

Week 7

# AP English Literature and Composition

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Homework bundle for this week

本周作业合集

exercises.lol

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AP English Literature and Composition

Name: \_\_\_\_\_ Score: \_\_\_\_\_

1. A description of a character matters partly because it...
  - ☐ proves what the character is
  - ☐ creates expectations the character may or may not meet
  - ☐ tells the reader the plot
  - ☐ comes from the author
2. A dynamic character matters to plot because their choices...
  - ☐ are always right
  - ☐ affect the climax or resolution, directly or indirectly
  - ☐ are described in detail
  - ☐ occur early
3. Select **all** the situations the CED adds to the definition of setting here.
  - ☐ social
  - ☐ cultural
  - ☐ historical
  - ☐ psychological

*Tick every correct option.*

4. Select **all** the kinds of events the CED names.
  - ☐ episodes
  - ☐ encounters
  - ☐ scenes
  - ☐ summaries

*Tick every correct option.*

5. Conflict is defined as tension between...
  - ☐ two characters
  - ☐ competing values
  - ☐ plot and setting
  - ☐ the reader and the text

6. In a long text, the difficulty of using evidence comes from finding it to...

- ☐ memorising it
- ☐ choosing it
- ☐ translating it
- ☐ counting it

7. Select **all** the things a thesis requires for its defense.

- ☐ textual evidence
- ☐ a line of reasoning
- ☐ commentary explaining both
- ☐ the author's biography

*Tick every correct option.*

8. A line of reasoning is...

- ☐ a list of literary devices
- ☐ the logical sequence of claims that defend the thesis
- ☐ the plot summary
- ☐ the evidence

9. Select **all** the purposes the CED lists for evidence.

- ☐ illustrate
- ☐ exemplify
- ☐ qualify
- ☐ summarise

*Tick every correct option.*

10. A character's perspective stays the same throughout a narrative.

- ☐ True      ☐ False

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AP English Literature and Composition

1. **creates expectations the character may or may not meet**

The interesting cases are the broken promises.

2. **affect the climax or resolution, directly or indirectly**

So "she changes" is half an answer; the other half is what the change did.

3. **social; cultural; historical**

Psychological states belong to character, not to setting.

4. **episodes; encounters; scenes**

A summary is a mode of narration, not a kind of event.

5. **competing values**

Two people who dislike each other are not in conflict until values are at stake.

6. **choosing it**

A novel offers a thousand quotations for any claim you like.

7. **textual evidence; a line of reasoning; commentary explaining both**

The CED names exactly those three obligations.

8. **the logical sequence of claims that defend the thesis**

Sequence, together, defend — three words that all do work.

9. **illustrate; exemplify; qualify**

Clarify, associate and amplify complete the six; summarising is not one of them.

10. **False**

It **may shift** — so an essay must say when in the narrative its evidence comes from.

# 3.1 What textual details reveal about a character

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

KEY WORDS character 人物

## Objective

Build the skills to read **character** 人物 across a long text.

You must be able to:

- explain how description creates expectations
- state what happens when a character meets or fails those expectations
- state the CED's claim about shifting perspective
- explain what a comparison of one character to another reveals

## 1 Worked examples

Study these first. Each one shows the method for a task used later.

### ■ Expectations

The description of a character creates certain expectations for that character's behaviors; how a character does or does not meet those expectations affects a reader's interpretation. Description is a promise the text may keep or break.

### ■ Depending on the narrator

Readers' understanding of a character's perspective may depend on the perspective of the narrator or speaker. What you learn is filtered by who is telling you.

### ■ Shifting

A character's perspective may shift during the course of a narrative. In a long text this is the material of the analysis: the same character at two points is two pieces of evidence.

## ■ Comparison

When narrators, characters or speakers compare another character to something or someone else, they reveal their perspective on the compared character and may also reveal something innate about the compared character. Two findings from one comparison — and readers can infer a character’s motives from that character’s actions or inactions.

## 2 Practice

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**2.1** Explain how description creates expectations. [2]

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**2.2** State what a comparison of one character to another reveals. [2]

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**2.3** A character’s perspective may shift.

(a) State why this matters in a long text. [2]

(b) State what a reader can infer from action or inaction. [1]

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## 3 Exam-style questions

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**3.1** How a character meets or fails expectations affects [1]

- **A** a reader’s interpretation
- **B** the page count
- **C** the genre
- **D** the publication date

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**3.2** Understanding of a character’s perspective may depend on [1]

- **A** the narrator’s perspective

- **B** the reader's age
  - **C** the book's length
  - **D** the title
- 

**3.3** One character calls another “a hawk”.

(a) State the two things this may reveal. [1]

(b) Explain how a reader keeps them apart. [2]

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## Solutions

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**2.1** description creates expectations for behavior, and meeting or failing them affects the reader's interpretation.

**2.2** the speaker's perspective on the compared character and possibly something innate about the compared character.

**2.3** (a) the same character at two points supplies two pieces of evidence, which is how change is demonstrated rather than asserted. (b) that character's motives.

**3.1 A.** the reader's interpretation.

**3.2 A.** the narrator's perspective.

**3.3** (a) the speaker's view of the other, and possibly something true of the other. (b) test the description against the character's own actions elsewhere; where they agree it is evidence about the character, where they diverge it is evidence about the speaker.

## 3.2 Characters who change or remain unchanged

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

**KEY WORDS** dynamic character 动态人物 • some characters remain unchanged 静态人物 • dynamic and static characters

### Objective

Build the skills to explain **dynamic and static characters** 动态与静态人物.

**You must be able to:**

- state what a dynamic character often does
- name the two kinds of change and their relationship
- state the CED's claim about unchanged characters
- explain why an unchanged character is still evidence

### 1 Worked examples

Study these first. Each one shows the method for a task used later.

#### ■ Dynamic characters

A dynamic character who develops over the course of the narrative often makes choices that directly or indirectly affect the climax and/or the resolution of that narrative. Change and plot are linked.

#### ■ Two kinds

Character changes can be visible and external, such as changes to health or wealth, or can be internal, psychological or emotional changes; external changes can lead to internal changes, and vice versa. The causation runs both ways.

#### ■ Unchanged

Some characters remain unchanged or are largely unaffected by the events of the narrative. "Largely" leaves room for small change that is not development.

#### ■ Still evidence

A character who does not change in a narrative full of change is a measure of the others: they show what the events did by showing what they did not do to someone.

## 2 Practice

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**2.1** State what a dynamic character often does. [2]

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**2.2** Name the two kinds of change and their relationship. [2]

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**2.3** Some characters remain unchanged.

(a) State the CED's wording. [1]

(b) Explain why an unchanged character is still evidence. [2]

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## 3 Exam-style questions

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**3.1** External changes and internal changes are related [1]

- **A** in one direction only
- **B** in both directions
- **C** not at all
- **D** only in drama

---

**3.2** A dynamic character's choices often affect [1]

- **A** the climax and/or resolution
- **B** the title
- **C** the cover
- **D** the genre

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**3.3** A character loses a fortune and afterwards speaks differently of the poor.

(a) Name the two changes. [1]

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(b) Explain the relationship between them.

[2]

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## Solutions

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**2.1** develops over the narrative and makes choices that directly or indirectly affect the climax and/or resolution.

**2.2** external, such as health or wealth, and internal, psychological or emotional; each can lead to the other.

**2.3** (a) they remain unchanged or are largely unaffected by the events. (b) they measure the events by showing what those events did not do to someone, which gives the changes in others a scale.

**3.1 B.** the CED says “and vice versa”.

**3.2 A.** climax and/or resolution.

**3.3** (a) an external change and an internal one. (b) the external loss produced the internal change, which is the CED’s stated direction and can also run the other way.

## 3.3 Textual details that convey setting

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

KEY WORDS setting 场景 • conflict 冲突

### Objective

Build the skills to read **setting** 场景 in its full sense.

**You must be able to:**

- state how the definition of setting widens here
- name the three dimensions added
- explain why social situation is part of setting
- distinguish setting from background

### 1 Worked examples

Study these first. Each one shows the method for a task used later.

#### ■ The widening

1.2 said time and place. **3.3 adds: setting includes the social, cultural and historical situation during which the events of the text occur.**

#### ■ Three dimensions

**Social:** how people are ranked and related. **Cultural:** what is believed, expected, permitted. **Historical:** what has happened and is happening beyond the text.

#### ■ Why social

A character's options are set by their social situation as much as by the room they stand in. In a long text, setting in this sense is what makes a decision difficult.

#### ■ Not background

Background is what a summary mentions once. Setting in the full sense acts on the plot: it supplies obstacles, permissions and expectations that the characters must work within.

## 2 Practice

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**2.1** State how the definition of setting widens from 1.2. [2]

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**2.2** Name the three added dimensions and define one. [2]

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**2.3** Setting is not background.

(a) State the difference. [2]

(b) State why social situation matters to a plot. [1]

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## 3 Exam-style questions

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**3.1** The dimensions added at 3.3 are social, cultural and [1]

- **A** historical
- **B** grammatical
- **C** metrical
- **D** editorial

---

**3.2** Setting in the full sense [1]

- **A** acts on the plot
- **B** is mentioned once
- **C** is irrelevant
- **D** replaces character

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**3.3** A character cannot marry whom she chooses.

(a) State which dimension of setting is at work. [1]

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(b) Explain how setting creates the conflict.

[2]

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## Solutions

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**2.1** 1.2 gave time and place; 3.3 adds the social, cultural and historical situation.

**2.2** social, cultural and historical; e.g. cultural is what is believed, expected or permitted.

**2.3** (a) background is mentioned once; setting supplies obstacles, permissions and expectations the characters work within. (b) it sets what a character's options actually are.

**3.1 A.** historical.

**3.2 A.** it acts on the plot.

**3.3** (a) the social and cultural situation. (b) the setting defines what is permitted, so the character's wish collides with it and becomes a conflict.

## 3.4 Significant events in a plot

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 13 marks

KEY WORDS significance 重要性 • conflict 冲突

### Objective

Build the skills to judge an event's **significance** 重要性.

You must be able to:

- state what a narrative is delivered through
- name the three kinds of event the CED gives
- state what an event's significance depends on
- explain why significance is relational

### 1 Worked examples

Study these first. Each one shows the method for a task used later.

#### ■ Delivery

**A story, or narrative, is delivered through a series of events that relate to a conflict.** Events without a relation to the conflict are not the plot's business.

#### ■ Three kinds

**Episodes, encounters and scenes** — events in a narrative that can introduce and develop a plot.

#### ■ Significance

**The significance of an event depends on its relationship to the narrative, the conflict, and the development of characters.** Three relationships, and an event may be significant through any of them.

#### ■ Relational

Significance is not a property of an event by itself. A quiet conversation can be the most significant scene in a novel if it changes what a character will do.

## 2 Practice

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**2.1** State what a narrative is delivered through. [2]

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**2.2** Name the three kinds of event and what they can do. [2]

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**2.3** Significance is relational.

(a) State the three relationships it depends on. [3]

(b) State why a quiet scene may be the most significant. [1]

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## 3 Exam-style questions

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**3.1** The events of a narrative relate to [1]

- **A** a conflict
- **B** the author's life
- **C** the page count
- **D** the publisher

---

**3.2** Significance is [1]

- **A** a property of an event alone
- **B** relational
- **C** decided by length
- **D** decided by violence

---

**3.3** A novel's loudest scene changes nothing.

(a) State its significance. [1]

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(b) Explain the reasoning.

[2]

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## Solutions

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**2.1** a series of events that relate to a conflict.

**2.2** episodes, encounters and scenes; they can introduce and develop a plot.

**2.3** (a) its relationship to the narrative; to the conflict; to the development of characters.

(b) it may change what a character will do.

**3.1 A.** a conflict.

**3.2 B.** relational.

**3.3** (a) low, on the CED's criteria. (b) significance depends on the event's relationship to the narrative, the conflict and character development, and a scene changing none of them scores on none of the three.

## 3.5 The function of conflict in a text

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Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 13 marks

KEY WORDS conflict 冲突 • intersect 交叉

### Objective

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Build the skills to explain **conflict** 冲突.

You must be able to:

- define conflict and name its two kinds
- state what happens when conflicts intersect
- explain what a primary conflict gains from additional ones
- state what inconsistencies may create

### 1 Worked examples

---

Study these first. Each one shows the method for a task used later.

#### ■ Definition

**Conflict is tension between competing values** either **within a character** — internal or psychological conflict — or **with outside forces that obstruct a character in some way** — external conflict. The definition is about *values*, not merely obstacles.

#### ■ Intersection

**A text may contain multiple conflicts. Often two or more conflicts in a text intersect.**

#### ■ Heightening

**A primary conflict can be heightened by the presence of additional conflicts that intersect with it.** A second conflict raises the cost of resolving the first.

#### ■ Inconsistencies

**Inconsistencies in a text may create contrasts that represent conflicts of values or perspectives.** An inconsistency is a clue, not necessarily an error.

## 2 Practice

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**2.1** Define conflict and name its two kinds. [3]

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**2.2** Explain what a primary conflict gains from an intersecting one. [2]

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**2.3** The definition is about values.

(a) State why this matters. [2]

(b) State what inconsistencies may create. [1]

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## 3 Exam-style questions

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**3.1** Conflict is tension between competing [1]

- A values
- B page lengths
- C genres
- D publishers

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**3.2** An inconsistency in a text may be [1]

- A always an error
- B a clue to a conflict of values
- C irrelevant
- D a printing fault only

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**3.3** A character must choose between loyalty and honesty.

(a) State the kind of conflict. [1]

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(b) Explain what makes it a conflict rather than a difficulty.

[2]

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## Solutions

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**2.1** tension between competing values; internal or psychological within a character; external, with outside forces that obstruct a character.

**2.2** the additional conflict heightens it by raising the cost of resolving the first.

**2.3** (a) an obstacle alone is not a conflict; the tension must be between things the character values. (b) contrasts that represent conflicts of values or perspectives.

**3.1 A.** values.

**3.2 B.** a clue.

**3.3** (a) internal or psychological. (b) both loyalty and honesty are values the character holds, so choosing either costs something the character wants to keep.

## 3.6 Developing a paragraph with claim and evidence

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Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

### Objective

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Build the skills to write a **paragraph on a long text** 长篇作品段落.

**You must be able to:**

- state the standard for close reading
- explain what changes when the text is long
- name the initial components of a paragraph
- select evidence from a long text without summarising it

### 1 Worked examples

---

Study these first. Each one shows the method for a task used later.

#### ■ The standard

The same as 1.7: **details that, in combination, enable a claim** which is then defended with **textual evidence**.

#### ■ What changes

A long text offers too much evidence, not too little. The skill becomes selection: which two or three passages, out of hundreds, actually bear on this claim.

#### ■ Two components

**The claim and textual evidence that defends the claim.**

#### ■ Not summary

The temptation in a long text is to retell. A paragraph that spends four sentences on what happens has spent them on something the reader already knows. Quote small, and explain.

## 2 Practice

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**2.1** State what changes when the text is long. [2]

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**2.2** State the two initial components of a paragraph. [2]

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**2.3** Summary is the standing temptation.

(a) State why retelling wastes a paragraph. [2]

(b) State the alternative. [1]

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## 3 Exam-style questions

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**3.1** In a long text the difficulty is [1]

- **A** too little evidence
- **B** selecting from too much
- **C** finding the title
- **D** counting pages

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**3.2** A paragraph that retells the plot spends its space on [1]

- **A** what the reader already knows
- **B** the claim
- **C** commentary
- **D** evidence

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**3.3** A student's paragraph contains six sentences of plot and one of analysis.

(a) State the problem. [1]

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(b) Explain the fix.

[2]

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## Solutions

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**2.1** a long text offers too much evidence rather than too little, so the skill becomes selection.

**2.2** the claim and textual evidence that defends it.

**2.3** (a) it uses the paragraph on information the reader already has rather than on defending the claim. (b) quote small and explain what the quotation shows.

**3.1 B.** selection.

**3.2 A.** what the reader already knows.

**3.3** (a) the paragraph is a summary with a comment attached. (b) cut the retelling to the minimum needed to place the evidence and expand the analysis of what the evidence shows.

## 3.7 Developing a literary thesis statement

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 13 marks

**KEY WORDS** thesis statement 论点句 • line of reasoning 推理线索 • thesis statement expresses an interpretation 阐释

### Objective

Build the skills to write a **thesis statement** 论点句.

You must be able to:

- state what a thesis statement expresses
- state what it requires
- state what a thesis may do about the line of reasoning
- state what the CED explicitly does not require

### 1 Worked examples

Study these first. Each one shows the method for a task used later.

#### ■ What it expresses

A **thesis statement** expresses an interpretation of a literary text, and requires a defense through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary.

#### ■ Interpretation

An interpretation, not an observation. “The novel has two narrators” is checkable; “the novel’s second narrator exists to discredit the first” is arguable.

#### ■ Previewing

A thesis statement may preview the development or line of reasoning of an interpretation. May, not must.

#### ■ What is not required

This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used. The CED goes out of its way to say a thesis need not be a list.

## 2 Practice

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**2.1** State what a thesis statement expresses and requires. [2]

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**2.2** State what the CED explicitly does not require. [3]

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**2.3** A thesis is an interpretation.

(a) Distinguish it from an observation. [2]

(b) State the force of “may preview”. [1]

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## 3 Exam-style questions

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**3.1** A thesis statement requires a defense through textual evidence and [1]

- **A** a line of reasoning
- **B** a bibliography
- **C** a summary
- **D** a title

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**3.2** The CED says a thesis statement [1]

- **A** must list the elements to be analysed
- **B** need not list them
- **C** must name the evidence
- **D** must be one word

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**3.3** A student writes: “This essay will discuss imagery, structure and tone.”

(a) State why this is not a thesis. [1]

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(b) Rewrite it as one.

[2]

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## Solutions

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**2.1** an interpretation of a literary text; a defense through textual evidence and a line of reasoning explained by commentary.

**2.2** it need not list the points of an interpretation, the literary elements to be analyzed, or specific evidence to be used.

**2.3** (a) an observation is checkable as true or false; an interpretation is arguable and needs defending. (b) previewing is permitted but not required.

**3.1 A.** a line of reasoning.

**3.2 B.** the CED says it need not.

**3.3** (a) it announces topics rather than making an interpretive claim. (b) any arguable interpretation, e.g. “the poem’s shifting imagery turns the speaker’s grief into something she can finally address directly”.

## 3.8 Developing commentary

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Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

**KEY WORDS** commentary 评述 • line of reasoning 推理线索

### Objective

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Build the skills to write **commentary** 评述.

**You must be able to:**

- define a line of reasoning
- state how a line of reasoning is communicated
- distinguish commentary from evidence
- explain why commentary is where the essay's argument lives

### 1 Worked examples

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Study these first. Each one shows the method for a task used later.

#### ■ Line of reasoning

A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. A sequence, so the order of claims is itself an argument.

#### ■ How it is communicated

Through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.

#### ■ Commentary and evidence

Evidence is from the text; commentary is the writer's. Commentary says what the evidence shows and why that supports the claim. An essay of quotations has no argument.

#### ■ Where the argument lives

Two students may use identical quotations and reach different conclusions. The difference is entirely in the commentary, which is why it carries the reasoning.

## 2 Practice

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**2.1** Define a line of reasoning. [2]

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**2.2** State how it is communicated. [2]

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**2.3** Commentary is not evidence.

(a) State the difference. [2]

(b) Explain why commentary carries the argument. [1]

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## 3 Exam-style questions

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**3.1** A line of reasoning is a logical [1]

- **A** sequence of claims
- **B** list of quotations
- **C** summary of the plot
- **D** set of definitions

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**3.2** Commentary explains the logical relationship between the thesis and [1]

- **A** the claims and evidence
- **B** the author's life
- **C** the page numbers
- **D** the genre

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**3.3** Two essays use the same quotations and disagree.

(a) State where the disagreement lies. [1]

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(b) Explain what this shows about commentary.

[2]

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## Solutions

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**2.1** the logical sequence of claims that work together to defend the overarching thesis statement.

**2.2** through commentary that explains the logical relationship between the thesis and the claims and evidence in the body.

**2.3** (a) evidence comes from the text; commentary is the writer's explanation of what it shows and why it supports the claim. (b) the interpretation is made in the commentary, not in the quotation.

**3.1 A.** a sequence of claims.

**3.2 A.** the claims and evidence.

**3.3** (a) in the commentary. (b) evidence does not interpret itself, so the essay's argument is made entirely in the writer's explanation of it.

## 3.9 Selecting relevant and sufficient evidence

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

**KEY WORDS** evidence 证据 • developing an interpretation is a recursive process 反复推敲 • line of reasoning 推理线

### Objective

Build the skills to select **evidence** 证据.

**You must be able to:**

- name the six purposes evidence can serve
- state when evidence is effective
- state when evidence is sufficient
- explain what 'recursive' means for the writing process

### 1 Worked examples

Study these first. Each one shows the method for a task used later.

#### ■ Six purposes

Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. Six, and they are not the same job.

#### ■ Effective

Evidence is effective when the writer uses commentary to explain a logical relationship between the evidence and the claim. Effectiveness is a property of the pairing, not of the quotation.

#### ■ Sufficient

Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. Both quantity and quality — many weak quotations are not sufficient.

#### ■ Recursive

Developing an interpretation is a recursive process: an interpretation can emerge from analysing evidence and then forming a line of reasoning, or from forming a line of reasoning and then identifying relevant evidence.

Either order is legitimate.

## 2 Practice

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**2.1** Name four of the six purposes evidence can serve. [2]

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**2.2** State when evidence is effective and when it is sufficient. [2]

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**2.3** The process is recursive.

(a) State the two orders the CED permits. [2]

(b) State why many weak quotations are not sufficient. [1]

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## 3 Exam-style questions

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**3.1** Effectiveness is a property of [1]

- **A** the quotation alone
- **B** the pairing of evidence and commentary
- **C** the length of the essay
- **D** the number of quotations

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**3.2** Sufficiency depends on quantity and [1]

- **A** quality
- **B** font
- **C** page count
- **D** genre

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**3.3** An essay quotes eight times and explains none of them.

(a) State which criterion fails. [1]

(b) Explain why quantity does not compensate. [2]

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## Solutions

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**2.1** any four of: illustrate; clarify; exemplify; associate; amplify; qualify.

**2.2** effective when commentary explains a logical relationship between evidence and claim; sufficient when quantity and quality provide apt support for the line of reasoning.

**2.3** (a) analysing evidence then forming a line of reasoning; forming a line of reasoning then identifying evidence. (b) sufficiency requires quality as well as quantity.

**3.1 B.** the pairing.

**3.2 A.** quality.

**3.3** (a) effectiveness. (b) unexplained evidence establishes no relationship to any claim, so adding more of it adds no support.

## 3.10 Control over the elements of composition

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Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Total: 12 marks

**KEY WORDS** conventional control 规范

### Objective

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Build the skills to write with **conventional control** 规范.

**You must be able to:**

- state what grammar and mechanics allow a writer to do
- explain why this is a communication issue rather than an etiquette one
- identify the errors that most obscure meaning
- proofread for meaning rather than for rules

### 1 Worked examples

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Study these first. Each one shows the method for a task used later.

#### ■ What they allow

**Grammar and mechanics that follow established conventions of language allow writers to clearly communicate their interpretation of a text.** The stated purpose is clarity of interpretation.

#### ■ Not etiquette

The CED does not say correct writing is polite or expected; it says it lets the interpretation reach the reader. An error matters in proportion to what it obscures.

#### ■ The worst errors

Unclear pronoun reference (which character?), a misplaced modifier (who did what?), and a sentence with no main verb. Each of these hides the claim, which is the one thing the essay exists to make.

#### ■ Proofreading for meaning

Read each sentence asking whether a stranger could say who did what to whom. That test finds the errors that cost marks and ignores the ones that do not.

## 2 Practice

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**2.1** State what grammar and mechanics allow a writer to do. [2]

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**2.2** Name two errors that most obscure meaning. [2]

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**2.3** An error matters in proportion to what it obscures.

(a) State the test to apply when proofreading. [2]

(b) State the CED's stated purpose for conventions. [1]

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## 3 Exam-style questions

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**3.1** The CED's stated purpose for grammar and mechanics is [1]

- **A** politeness
- **B** clear communication of an interpretation
- **C** tradition
- **D** length

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**3.2** Unclear pronoun reference obscures [1]

- **A** which character is meant
- **B** the page number
- **C** the genre
- **D** the title

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**3.3** A sentence leaves it unclear whose motive is being described.

(a) State the error type. [1]

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(b) Explain why it costs more than a spelling slip.

[2]

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## Solutions

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**2.1** clearly communicate their interpretation of a text by following established conventions of language.

**2.2** any two of: unclear pronoun reference; a misplaced modifier; a sentence with no main verb.

**2.3** (a) ask whether a stranger could say who did what to whom. (b) to allow the writer's interpretation to be clearly communicated.

**3.1 B.** clear communication.

**3.2 A.** which character is meant.

**3.3** (a) unclear pronoun reference. (b) it hides the claim the sentence exists to make, whereas a misspelling leaves the meaning recoverable.