast rather than a theme

2.3

(a)

- narrowing makes the claim provable; listing merely announces topics without making a claim

(b)

- textual evidence and a line of reasoning explained through commentary

3.1 A

- too large

3.2 A

- something specific the text does

3.3

(a)

- it names a theme rather than making an arguable claim

(b)

- any narrowed arguable claim, e.g. “the novel gives duty all its formal language and desire none, so the reader hears duty as public and desire as unspeakable”

3.4

- *Row A — Thesis (1)*. The point requires a claim about the **work entire**, argued through the minor character. **Earns it:** “The novel needs a character who wants nothing from the protagonist, because every other relationship in the book is a transaction; her three scenes are where the reader is finally allowed to see him unpriced.” **Does not:** “This character is important to the novel and helps develop the protagonist” — true of any character, so not defensible. *Row B — Evidence and Commentary (0–4)*. The difficulty of a long text is **selection**, and the marking rewards it. Four points requires evidence drawn from across the work, not only from the character’s own scenes: what changes in the protagonist’s behaviour after each appearance, and what the novel withholds in her absence. Commentary must connect each piece to the thesis rather than to the character. The common cap at 3 is an essay that reads the

three scenes brilliantly and never leaves them, so the thesis's claim about the whole text stays unproved. Plot summary of the intervening chapters caps at 2. *Row C* — *Sophistication (1)*. Earned by a reading that survives its own strongest objection — that a character with so little page time cannot carry the interpretation — and answers it from the text, for example by showing that the novel's other relationships are all narrated at length precisely because they must be explained, while hers needs no explaining. Sustained complexity, not one perceptive line