

Week 10

AP English Literature and Composition

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. Select **all** the things the CED says reveal a character's significance.

- ☐ their agency
- ☐ nuanced descriptions
- ☐ the length of their scenes
- ☐ their name

Tick every correct option.

2. Select **all** the things the CED says an antagonist may be.

- ☐ another character
- ☐ the protagonist's internal conflicts
- ☐ a collective such as society
- ☐ the reader

Tick every correct option.

3. Conflict among characters often arises from tensions generated by their different...

- ☐ personalities
- ☐ value systems
- ☐ backgrounds
- ☐ ages

4. The CED names which function of setting explicitly?

- ☐ advancing the plot
- ☐ helping establish mood and atmosphere
- ☐ identifying the narrator
- ☐ qualifying a claim

5. Before writing about a character and their environment, you must decide...

- ☐ how large the room is
- ☐ whether the character shaped the place or the place shaped them
- ☐ what period it is
- ☐ who owns it

6. On the AP exam you should identify and label the archetype you find.

- ☐ True ☐ False

7. The differences a contrast highlights emphasise...

- ☐ everything about the two things
☐ the particular traits important for the comparison
☐ the narrator's opinion
☐ the plot

8. Select **all** the ways such narrators handle events, per the CED.

- ☐ recall them
☐ describe them as they occur
☐ predict them
☐ refuse to mention them

Tick every correct option.

9. Select **all** the dimensions of narrative distance the CED names.

- ☐ physical distance
☐ chronological distance
☐ relationships
☐ vocabulary

Tick every correct option.

10. Tone is defined as...

- ☐ the mood of a passage
☐ an attitude toward an idea, character or situation
☐ the narrator's voice
☐ what the reader feels

AP English Literature and Composition

1. **their agency; nuanced descriptions**

Length and naming are not on the CED's list.

2. **another character; the protagonist's internal conflicts; a collective such as society**

Nature completes the list; the reader is not in the narrative.

3. **value systems**

Two people can like each other and still be in conflict.

4. **helping establish mood and atmosphere**

Mood and atmosphere are effects of setting — which is their proper place.

5. **whether the character shaped the place or the place shaped them**

The same detail supports opposite readings depending on the direction.

6. **False**

The CED says outright that students are **not expected** to do this.

7. **the particular traits important for the comparison**

A contrast selects one axis out of a hundred differences.

8. **recall them; describe them as they occur**

The CED names exactly those two.

9. **physical distance; chronological distance; relationships**

Emotional investment completes the four; vocabulary is diction.

10. **an attitude toward an idea, character or situation**

It emerges from perspective and is held by somebody, toward something.

4.1 What textual details reveal about a character

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS agency 主动性

Objective

Build the skills to read **agency** 主动性 and value from character.

You must be able to:

- state how a character's significance is revealed
- name the three things through which choices reveal values
- explain why inaction counts as a choice
- define agency in this context

1 Worked examples

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

■ Significance

The significance of characters is often revealed through their agency and through nuanced descriptions. Two routes: what a character can do, and how finely they are described.

■ Three revealers of value

Characters' choices — in speech, action, and inaction — reveal what they value. Three, and the third is the one students miss.

■ Inaction

Choosing not to act is a choice. A character who says nothing when a friend is accused has revealed a value as surely as one who speaks.

■ Agency

Agency is a character's capacity to act on their situation. A character with little agency may reveal values only through speech and inaction — which is why the CED lists all three.

2 Practice

2.1 State how a character's significance is revealed. [2]

2.2 Name the three things through which choices reveal values. [3]

2.3 Inaction is a choice.

(a) Explain why. [2]

(b) Define agency. [1]

3 Exam-style questions

3.1 Significance is revealed through agency and [1]

- **A** nuanced descriptions
- **B** page length
- **C** publication date
- **D** the title

3.2 The item students most often miss is [1]

- **A** speech
- **B** inaction
- **C** action
- **D** description

3.3 A character stays silent while a friend is blamed.

(a) State what has been revealed. [1]

(b) Explain how a reader defends that reading.

[2]

Solutions

2.1 through their agency and through nuanced descriptions.

2.2 speech; action; inaction.

2.3 (a) declining to act selects one outcome over another, which is what a choice is. (b) a character's capacity to act on their situation.

3.1 A. nuanced descriptions.

3.2 B. inaction.

3.3 (a) something the character values more than the friend's defence. (b) show the character could have spoken and that the text marks the silence rather than passing over it.

4.2 The function of contrasting characters

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS antagonist 对立者 • protagonist 主人公 • protagonist and antagonist 主角与对手

Objective

Build the skills to explain **protagonist and antagonist** 主角与对手.

You must be able to:

- define protagonist and antagonist
- name the four things an antagonist may be
- state what protagonists and antagonists may represent
- explain why an antagonist need not be a villain

1 Worked examples

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

■ Definitions

The main character in a narrative is the protagonist; the antagonist opposes the protagonist — a functional definition, about opposition, not about morality.

■ Four possibilities

The antagonist **may be another character, the internal conflicts of the protagonist, a collective (such as society), or nature.**

■ What they represent

Protagonists and antagonists may represent contrasting values. The opposition is often between what each holds important, not merely between two people.

■ Not a villain

If the antagonist can be society or nature or the protagonist's own conflicts, then 'villain' is the wrong word. An answer calling every antagonist evil has substituted a moral category for a structural one.

2 Practice

2.1 Define protagonist and antagonist. [2]

2.2 Name the four things an antagonist may be. [2]

2.3 An antagonist need not be a villain.

(a) Explain why. [2]

(b) State what the two may represent. [1]

3 Exam-style questions

3.1 The antagonist may be another character, a collective, nature, or [1]

- **A** the protagonist's internal conflicts
- **B** the narrator only
- **C** the author
- **D** the reader

3.2 The definition of antagonist is [1]

- **A** moral
- **B** functional
- **C** biographical
- **D** historical

3.3 A story's antagonist is a drought.

(a) State which of the four possibilities this is. [1]

(b) Explain what values the opposition might represent.

[2]

Solutions

2.1 the protagonist is the main character; the antagonist opposes the protagonist.

2.2 another character; the internal conflicts of the protagonist; a collective such as society; nature.

2.3 (a) the definition is about opposition rather than morality, and society, nature or the protagonist's own conflicts cannot be villains. (b) contrasting values.

3.1 A. internal conflicts count.

3.2 B. functional.

3.3 (a) nature. (b) any defensible pair, e.g. human planning against indifference, which the drought embodies by being unresponsive to any argument.

4.3 Nuances in characters' relationships

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS conflict among characters often arises from tensions generated by their different value systems 价值体系

- conflict between characters 人物间的冲突

Objective

Build the skills to explain **conflict between characters** 人物间的冲突.

You must be able to:

- state where conflict among characters often arises from
- distinguish a value conflict from a disagreement
- explain why this makes the conflict hard to resolve
- find the value beneath a quarrel

1 Worked examples

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

■ The source

Conflict among characters often arises from tensions generated by their different value systems. Not from a misunderstanding, and not from malice.

■ Value and disagreement

A disagreement is about a fact and can be settled by evidence. A value conflict is about what matters, and evidence does not settle it.

■ Why hard

Both parties can be entirely reasonable and still be opposed. That is what makes a value conflict dramatic rather than merely awkward.

■ Finding the value

Ask what each character would have to give up to agree. The answer names the value, and the answer is the analysis.

2 Practice

2.1 State where conflict among characters often arises from. [2]

2.2 Distinguish a value conflict from a disagreement. [2]

2.3 A value conflict is hard to resolve.

(a) Explain why. [2]

(b) State the question that finds the value. [1]

3 Exam-style questions

3.1 Conflict among characters often arises from tensions generated by their different [1]

- **A** value systems
- **B** ages
- **C** accents
- **D** occupations

3.2 A disagreement about a fact can be settled by [1]

- **A** evidence
- **B** nothing
- **C** violence only
- **D** the narrator

3.3 Two characters quarrel and both are reasonable.

(a) State what this indicates. [1]

(b) Explain how to identify the values involved.

[2]

Solutions

2.1 tensions generated by their different value systems.

2.2 a disagreement is about a fact and is settled by evidence; a value conflict is about what matters and evidence does not settle it.

2.3 (a) both parties can be reasonable and still opposed, so no fact will resolve it. (b) ask what each would have to give up to agree.

3.1 A. value systems.

3.2 A. evidence.

3.3 (a) a conflict of values rather than of facts. (b) ask what each would have to surrender to agree with the other; what each refuses to give up names the value.

4.4 The function of setting in a narrative

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS mood and atmosphere 气氛 • a setting may help establish the mood and atmosphere 情绪与氛围

Objective

Build the skills to explain **mood and atmosphere** 气氛.

You must be able to:

- state what a setting may help establish
- distinguish mood from atmosphere in practice
- explain how a detail produces mood
- avoid asserting mood without evidence

1 Worked examples

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

■ The claim

A setting may help establish the mood and atmosphere of a narrative.

“May help” — a contribution, not a determination.

■ Mood and atmosphere

Atmosphere is what the described place feels like; mood is what the reader is brought to feel. A cheerful character in a decaying house produces atmosphere and mood that pull apart, which is often the point.

■ How details work

Mood comes from selection. A room has a hundred features; the narrator names three. Which three were chosen is the evidence.

■ Not assertion

“The setting creates a sense of dread” proves nothing until the answer names the details doing it and says why those details rather than others.

2 Practice

2.1 State what a setting may help establish and the force of “may help”. [2]

2.2 Distinguish mood from atmosphere. [2]

2.3 Mood comes from selection.

(a) Explain what this means. [2]

(b) State what an assertion of mood must add. [1]

3 Exam-style questions

3.1 “May help establish” indicates a [1]

- **A** determination
- **B** contribution
- **C** contradiction
- **D** definition

3.2 Which three features of a room a narrator names is [1]

- **A** the evidence for mood
- **B** irrelevant
- **C** decided by genre
- **D** decided by length

3.3 A narrator describes a wedding in terms of heat, noise and crowding.

(a) State the mood produced. [1]

(b) Explain how the selection produces it.

[2]

Solutions

2.1 the mood and atmosphere of a narrative; “may help” makes it a contribution rather than a determination.

2.2 atmosphere is what the described place feels like; mood is what the reader is brought to feel.

2.3 (a) a place has many features and the narrator names only a few, so the choice of which is the evidence. (b) the details doing the work and why those rather than others.

3.1 B. a contribution.

3.2 A. the evidence for mood.

3.3 (a) oppression or discomfort rather than celebration. (b) a wedding offers many describable features, and choosing three unpleasant ones tells the reader how to feel about the occasion.

4.5 The relationship between character and setting

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS character from environment 环境

Objective

Build the skills to read **character from environment** 环境.

You must be able to:

- state the CED's claim about environment and character
- explain the difference between a chosen and an imposed environment
- explain what a character's response to a place reveals
- avoid treating setting as decoration

1 Worked examples

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

■ The claim

The environment a character inhabits provides information about that character. The setting is evidence about the person in it.

■ Chosen and imposed

A room a character has arranged tells you about their taste and priorities; a room they cannot leave tells you about their constraints. The same detail means different things depending on which it is.

■ Response

How a character behaves in a place — at home, uneasy, defiant — is a second layer of evidence beyond the place itself.

■ Not decoration

If setting provides information about character, then a description skipped in reading is evidence discarded. The passages students skim are often the ones carrying the character.

2 Practice

2.1 State the CED's claim about environment and character. [2]

2.2 Distinguish a chosen environment from an imposed one. [2]

2.3 Setting is not decoration.

(a) State what a skipped description costs a reader. [2]

(b) State the second layer of evidence beyond the place itself. [1]

3 Exam-style questions

3.1 The environment a character inhabits provides [1]

- **A** information about that character
- **B** the page count
- **C** the genre
- **D** the author's opinion

3.2 A room a character cannot leave tells the reader about their [1]

- **A** constraints
- **B** taste
- **C** age
- **D** occupation

3.3 A character has filled a bare room with borrowed books.

(a) State what this reveals. [1]

(b) Explain how the chosen-versus-imposed distinction applies.

[2]

Solutions

2.1 the environment a character inhabits provides information about that character.

2.2 a chosen environment shows taste and priorities; an imposed one shows constraints.

2.3 (a) evidence about the character, often carried in exactly the passages readers skim.
(b) how the character behaves in the place.

3.1 A. information about the character.

3.2 A. constraints.

3.3 (a) a priority the character acts on despite limited means. (b) the room is imposed and shows constraint, while the books are chosen and show what the character does with that constraint.

4.6 How plot orders events

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS archetypes 原型 • archetypal patterns 原型模式

Objective

Build the skills to explain **archetypal patterns** 原型模式.**You must be able to:**

- state what an archetype is in the CED's terms
- state what archetypes create for a reader
- state the CED's explicit exam note
- explain why expectation matters more than the label

1 Worked examples

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

■ Archetypes

Some patterns in dramatic situations are so common that they are considered **archetypes**.

■ What they create

These archetypes create certain expectations for how the dramatic situations will progress and be resolved. The expectation is the analytic material.

■ The exam note

“For the exam, students are not expected to identify or label archetypes.” The CED says so explicitly, and it is worth reading carefully: recognising a pattern is useful, naming it is not required.

■ Expectation over label

What matters is what a reader expects and whether the text meets or refuses that expectation. A text that sets up a familiar pattern and breaks it has done something an analysis can discuss; the pattern's name adds nothing.

2 Practice

2.1 State what archetypes create for a reader. [2]

2.2 State the CED's explicit exam note. [2]

2.3 Expectation matters more than the label.

(a) Explain why. [2]

(b) State what a text does when it breaks a familiar pattern. [1]

3 Exam-style questions

3.1 The CED says students are [1]

- **A** required to label archetypes
- **B** not expected to identify or label archetypes
- **C** tested only on archetypes
- **D** forbidden to notice patterns

3.2 The analytic material in an archetype is [1]

- **A** its name
- **B** the expectation it creates
- **C** its origin
- **D** its date

3.3 A story sets up a familiar pattern and refuses to complete it.

(a) State what the reader experiences. [1]

(b) Explain what an analysis should say.

[2]

Solutions

2.1 certain expectations for how the dramatic situations will progress and be resolved.

2.2 for the exam, students are not expected to identify or label archetypes.

2.3 (a) the analysis concerns whether the text meets or refuses the reader's expectation, which a name does not describe. (b) it produces an effect an analysis can discuss.

3.1 B. the CED's own note.

3.2 B. the expectation.

3.3 (a) an expectation raised and denied. (b) name the expectation the text raised and what the refusal makes the reader see instead.

4.7 The function of contrasts within a text

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS contrast emphasises 对比强调什么

Objective

Build the skills to explain what a **contrast emphasises** 对比强调什么.**You must be able to:**

- state what the differences highlighted by a contrast do
- state what contrasts often represent
- explain why a contrast is an argument
- move from noticing a contrast to explaining it

1 Worked examples

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

■ What differences do

The differences highlighted by a contrast emphasise the particular traits, aspects, or characteristics important for comparison of the things being contrasted. A contrast selects which differences matter.

■ What they represent

Contrasts often represent conflicts in values related to character, narrator, or speaker perspectives on ideas represented by a text. The contrast is usually about values, not appearances.

■ An argument

Two things differ in many ways. Setting them against each other proposes that one difference is the important one — which is a claim the text is making.

■ From noticing to explaining

“The two brothers are contrasted” is a starting point. The analysis is: which difference is being emphasised, and what conflict of values does it represent?

2 Practice

2.1 State what the differences highlighted by a contrast do. [2]

2.2 State what contrasts often represent. [2]

2.3 A contrast is an argument.

(a) Explain why. [2]

(b) State the two questions an analysis must answer. [1]

3 Exam-style questions

3.1 A contrast emphasises the traits important for [1]

- **A** comparison of the things contrasted
- **B** counting pages
- **C** dating the text
- **D** naming the author

3.2 Contrasts often represent conflicts in [1]

- **A** values
- **B** spelling
- **C** typography
- **D** length

3.3 A story sets a generous character against a careful one.

(a) State what difference is emphasised. [1]

(b) Explain the conflict of values it represents.

[2]

Solutions

2.1 they emphasise the particular traits, aspects or characteristics important for comparison of the things being contrasted.

2.2 conflicts in values related to character, narrator or speaker perspectives on ideas in the text.

2.3 (a) two things differ in many ways, so setting them against each other proposes that one difference is the important one. (b) which difference is emphasised, and what conflict of values it represents.

3.1 A. comparison of the contrasted things.

3.2 A. values.

3.3 (a) how each treats what they have. (b) generosity values the claim of others on one's resources, while care values security and the obligation to provide for the future.

4.8 Identifying the narrator or speaker

Name: _____ Class: _____ Date: _____

Total: 12 marks

Objective

Build the skills to explain a **narrator who is a character** 兼作人物的叙述者.

You must be able to:

- state the CED's claim about narrators as characters
- name the two things such a narrator may do with events
- explain what direct address to readers does
- distinguish recalling from describing as they occur

1 Worked examples

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

■ The claim

Narrators may function as characters in the narrative who directly address readers and either recall events or describe them as they occur.

■ Two modes

Recall puts the narrator after the events, knowing how they turned out. **Describing as they occur** puts them inside, not knowing. The choice governs what the narrator can say.

■ Direct address

Addressing the reader creates the relationship 1.5 described. A narrator who says “you will think me foolish” is managing the reader’s judgment in advance.

■ Why the distinction matters

A recalling narrator may withhold what they later learned, and the withholding is a choice the analysis can name. A narrator describing events as they occur cannot withhold what they do not yet know.

2 Practice

2.1 State the CED’s claim about narrators as characters. [2]

2.2 Distinguish recalling from describing as events occur. [2]

2.3 The choice governs what a narrator can say.

(a) Explain the difference in what each can withhold. [2]

(b) State what direct address does. [1]

3 Exam-style questions

3.1 A narrator who recalls events [1]

- **A** knows how they turned out
- **B** cannot know the outcome
- **C** is never a character
- **D** is the author

3.2 Direct address to readers [1]

- **A** establishes a relationship with the reader
- **B** changes the setting
- **C** ends the plot
- **D** removes the narrator

3.3 A narrator says “I did not yet know what this would cost me.”

(a) State which mode this is. [1]

(b) Explain what the sentence does to the reader.

[2]

Solutions

2.1 narrators may function as characters who directly address readers and either recall events or describe them as they occur.

2.2 recall places the narrator after the events knowing the outcome; describing as they occur places them inside, without that knowledge.

2.3 (a) a recalling narrator may withhold what they later learned; one describing events as they occur cannot withhold what they do not yet know. (b) it establishes a relationship between the text and the reader.

3.1 A. recall implies hindsight.

3.2 A. it establishes the relationship.

3.3 (a) recall. (b) it announces that a cost is coming, so the reader now reads the following events looking for it.

4.9 The function of point of view

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS narrative distance 叙述距离 • stream of consciousness 意识流

Objective

Build the skills to explain **narrative distance** 叙述距离.

You must be able to:

- define narrative distance and name its four components
- define stream of consciousness
- explain what a change in distance does
- use distance as an analytic term

1 Worked examples

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

■ Narrative distance

Narrative distance refers to the physical distance, chronological distance, relationships, or emotional investment of the narrator to the events or characters of the narrative. Four components, and they can vary independently.

■ Stream of consciousness

A type of narration in which a character's thoughts are related through a continuous dialogue or description. The distance is at its smallest: the reader is inside the thinking.

■ Changes in distance

A narrator may stand close to one character and far from another, or close early and far later. Each change is a choice the analysis can name.

■ As a term

“The narrator is distant” is vague. “The narrator is chronologically distant but emotionally invested” is precise and immediately suggests what the account will and will not contain.

2 Practice

2.1 Define narrative distance and name its four components. [3]

2.2 Define stream of consciousness. [2]

2.3 Distance can vary.

(a) Name two ways it may vary within one text. [2]

(b) State why the four components should be named separately. [1]

3 Exam-style questions

3.1 In stream of consciousness the narrative distance is [1]

- **A** at its smallest
- **B** at its greatest
- **C** fixed
- **D** irrelevant

3.2 Narrative distance includes physical, chronological, relational and [1]

- **A** emotional investment
- **B** typographical
- **C** commercial
- **D** grammatical

3.3 A narrator writes fifty years later about a brother she loved.

(a) Describe the distance precisely. [1]

(b) Explain what this predicts about the account.

[2]

Solutions

2.1 the narrator's relation to the events or characters; physical distance, chronological distance, relationships and emotional investment.

2.2 narration in which a character's thoughts are related through a continuous dialogue or description.

2.3 (a) any two of: close to one character and far from another; close early and far later; physically near but emotionally detached. (b) they vary independently, so a single word for distance is imprecise.

3.1 A. the reader is inside the thinking.

3.2 A. emotional investment.

3.3 (a) chronologically distant, emotionally invested. (b) it will have hindsight the events themselves did not and a warmth of judgment that a detached narrator would not supply.

4.10 Details, diction, and syntax reveal perspective

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS tone 语气

Objective

Build the skills to explain **tone** 语气.

You must be able to:

- state what shapes the tone a narrator conveys
- state what descriptive words do beyond modifying
- define tone in the CED's terms
- identify tone from adjectives and adverbs

1 Worked examples

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

■ What shapes tone

The narrators', characters', or speakers' backgrounds and perspectives shape the tone they convey about subjects or events in the text. Tone comes from perspective.

■ Descriptive words

Descriptive words, such as adjectives and adverbs, not only qualify or modify the things they describe but also convey a perspective toward those things. Every adjective is a small judgment.

■ Tone

The attitude of narrators, characters or speakers toward an idea, character or situation emerges from their perspective and may be referred to as tone. Tone is attitude made audible.

■ How to find it

Underline the adjectives and adverbs in a passage and ask what attitude they share. “Merely”, “a little”, “finally” are as revealing as any noun.

2 Practice

2.1 State what shapes the tone a narrator conveys. [2]

2.2 State what descriptive words do beyond modifying. [2]

2.3 Define tone in the CED’s terms.

(a) State the definition. [2]

(b) State a practical method for finding it. [1]

3 Exam-style questions

3.1 Tone emerges from [1]

- A perspective
- B page count
- C genre
- D publication date

3.2 Every adjective is [1]

- A a small judgment
- B neutral
- C decorative only
- D grammatically required

3.3 A narrator describes a gift as “adequate”.

(a) State the attitude conveyed. [1]

(b) Explain how a single word carries it.

[2]

Solutions

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.

2. The following excerpt is from Rachel Cusk's novel *The Bradshaw Variations*, published in 2008. This passage describes Thomas Bradshaw's morning interactions with members of his household. Read the passage carefully. Then, in a well-written essay, analyze how Cusk uses literary elements and techniques to develop a complex portrayal of Thomas.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Par:

- 1 What is art? Thomas Bradshaw asks himself this question frequently. He does not yet know the answer. He used to believe art was a kind of pretending, but he doesn't think that any more. He uses the word *authenticity* to describe what he thinks now. Some things are artificial and some are authentic. It is easy to tell when something is artificial. The other is harder.
- 2 In the mornings he listens to music, to Bach or Schubert. He stands in the kitchen in his dressing gown. He waits for his wife and daughter to come downstairs. He is forty-one, the age when a life comes out of its own past like something out of a mould; and either it is solid, all of a piece, or it fails to hold its shape and disintegrates. The disintegration is not difficult to imagine. It is the solidity, the concrete form, that is mystifying. Disintegration does not involve questions of authenticity, but of a solid form the questions must be asked.
- 3 Mostly, in fact, it is the lodger¹ Olga who comes down first. He hears her tread on the stairs and doesn't recognise it: that is how, every day, he identifies her, by hearing her quiet, slightly plodding step and wondering who on earth it belongs to. She ducks her peroxided head at him, flashes her uncertain train-track smile. For six months now Olga has been embroiled in protracted dentistry. Beneath the metal braces her teeth are grey and disorderly. As a child her mother apparently never took her to the dentist. This was not out of neglect, Olga has told him. It was because Olga was frightened of going, and her mother couldn't bear her to be frightened, or to feel pain. She has told Thomas that she is saving up for a bridge and a set of caps. She has three different jobs and all the money goes on her teeth. She complains of the expense: in Poland the cost of dentistry is much lower. There, she could have all the work done—'All!' Olga repeats, making a chopping motion with her hand—for what she pays here for just one monthly visit.
- 4 These conversations do not entirely engage Thomas. When he talks to Olga he is both there and not there. He is waiting for Tonie² to come down, as the platform guard waits for the London train to come through. Tonie's appearances in the kitchen are brief. Like the train she stops, disgorging³ activity, and then departs again. It is a matter of minutes, but he needs to be ready. He hears Olga—in some ways he even identifies himself with her, both of them platform dwellers—but when she speaks he cannot reciprocate. He is as though sealed behind glass. He wonders if she realises this, realises that she can see but not touch him. She drinks tea from a giant Garfield⁴ mug and eats cereal, topping up the milk frequently from the plastic container that stands beside her bowl. He glimpses her bare, mushroom-coloured legs beneath the table, her feet clad in large soft slippers. He turns the music up a little: it is an offering, a form of explanation. He wants her to know that he is aware of his own limitations, of his failure to

make anything of their conversations in the morning. Sometimes this failure appears to him as something intrinsic to time itself, as an inner force, like decay. They pass and are forgotten, these interludes in the kitchen. And yet they are always the same: he could stand here for a hundred years and still have much the same conversation with Olga. There are, it seems, limitless copies of this conversation, but it never goes anywhere or develops. By the same token, it never dies. It has no relationship to time. This may be because it lacks authenticity.

Excerpt from *THE BRADSHAW VARIATIONS* by Rachel Cusk. Copyright © 2009 and 2012 by Rachel Cusk, used by permission of Farrar, Straus and Giroux and The Wylie Agency LLC. All rights reserved.

- 1:** a person who rents a room in a house
- 2:** his wife
- 3:** pouring out, releasing
- 4:** a cartoon cat

2. The following excerpt is from Jeannette Haien's novel *The All of It*, published in 1986. In this passage, Father Declan, an Irish priest, is driving home after a successful fishing trip. Read the passage carefully. Then, in a well-written essay, analyze how Haien uses literary elements and techniques to develop a complex portrayal of Father Declan.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Par:

- 1 Nothing exaggerates a sense of lonely solitude so much as a long night drive through thrashing rain and dense, culprit fog.
- 2 Crouched over the steering-wheel of the old Ford, his head thrust forward, turtle-like, out of his collar, the only sound the sidelong loping strokes of the windshield wipers, he peered ahead through the car lights' gauzy beam at the narrow, winding road which kept vanishing and reappearing like a dark ribbon in a magician's hand, seen now, now not, depending on the shift of the fog....
- 3 It was terrible the way his splendid excitement had vanished almost the instant he'd left the Castle and started the homeward journey, the lilt and thrill of his great adventure draining from him suddenly, to be as suddenly replaced by a violent flush of self-pity caused (admit it) by the sorrowful fact that at the end of the long night drive there would be nought for him but the bulk emptiness of the bleak parish-house, its outside walls bleeding with damp, its windows dark, its high, cold rooms devoid of life except as he would enter them only to encounter, going before him in the chilly chambers, the exhaled, ghostly haze of his own breath; that...deadliness, juxtaposed to the powerful vividness of its imagined opposite: anticipation—of a lit window, of a waiting presence, of a voice asking those simple, linking, engaging questions which absence inspires: "How are you?" "How did you fare?" "What was it like?"
- 4 Oh, the blanknesses of solitude....
- 5 He ought to get a dog, a lively, sensitive puppy he could rear to companionable habits; one that would accompany him on walks and ride beside him in the car, that would sleep next to his bed and wag him awake of a morning, a warm, affectionate, entertaining little dog. He pictured the creature: a smallish terrier, a brindled,¹ charming cairn or smoothcoated brown-and-white Jack Russell,² all spiff and prance and independence but ready ever for a petting. "Father Declan's little dog," mothers would say of it in a recommending way, meaning it wouldn't snap when their children stooped to pat it. "'Tis Father Declan's": assurance that it wouldn't forget itself and spot the carpet.... Was there anything written against a priest having a dog? For sure the Bishop didn't have one. Could he think of a sixtyish priest he knew who did? He couldn't; though Father Patrick Joyce in Galway kept a toothless, stiff, off-putting thing of a cat, a feature of parish-house life you'd be less surprised by in Galway than in Roonatellin, priests in Galway being laws unto themselves.... And of course, there was the obstacle of Mrs. Duggin, who "did" for him as hasty morning-cleaner and washer and (hastier) cook. (He'd try again hinting to her how much he'd appreciate a bit of noontime meat or fish not fried to the consistency of cement, or a veg not boiled to a rag's limpness.) Mrs. Duggin wouldn't take to a dog.... He could hear

her: “I’m hoovering³ *hairs*, Father, *dog* hairs,” tousling the thin of her own, her mouth dropped disapprovingly. “It’s not that I’m complaining of the work, the amount of it, but *dog* hairs—”

6 But must he forever give in to the Mrs. Duggins of the world? forever keep sublimating wishes? as he was this instant sublimating (*burying*, or trying to) the wish (he struck the word *desire*) to share with someone this singular-in-his-life, brilliantly prodigious, gallimaufry⁴ twenty-four-pound-ten-ounce day, the bodily fact of it residing in the car’s boot,⁵ causing now that worrisome, unhealthy, grinding sound the engine was making (or so, in his angler’s⁶ pride, he fancied the source of the noise to be)....

7 Innocent, the mere wishing of a mere wish.

From *The All of It* by Jeannette Haien. Copyright © 1986 by Jeannette Haien. Used by permission of HarperCollins Publishers.

1: brownish or tawny, with streaks of color

2: Cairn and Jack Russell are both breeds of terrier.

3: vacuuming

4: chaotic

5: trunk

6: fisher’s

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Mavis Gallant's short story "One Morning in June," published in 1952. In this passage, Mike Cahill is in France for one year to explore his talent for art. Read the passage carefully. Then, in a well-written essay, analyze how Gallant uses literary elements and techniques to convey Mike's complex experience of studying painting.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

He had come to France because the words "art" and "Paris" were unbreakably joined in his family's imagination, the legend of Trilby's Bohemia¹ persisting long after the truth of it had died. When his high school art teacher, a young woman whose mobiles² had been praised, pronounced that his was a talent not to be buried under the study of medicine or law, his family had decided that a year in Paris would show whether or not his natural bent was toward painting. It was rather like exposing someone to a case of measles and watching for spots to break out.

In Paris, Mike had spent the first three weeks standing in the wrong queue at the Beaux-Arts,³ and when no one seemed able to direct him to the right one, he had given up the Beaux-Arts entirely and joined a class instructed by an English painter called Chitterley, whose poster advertisement he had seen in a café. It was Mr. Chitterley's custom to turn his young charges loose on the city and then, once a week or so, comment on their work in a borrowed studio on the Quai d'Anjou.⁴ Mike painted with sober patience the bridges of the Seine, the rain-soaked lawns of the Tuileries, and a head-on view of Notre Dame. His paintings were large (Mr. Chitterley was nearsighted), askew (as he had been taught in the public schools of New York), and empty of people (he had never been taught to draw, and it was not his nature to take chances).

"Very *interesting*," said Mr. Chitterley of Mike's work. Squinting a little, he would add, "Ah! I *see* what you were trying to do here!"

"You do?" Mike wished he would be more specific, for he sometimes recognized that his pictures were

flat, empty, and the color of cement. At first, he had blamed the season, for the Paris winter had been sunless; later on, he saw that its gray contained every shade in a beam of light, but this effect he was unable to reproduce. Unnerved by the pressure of time, he watched his work all winter, searching for the clue that would set him on a course. Prodded in the direction of art, he now believed in it, enjoying, above all, the solitude, the sense of separateness, the assembling of parts into something reasonable. He might have been equally happy at a quiet table, gathering into something ticking and ordered the scattered wheels of a watch, but this had not been suggested, and he had most certainly never given it a thought. At last, when the season had rained itself to an end (and his family innocently were prepared to have him exhibit his winter's harvest in some garret⁵ of the Left Bank and send home the critics' clippings), he approached Mr. Chitterley and asked what he ought to do next.

"Why, go to the country," said Mr. Chitterley, who was packing for a holiday with the owner of the Quai d'Anjou studio. "Go south. Don't stop in a hotel but live on the land, in a tent, and paint, paint, paint, paint!"

"I can't afford it," Mike said. "I mean I can't afford to buy the tent and stuff. But I can stay over here until August, if you think there's any point. I mean is it wasting time for me to paint, paint, paint?"

Mr. Chitterley shot him an offended look and then a scornful one, which said, How like an American! The only measuring rods, time and money. Aloud, he suggested Menton.⁶ He had stayed there as a child,

and he remembered it as a paradise of lemon ice and sunshine. Mike, for want of a better thought, or even a contrastive one, took the train there a day later.

- ¹ *Trilby*, a popular 1894 novel by George du Maurier, focuses on the unconventional lifestyles of artists and musicians in 1850s Paris.
- ² suspended decorative sculptures designed to move with air currents
- ³ a famous art school in Paris
- ⁴ a neighborhood on the Île Saint-Louis, an island in the Seine river in Paris
- ⁵ a small, dismal attic room
- ⁶ a town on the French Riviera

“One Morning in June” by Mavis Gallant. Copyright © 1952 by Mavis Gallant. First appeared in the June 7, 1952 issue of *The New Yorker*. Reprinted by permission of Georges Borchardt, Inc., on behalf of the author’s estate. All rights reserved.

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Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Jane Urquhart’s novel *The Night Stages*, published in 2015. In this passage, an artist named Kenneth is finishing a mural for a new airline terminal using the long-established medium of egg tempera, a paint made of egg yolk, pigment, and water. He thinks about the influences on his work and how his mural may be received. Read the passage carefully. Then, in a well-written essay, analyze how Urquhart uses literary elements and techniques to convey Kenneth’s complex perspective as he completes his mural.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

It had taken him three months to complete the thirty-six four-by-six-foot panels that would join together, like a huge puzzle, to form the immense mural. The last thing he painted, on the final morning, was a third apple—airborne—tossed by a child juggler. The apples were like tiny planets, and the child, otherwise small and unexceptional, gained power through his manipulation of them. Kenneth had to break one last egg to paint this, and as he passed it from hand to hand, letting the white drain to the floor, and allowing the clean yolk to settle in his palm, he looked at this boy—his serene, confident expression, the three apples aloft, the face calm with the knowledge that they would be kept in the air indefinitely. While Kenneth mixed the yolk with the warm shades of ground pigment, he remembered the critic telling him to keep things on the picture plane flat, two-dimensional, and he smiled as the apple became spherical under his brush. When he could imagine the weight of it in his hand, he knew he was finished. Then he began to toss brushes, palettes, and pigments down to the floor below. There was a drill shrieking somewhere in the building. The clatter his tools made on landing must have been drowned out by its noise.

Kenneth figured he had broken five thousand eggs, more or less, in the making of the mural, and each time he broke the shell, he thought of the critic’s head, the smooth baldness of the top of it. Humpty-Dumpty,¹ he thought, this wall, and the wall of cultural fashion that could keep you out, for a while, until the great fall. By now he knew that fashion always fell, it failed and fell. He was happy to be free of it. And as he used the shell to separate the white

from the yolk, he thought about Harding,² a man who had never made use of egg tempera. He wondered what had become of him. And the woman Harding had loved, whether she had ever painted again, and whether or not he himself would ever come across a painting by Gentleman.³ The girl in Germany, the couple in Italy,⁴ floated by, a sense of them here and there in the mural. These narratives fought for space in his mind. But the mural itself, he knew, was divorced from narrative. As it should be, he whispered to himself, as it should be. *Flight and Its Allegories*.⁵

Once he was on the ground, he rifled through a canvas sack until he found the camera he was looking for, a Brownie Starflex, with six exposures still available. He shot the mural from left to right. Then he walked across the full length of the half-tiled floor. This was the last exposure and it would make the mural look incredibly small, like a two-inch-long piece of ribbon with an unreadable pattern on it. But he wanted to show its proportions to a friend and, in any case, the more professional pictures would be taken later, after he was gone, when the mural had begun to live its own independent life in the presence of an audience.

For months now there had been noise, the workmen’s power tools and, in the odd moments when those were silent, the roar of the planes arriving and departing at the old, soon-to-be abandoned terminal. He had seen the passengers, through the plate glass of the windows, rivers of them, pouring down the steps that were pushed up to airliners, then flowing darkly across the tarmac. What would they make of *Flight and Its Allegories*? Would they be struck by it? Or would they simply pass it by,

preoccupied by the mysteries of their individual lives
as they walked forward or waited in the lounge? He
was not unaware that public art could be—and often
was—ignored. Still, what pleasure he had taken in the
making of it.

¹ Humpty-Dumpty is a nursery-rhyme character, typically
depicted as an egg. He falls from a wall, breaks, and
cannot be put together again.

² Kenneth's former art teacher, who cautioned Kenneth
against appropriating the ideas, styles, and techniques of
other artists

³ Alexander Gentleman, an obscure artist that Harding
once knew; another artist later copied his style and gained
fame as a result

⁴ "The girl in Germany" and "the couple in Italy" are
people Kenneth met while backpacking through Europe.

⁵ Allegories are works of literature or art that express
moral or political messages, often through the use of
symbols.

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**Begin your response to this question at the top of a new page in the separate Free Response booklet
and fill in the appropriate circle at the top of each page to indicate the question number.**

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Nisi Shawl’s novel *Everfair*, published in 2016. In this passage, the narrator describes the experience of a young woman, Lisette, as she rides her bicycle through the French countryside in July 1889. Read the passage carefully. Then, in a well-written essay, analyze how Shawl uses literary elements and techniques to portray Lisette’s complex response to her experience of riding her bicycle.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Lisette Toutournier sighed. She breathed in again, out, in, the marvelous air smelling of crushed stems, green blood bruised and roused by her progress along this narrow forest path. Her progress, and that of her new mechanical friend. Commencing to walk again, she pushed it along through underbrush and creepers, woodbine and fern giving way before its wheels. Oh, how the insects buzzed about her exposed skin, her face and hands and wrists and ankles, waiting to bite. And the vexing heat bid fair to stifle her as she climbed the hillside slowly—but the scent—intoxicating! And soon, so soon, all this effort would be repaid.

There! The crest came in sight, the washed-out summer sky showing itself through the beech trees’ old silver trunks. Now her path connected with the road, stony, rutted, but still better suited for riding. She stood a moment admiring the view: the valley, the blurred rows of cultivation curving away smaller and smaller in the bluing distance, the sky pale overhead, the perfect foil for the dark-leaved woods behind her and by her sides. Not far off a redwing sang, cold water trickling uphill.

She had the way of it now: gripping the rubber molded around the machine’s metal handlebars, she leaned it toward her and swung one skirted leg over the drop frame. Upright again, she walked it a few more steps forward, aiming straight along the lane, the yellow-brown dust bright in the sun. The machine’s glossy paint shone. Within the wheel’s front rim its spokes were a revolving web of intricacy, shadows and light chasing one another. Tiny puffs of dust spurted from beneath the black rubber tires.

She raised her eyes. The vista opened wider, wider. The road laid itself down before her.

Up on the creaking leather seat. Legs drawn high, boots searching, scraping, finding their places . . . and pedal! Push! Feet turning circles like her machine’s wheels, *with* those wheels. It was, at first, work. She

40 pedaled and steered, wobbling just once and catching herself. Then going faster, faster! Flying! Freedom!

Saplings, walls, and vines whipped by, flashes of greenbrown greengrey as Lisette on her machine sped down the road, down the hill. Wind rushed into her

45 face, whistled in her ears, filled her nose, her lungs, tore her hair loose of its pins to stream behind her. She was a wild thing, laughing, jouncing over dry watercourses, hanging on for dear, dear life. Lower, now, and some few trees arched above, alternately

50 blocking the hot glare and exposing her to it coolwarmcoolwarm, currents of sun and shade splashing over her as she careened by. Coasting, at last, spilling all velocity till she and the machine came to rest beside the river.

55 The river. The comforting smell and sound of it rushing away. Out on the Yonne’s broad darkness a barge sailed, bound perhaps for Paris, the Seine, the sea beyond,¹ carrying casks of wine and other valuables. Flushed from her ride, Lisette blushed yet

60 more deeply, suddenly conscious of the curious stares of those around her: Mademoiselle Carduner, the schoolmistress; and Monsieur Lutterayne, the chemist,² out for a promenade during his dinner hour or on some errand, seizing a chance to vacate his

65 stuffy shop. Flustered, she attempted to restrain her hair into a proper chignon,³ but at only sixteen and with many pins missing, this was beyond her skill. She began furiously to plait⁴ her thick blond curls, and the others moved away.

70 At last she was alone on the riverbank with her

mechanical friend. She tied her plaits together, though she knew that momentarily they would slither apart. She stroked the machine's still-gleaming handlebars, then leaned to fit her forehead at their center, so. "Dear one," whispered Lisette. "How can you ever know how much you mean to me? Who would not give all they could, everything they had, in exchange for such happiness as I have found with you?"

¹ The Yonne River in France is a tributary of the Seine River, which passes through the city of Paris toward the Atlantic Ocean.

² pharmacist

³ a hairstyle in which the hair is pinned into a knot at the nape of the neck or at the back of the head

⁴ braid

Everfair by Nisi Shawl. © 2016, Nisi Shawl.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Brenda Peynado’s short story “The Rock Eaters,” published in 2021. In this passage, the narrator is one of a group of people who left their home country after developing the ability to fly, an ability that is accepted as realistically possible within the story. Years later, the group returns to that country with their children. Read the passage carefully. Then, in a well-written essay, analyze how Peynado uses literary elements and techniques to convey the narrator’s complex experience of this return home.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

We were the first generation to leave our island country. We were the ones who developed a distinct float to our walk on the day we came of age. Soon enough we were hovering inches above the ground, then somersaulting with the clouds, finally discovering we could fly as far as we’d ever wanted. And so we left. Decades later, we brought our children back to see our home country. That year, we all decided we were ready to return.

We jackknifed through clouds and dodged large birds. We held our children tightly; they had not yet learned to fly. Behind us trailed roped-together lines of suitcases packed with gifts from abroad. We wondered who would remember us.

Our parents, those who were still alive, came out to greet us, hands on their brows like visors. Some were expecting us. Others were surprised, terrified at the spectacle of millions of their prodigals¹ blotting the sky with our billowing skirts, our shirts starched for the arrival. We touched down on our parents’ driveways, skidding to rough landings at their feet, denting cars, squashing flowers, rattling windows.

Our old friends and siblings, the ones we’d left behind, kept their doors locked. They peered through window blinds at the flattened flowerbeds, the suitcases that had burst and strewn packages all over the yards and streets, our youngest children squealing now that they’d been released, the peace we’d broken by returning. They didn’t trust us, not after our betrayal decades ago, the whiff of money we’d earned or lost in other countries like a suspect stench. Our parents hugged their grandchildren and brought them inside to houses with no electricity, candles wavering like we were in a séance. “More brownouts,” they told

35 us. “We remember,” we said, recoiling at how little the place fit us anymore. Those first nights we slept in our old beds, our feet hanging over the edges, the noises of the city and the country crowing and honking us awake, music from radios and guitars, 40 celebrations we’d not been invited to.

We dragged our children along to knock on the doors of old friends and siblings, the ones who never developed the ability to fly. They eventually, 45 reluctantly, opened their doors. At first we sat stiffly on couches and inquired after their health and others we once knew. Then we got them to laugh with us about the time we pulled the nuns’ skirts or put gum in the kink of a rival’s hair, when we caught baby chicks in the village and raised them, or cracked open 50 almonds on the malecón.² Then their children came shyly out of their rooms and took ours by the hand. We smiled when we saw them climbing trees together in the patios, their children showing ours how to eat cajulitos solimán and acerolas³ from the branch.

55 We introduced our children to everyone we used to know: at colmados,⁴ by the side of the road, at the baseball fields, at country clubs we had to beg to be let back into. We showed our children the flamboyán trees in the parks, blooms of coral red spilling in the dirt. We showed them the granite striated through the 60 rock faces of mountains, the glimmering pebbles under waterfalls, the red dust that stained the seats of their best clothes. We walked past the stray dogs that growled and whined; the most ancient among them remembered us, wagging their tails when they saw us 65 and running to sniff our offspring. We dunked our children into the rivers we’d once swum. We dug through the banks for the arrowheads that belonged to

the Tainos, who'd been erased after the Spanish came,
their remnants lost in the mud.

Lost, the children whispered in awe and fear,
turning the black, glinting points in their palms,
testing the hardness of flint between their teeth. Back
in our foreign homes, we had never talked to them of
history.

We remembered we'd been happy. "We loved this
land," we said. We forget why we ever left.

¹ children who have left home and then returned

² a walkway along a waterfront

³ Cajulitos solimán and acerolas are types of fruit.

⁴ neighborhood stores

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4.11 Developing a literary thesis statement

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS short-fiction 短篇小说

Objective

Build the skills to write a thesis for a **short-fiction** 短篇小说 essay.

You must be able to:

- state what a thesis expresses and requires
- explain what makes a thesis interpretive rather than descriptive
- state what the CED does not require of a thesis
- test a draft thesis

1 Worked examples

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

■ The requirement

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.

■ Interpretive

A thesis must be something a reasonable reader could dispute. If nobody could disagree, there is nothing to defend and the essay has no work to do.

■ What is not required

A thesis need not list the points of an interpretation, the literary elements to be analysed, or the specific evidence to be used. Previewing the line of reasoning is permitted, not mandatory.

■ The test

Ask: could someone who has read the story disagree with this? If not, it is a summary. Then ask: what would I have to show to prove it? If nothing comes to mind, it is too vague.

2 Practice

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

2.2 Explain what makes a thesis interpretive. [2]

2.3 A draft thesis can be tested.

(a) State the two test questions. [2]

(b) State what the CED does not require. [1]

3 Exam-style questions

3.1 A thesis a reasonable reader could not dispute is [1]

- **A** a summary
- **B** ideal
- **C** an interpretation
- **D** a line of reasoning

3.2 Previewing the line of reasoning is [1]

- **A** mandatory
- **B** permitted but not required
- **C** forbidden
- **D** the whole thesis

3.3 A student writes: “The story is about a family in winter.”

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

(b) Rewrite it as one.

[2]

Solutions

2.1 an interpretation of a literary text requiring a defense through textual evidence and a line of reasoning.

2.2 a reasonable reader could dispute it, so there is something for the essay to defend.

2.3 (a) could someone who read the story disagree with this; what would I have to show to prove it. (b) it need not list points, elements or specific evidence.

3.1 A. a summary.

3.2 B. permitted, not required.

3.3 (a) nobody could dispute it. (b) any arguable interpretation, e.g. “the story uses the family’s silence about the cold to show how they avoid speaking about the loss it stands for”.

4.12 Developing commentary

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS body paragraph 主体段落 • topic sentences 主题句

Objective

Build the skills to build a **body paragraph** 主体段落.

You must be able to:

- state what body paragraphs develop and justify
- state what makes a paragraph cohesive
- state the function of a topic sentence
- link a paragraph back to the thesis

1 Worked examples

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

■ What they do

The body paragraphs of a written argument develop the reasoning and justify claims using evidence and providing commentary that links the evidence to the overall thesis.

■ Cohesion

Effective paragraphs are cohesive and often use topic sentences to state a claim and explain the reasoning that connects the various claims and evidence that make up the body of an essay.

■ Topic sentences

A topic sentence does two jobs: it states this paragraph's claim, and it shows how that claim follows from the last one. The second job is what makes a sequence a line of reasoning.

■ Linking back

Every paragraph must earn its place by advancing the thesis. If a paragraph could be deleted without weakening the argument, it was not part of the line of reasoning.

2 Practice

2.1 State what body paragraphs do. [2]

2.2 State the two jobs of a topic sentence. [2]

2.3 Paragraphs must earn their place.

(a) State the test. [2]

(b) State what makes a sequence a line of reasoning. [1]

3 Exam-style questions

3.1 Commentary in a body paragraph links the evidence to [1]

- **A** the overall thesis
- **B** the author's life
- **C** the next book
- **D** the page number

3.2 A topic sentence states a claim and [1]

- **A** explains the reasoning connecting claims and evidence
- **B** quotes the text
- **C** names the author
- **D** ends the essay

3.3 A paragraph could be deleted without weakening the argument.

(a) State what this shows. [1]

(b) Explain the fix.

[2]

Solutions

2.1 they develop the reasoning and justify claims using evidence, providing commentary that links the evidence to the overall thesis.

2.2 state the paragraph's claim; show how that claim follows from the previous one.

2.3 (a) ask whether the paragraph could be deleted without weakening the argument.
(b) each claim following from the last towards the thesis.

3.1 A. the overall thesis.

3.2 A. the reasoning connecting them.

3.3 (a) it was not part of the line of reasoning. (b) either give it a claim that advances the thesis or cut it and use the space on a paragraph that does.

2. The following excerpt is from Rachel Cusk's novel *The Bradshaw Variations*, published in 2008. This passage describes Thomas Bradshaw's morning interactions with members of his household. Read the passage carefully. Then, in a well-written essay, analyze how Cusk uses literary elements and techniques to develop a complex portrayal of Thomas.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Par:

- 1 What is art? Thomas Bradshaw asks himself this question frequently. He does not yet know the answer. He used to believe art was a kind of pretending, but he doesn't think that any more. He uses the word *authenticity* to describe what he thinks now. Some things are artificial and some are authentic. It is easy to tell when something is artificial. The other is harder.
- 2 In the mornings he listens to music, to Bach or Schubert. He stands in the kitchen in his dressing gown. He waits for his wife and daughter to come downstairs. He is forty-one, the age when a life comes out of its own past like something out of a mould; and either it is solid, all of a piece, or it fails to hold its shape and disintegrates. The disintegration is not difficult to imagine. It is the solidity, the concrete form, that is mystifying. Disintegration does not involve questions of authenticity, but of a solid form the questions must be asked.
- 3 Mostly, in fact, it is the lodger¹ Olga who comes down first. He hears her tread on the stairs and doesn't recognise it: that is how, every day, he identifies her, by hearing her quiet, slightly plodding step and wondering who on earth it belongs to. She ducks her peroxided head at him, flashes her uncertain train-track smile. For six months now Olga has been embroiled in protracted dentistry. Beneath the metal braces her teeth are grey and disorderly. As a child her mother apparently never took her to the dentist. This was not out of neglect, Olga has told him. It was because Olga was frightened of going, and her mother couldn't bear her to be frightened, or to feel pain. She has told Thomas that she is saving up for a bridge and a set of caps. She has three different jobs and all the money goes on her teeth. She complains of the expense: in Poland the cost of dentistry is much lower. There, she could have all the work done—'All!' Olga repeats, making a chopping motion with her hand—for what she pays here for just one monthly visit.
- 4 These conversations do not entirely engage Thomas. When he talks to Olga he is both there and not there. He is waiting for Tonie² to come down, as the platform guard waits for the London train to come through. Tonie's appearances in the kitchen are brief. Like the train she stops, disgorging³ activity, and then departs again. It is a matter of minutes, but he needs to be ready. He hears Olga—in some ways he even identifies himself with her, both of them platform dwellers—but when she speaks he cannot reciprocate. He is as though sealed behind glass. He wonders if she realises this, realises that she can see but not touch him. She drinks tea from a giant Garfield⁴ mug and eats cereal, topping up the milk frequently from the plastic container that stands beside her bowl. He glimpses her bare, mushroom-coloured legs beneath the table, her feet clad in large soft slippers. He turns the music up a little: it is an offering, a form of explanation. He wants her to know that he is aware of his own limitations, of his failure to

make anything of their conversations in the morning. Sometimes this failure appears to him as something intrinsic to time itself, as an inner force, like decay. They pass and are forgotten, these interludes in the kitchen. And yet they are always the same: he could stand here for a hundred years and still have much the same conversation with Olga. There are, it seems, limitless copies of this conversation, but it never goes anywhere or develops. By the same token, it never dies. It has no relationship to time. This may be because it lacks authenticity.

Excerpt from *THE BRADSHAW VARIATIONS* by Rachel Cusk. Copyright © 2009 and 2012 by Rachel Cusk, used by permission of Farrar, Straus and Giroux and The Wylie Agency LLC. All rights reserved.

- 1:** a person who rents a room in a house
- 2:** his wife
- 3:** pouring out, releasing
- 4:** a cartoon cat

2. The following excerpt is from Jeannette Haien's novel *The All of It*, published in 1986. In this passage, Father Declan, an Irish priest, is driving home after a successful fishing trip. Read the passage carefully. Then, in a well-written essay, analyze how Haien uses literary elements and techniques to develop a complex portrayal of Father Declan.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Par:

- 1 Nothing exaggerates a sense of lonely solitude so much as a long night drive through thrashing rain and dense, culprit fog.
- 2 Crouched over the steering-wheel of the old Ford, his head thrust forward, turtle-like, out of his collar, the only sound the sidelong loping strokes of the windshield wipers, he peered ahead through the car lights' gauzy beam at the narrow, winding road which kept vanishing and reappearing like a dark ribbon in a magician's hand, seen now, now not, depending on the shift of the fog....
- 3 It was terrible the way his splendid excitement had vanished almost the instant he'd left the Castle and started the homeward journey, the lilt and thrill of his great adventure draining from him suddenly, to be as suddenly replaced by a violent flush of self-pity caused (admit it) by the sorrowful fact that at the end of the long night drive there would be nought for him but the bulk emptiness of the bleak parish-house, its outside walls bleeding with damp, its windows dark, its high, cold rooms devoid of life except as he would enter them only to encounter, going before him in the chilly chambers, the exhaled, ghostly haze of his own breath; that...deadliness, juxtaposed to the powerful vividness of its imagined opposite: anticipation—of a lit window, of a waiting presence, of a voice asking those simple, linking, engaging questions which absence inspires: "How are you?" "How did you fare?" "What was it like?"
- 4 Oh, the blanknesses of solitude....
- 5 He ought to get a dog, a lively, sensitive puppy he could rear to companionable habits; one that would accompany him on walks and ride beside him in the car, that would sleep next to his bed and wag him awake of a morning, a warm, affectionate, entertaining little dog. He pictured the creature: a smallish terrier, a brindled,¹ charming cairn or smoothcoated brown-and-white Jack Russell,² all spiff and prance and independence but ready ever for a petting. "Father Declan's little dog," mothers would say of it in a recommending way, meaning it wouldn't snap when their children stooped to pat it. "'Tis Father Declan's": assurance that it wouldn't forget itself and spot the carpet.... Was there anything written against a priest having a dog? For sure the Bishop didn't have one. Could he think of a sixtyish priest he knew who did? He couldn't; though Father Patrick Joyce in Galway kept a toothless, stiff, off-putting thing of a cat, a feature of parish-house life you'd be less surprised by in Galway than in Roonatellin, priests in Galway being laws unto themselves.... And of course, there was the obstacle of Mrs. Duggin, who "did" for him as hasty morning-cleaner and washer and (hastier) cook. (He'd try again hinting to her how much he'd appreciate a bit of noontime meat or fish not fried to the consistency of cement, or a veg not boiled to a rag's limpness.) Mrs. Duggin wouldn't take to a dog.... He could hear

her: “I’m hoovering³ *hairs*, Father, *dog* hairs,” tousling the thin of her own, her mouth dropped disapprovingly. “It’s not that I’m complaining of the work, the amount of it, but *dog* hairs—”

6 But must he forever give in to the Mrs. Duggins of the world? forever keep sublimating wishes? as he was this instant sublimating (*burying*, or trying to) the wish (he struck the word *desire*) to share with someone this singular-in-his-life, brilliantly prodigious, gallimaufry⁴ twenty-four-pound-ten-ounce day, the bodily fact of it residing in the car’s boot,⁵ causing now that worrisome, unhealthy, grinding sound the engine was making (or so, in his angler’s⁶ pride, he fancied the source of the noise to be)....

7 Innocent, the mere wishing of a mere wish.

From *The All of It* by Jeannette Haien. Copyright © 1986 by Jeannette Haien. Used by permission of HarperCollins Publishers.

1: brownish or tawny, with streaks of color

2: Cairn and Jack Russell are both breeds of terrier.

3: vacuuming

4: chaotic

5: trunk

6: fisher’s

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Mavis Gallant's short story "One Morning in June," published in 1952. In this passage, Mike Cahill is in France for one year to explore his talent for art. Read the passage carefully. Then, in a well-written essay, analyze how Gallant uses literary elements and techniques to convey Mike's complex experience of studying painting.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

He had come to France because the words "art" and "Paris" were unbreakably joined in his family's imagination, the legend of Trilby's Bohemia¹ persisting long after the truth of it had died. When his high school art teacher, a young woman whose mobiles² had been praised, pronounced that his was a talent not to be buried under the study of medicine or law, his family had decided that a year in Paris would show whether or not his natural bent was toward painting. It was rather like exposing someone to a case of measles and watching for spots to break out.

In Paris, Mike had spent the first three weeks standing in the wrong queue at the Beaux-Arts,³ and when no one seemed able to direct him to the right one, he had given up the Beaux-Arts entirely and joined a class instructed by an English painter called Chitterley, whose poster advertisement he had seen in a café. It was Mr. Chitterley's custom to turn his young charges loose on the city and then, once a week or so, comment on their work in a borrowed studio on the Quai d'Anjou.⁴ Mike painted with sober patience the bridges of the Seine, the rain-soaked lawns of the Tuileries, and a head-on view of Notre Dame. His paintings were large (Mr. Chitterley was nearsighted), askew (as he had been taught in the public schools of New York), and empty of people (he had never been taught to draw, and it was not his nature to take chances).

"Very *interesting*," said Mr. Chitterley of Mike's work. Squinting a little, he would add, "Ah! I *see* what you were trying to do here!"

"You do?" Mike wished he would be more specific, for he sometimes recognized that his pictures were

flat, empty, and the color of cement. At first, he had blamed the season, for the Paris winter had been sunless; later on, he saw that its gray contained every shade in a beam of light, but this effect he was unable to reproduce. Unnerved by the pressure of time, he watched his work all winter, searching for the clue that would set him on a course. Prodded in the direction of art, he now believed in it, enjoying, above all, the solitude, the sense of separateness, the assembling of parts into something reasonable. He might have been equally happy at a quiet table, gathering into something ticking and ordered the scattered wheels of a watch, but this had not been suggested, and he had most certainly never given it a thought. At last, when the season had rained itself to an end (and his family innocently were prepared to have him exhibit his winter's harvest in some garret⁵ of the Left Bank and send home the critics' clippings), he approached Mr. Chitterley and asked what he ought to do next.

"Why, go to the country," said Mr. Chitterley, who was packing for a holiday with the owner of the Quai d'Anjou studio. "Go south. Don't stop in a hotel but live on the land, in a tent, and paint, paint, paint, paint!"

"I can't afford it," Mike said. "I mean I can't afford to buy the tent and stuff. But I can stay over here until August, if you think there's any point. I mean is it wasting time for me to paint, paint, paint?"

Mr. Chitterley shot him an offended look and then a scornful one, which said, How like an American! The only measuring rods, time and money. Aloud, he suggested Menton.⁶ He had stayed there as a child,

and he remembered it as a paradise of lemon ice and sunshine. Mike, for want of a better thought, or even a contrastive one, took the train there a day later.

¹ *Trilby*, a popular 1894 novel by George du Maurier, focuses on the unconventional lifestyles of artists and musicians in 1850s Paris.

² suspended decorative sculptures designed to move with air currents

³ a famous art school in Paris

⁴ a neighborhood on the Île Saint-Louis, an island in the Seine river in Paris

⁵ a small, dismal attic room

⁶ a town on the French Riviera

“One Morning in June” by Mavis Gallant. Copyright © 1952 by Mavis Gallant. First appeared in the June 7, 1952 issue of *The New Yorker*. Reprinted by permission of Georges Borchardt, Inc., on behalf of the author’s estate. All rights reserved.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Jane Urquhart’s novel *The Night Stages*, published in 2015. In this passage, an artist named Kenneth is finishing a mural for a new airline terminal using the long-established medium of egg tempera, a paint made of egg yolk, pigment, and water. He thinks about the influences on his work and how his mural may be received. Read the passage carefully. Then, in a well-written essay, analyze how Urquhart uses literary elements and techniques to convey Kenneth’s complex perspective as he completes his mural.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

It had taken him three months to complete the thirty-six four-by-six-foot panels that would join together, like a huge puzzle, to form the immense mural. The last thing he painted, on the final morning, was a third apple—airborne—tossed by a child juggler. The apples were like tiny planets, and the child, otherwise small and unexceptional, gained power through his manipulation of them. Kenneth had to break one last egg to paint this, and as he passed it from hand to hand, letting the white drain to the floor, and allowing the clean yolk to settle in his palm, he looked at this boy—his serene, confident expression, the three apples aloft, the face calm with the knowledge that they would be kept in the air indefinitely. While Kenneth mixed the yolk with the warm shades of ground pigment, he remembered the critic telling him to keep things on the picture plane flat, two-dimensional, and he smiled as the apple became spherical under his brush. When he could imagine the weight of it in his hand, he knew he was finished. Then he began to toss brushes, palettes, and pigments down to the floor below. There was a drill shrieking somewhere in the building. The clatter his tools made on landing must have been drowned out by its noise.

Kenneth figured he had broken five thousand eggs, more or less, in the making of the mural, and each time he broke the shell, he thought of the critic’s head, the smooth baldness of the top of it. Humpty-Dumpty,¹ he thought, this wall, and the wall of cultural fashion that could keep you out, for a while, until the great fall. By now he knew that fashion always fell, it failed and fell. He was happy to be free of it. And as he used the shell to separate the white

from the yolk, he thought about Harding,² a man who had never made use of egg tempera. He wondered what had become of him. And the woman Harding had loved, whether she had ever painted again, and whether or not he himself would ever come across a painting by Gentleman.³ The girl in Germany, the couple in Italy,⁴ floated by, a sense of them here and there in the mural. These narratives fought for space in his mind. But the mural itself, he knew, was divorced from narrative. As it should be, he whispered to himself, as it should be. *Flight and Its Allegories*.⁵

Once he was on the ground, he rifled through a canvas sack until he found the camera he was looking for, a Brownie Starflex, with six exposures still available. He shot the mural from left to right. Then he walked across the full length of the half-tiled floor. This was the last exposure and it would make the mural look incredibly small, like a two-inch-long piece of ribbon with an unreadable pattern on it. But he wanted to show its proportions to a friend and, in any case, the more professional pictures would be taken later, after he was gone, when the mural had begun to live its own independent life in the presence of an audience.

For months now there had been noise, the workmen’s power tools and, in the odd moments when those were silent, the roar of the planes arriving and departing at the old, soon-to-be abandoned terminal. He had seen the passengers, through the plate glass of the windows, rivers of them, pouring down the steps that were pushed up to airliners, then flowing darkly across the tarmac. What would they make of *Flight and Its Allegories*? Would they be struck by it? Or would they simply pass it by,

preoccupied by the mysteries of their individual lives
as they walked forward or waited in the lounge? He
was not unaware that public art could be—and often
was—ignored. Still, what pleasure he had taken in the
making of it.

¹ Humpty-Dumpty is a nursery-rhyme character, typically
depicted as an egg. He falls from a wall, breaks, and
cannot be put together again.

² Kenneth's former art teacher, who cautioned Kenneth
against appropriating the ideas, styles, and techniques of
other artists

³ Alexander Gentleman, an obscure artist that Harding
once knew; another artist later copied his style and gained
fame as a result

⁴ "The girl in Germany" and "the couple in Italy" are
people Kenneth met while backpacking through Europe.

⁵ Allegories are works of literature or art that express
moral or political messages, often through the use of
symbols.

From THE NIGHT STAGES by Jane Urquhart. Copyright © 2015 by Jane
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**Begin your response to this question at the top of a new page in the separate Free Response booklet
and fill in the appropriate circle at the top of each page to indicate the question number.**

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Nisi Shawl’s novel *Everfair*, published in 2016. In this passage, the narrator describes the experience of a young woman, Lisette, as she rides her bicycle through the French countryside in July 1889. Read the passage carefully. Then, in a well-written essay, analyze how Shawl uses literary elements and techniques to portray Lisette’s complex response to her experience of riding her bicycle.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Lisette Toutournier sighed. She breathed in again, out, in, the marvelous air smelling of crushed stems, green blood bruised and roused by her progress along this narrow forest path. Her progress, and that of her new mechanical friend. Commencing to walk again, she pushed it along through underbrush and creepers, woodbine and fern giving way before its wheels. Oh, how the insects buzzed about her exposed skin, her face and hands and wrists and ankles, waiting to bite. And the vexing heat bid fair to stifle her as she climbed the hillside slowly—but the scent—intoxicating! And soon, so soon, all this effort would be repaid.

There! The crest came in sight, the washed-out summer sky showing itself through the beech trees’ old silver trunks. Now her path connected with the road, stony, rutted, but still better suited for riding. She stood a moment admiring the view: the valley, the blurred rows of cultivation curving away smaller and smaller in the bluing distance, the sky pale overhead, the perfect foil for the dark-leaved woods behind her and by her sides. Not far off a redwing sang, cold water trickling uphill.

She had the way of it now: gripping the rubber molded around the machine’s metal handlebars, she leaned it toward her and swung one skirted leg over the drop frame. Upright again, she walked it a few more steps forward, aiming straight along the lane, the yellow-brown dust bright in the sun. The machine’s glossy paint shone. Within the wheel’s front rim its spokes were a revolving web of intricacy, shadows and light chasing one another. Tiny puffs of dust spurted from beneath the black rubber tires.

She raised her eyes. The vista opened wider, wider. The road laid itself down before her.

Up on the creaking leather seat. Legs drawn high, boots searching, scraping, finding their places . . . and pedal! Push! Feet turning circles like her machine’s wheels, *with* those wheels. It was, at first, work. She

40 pedaled and steered, wobbling just once and catching herself. Then going faster, faster! Flying! Freedom!

Saplings, walls, and vines whipped by, flashes of greenbrown greengrey as Lisette on her machine sped down the road, down the hill. Wind rushed into her

45 face, whistled in her ears, filled her nose, her lungs, tore her hair loose of its pins to stream behind her. She was a wild thing, laughing, jouncing over dry watercourses, hanging on for dear, dear life. Lower, now, and some few trees arched above, alternately

50 blocking the hot glare and exposing her to it coolwarmcoolwarm, currents of sun and shade splashing over her as she careened by. Coasting, at last, spilling all velocity till she and the machine came to rest beside the river.

55 The river. The comforting smell and sound of it rushing away. Out on the Yonne’s broad darkness a barge sailed, bound perhaps for Paris, the Seine, the sea beyond,¹ carrying casks of wine and other valuables. Flushed from her ride, Lisette blushed yet

60 more deeply, suddenly conscious of the curious stares of those around her: Mademoiselle Carduner, the schoolmistress; and Monsieur Lutterayne, the chemist,² out for a promenade during his dinner hour or on some errand, seizing a chance to vacate his

65 stuffy shop. Flustered, she attempted to restrain her hair into a proper chignon,³ but at only sixteen and with many pins missing, this was beyond her skill. She began furiously to plait⁴ her thick blond curls, and the others moved away.

70 At last she was alone on the riverbank with her

mechanical friend. She tied her plaits together, though she knew that momentarily they would slither apart. She stroked the machine's still-gleaming handlebars, then leaned to fit her forehead at their center, so. "Dear one," whispered Lisette. "How can you ever know how much you mean to me? Who would not give all they could, everything they had, in exchange for such happiness as I have found with you?"

¹ The Yonne River in France is a tributary of the Seine River, which passes through the city of Paris toward the Atlantic Ocean.

² pharmacist

³ a hairstyle in which the hair is pinned into a knot at the nape of the neck or at the back of the head

⁴ braid

Everfair by Nisi Shawl. © 2016, Nisi Shawl.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt is from Brenda Peynado’s short story “The Rock Eaters,” published in 2021. In this passage, the narrator is one of a group of people who left their home country after developing the ability to fly, an ability that is accepted as realistically possible within the story. Years later, the group returns to that country with their children. Read the passage carefully. Then, in a well-written essay, analyze how Peynado uses literary elements and techniques to convey the narrator’s complex experience of this return home.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

We were the first generation to leave our island country. We were the ones who developed a distinct float to our walk on the day we came of age. Soon enough we were hovering inches above the ground, then somersaulting with the clouds, finally discovering we could fly as far as we’d ever wanted. And so we left. Decades later, we brought our children back to see our home country. That year, we all decided we were ready to return.

We jackknifed through clouds and dodged large birds. We held our children tightly; they had not yet learned to fly. Behind us trailed roped-together lines of suitcases packed with gifts from abroad. We wondered who would remember us.

Our parents, those who were still alive, came out to greet us, hands on their brows like visors. Some were expecting us. Others were surprised, terrified at the spectacle of millions of their prodigals¹ blotting the sky with our billowing skirts, our shirts starched for the arrival. We touched down on our parents’ driveways, skidding to rough landings at their feet, denting cars, squashing flowers, rattling windows.

Our old friends and siblings, the ones we’d left behind, kept their doors locked. They peered through window blinds at the flattened flowerbeds, the suitcases that had burst and strewn packages all over the yards and streets, our youngest children squealing now that they’d been released, the peace we’d broken by returning. They didn’t trust us, not after our betrayal decades ago, the whiff of money we’d earned or lost in other countries like a suspect stench. Our parents hugged their grandchildren and brought them inside to houses with no electricity, candles wavering like we were in a séance. “More brownouts,” they told

35 us. “We remember,” we said, recoiling at how little the place fit us anymore. Those first nights we slept in our old beds, our feet hanging over the edges, the noises of the city and the country crowing and honking us awake, music from radios and guitars, 40 celebrations we’d not been invited to.

We dragged our children along to knock on the doors of old friends and siblings, the ones who never developed the ability to fly. They eventually, 45 reluctantly, opened their doors. At first we sat stiffly on couches and inquired after their health and others we once knew. Then we got them to laugh with us about the time we pulled the nuns’ skirts or put gum in the kink of a rival’s hair, when we caught baby chicks in the village and raised them, or cracked open 50 almonds on the malecón.² Then their children came shyly out of their rooms and took ours by the hand. We smiled when we saw them climbing trees together in the patios, their children showing ours how to eat cajulitos solimán and acerolas³ from the branch.

55 We introduced our children to everyone we used to know: at colmados,⁴ by the side of the road, at the baseball fields, at country clubs we had to beg to be let back into. We showed our children the flamboyán trees in the parks, blooms of coral red spilling in the dirt. We showed them the granite striated through the 60 rock faces of mountains, the glimmering pebbles under waterfalls, the red dust that stained the seats of their best clothes. We walked past the stray dogs that growled and whined; the most ancient among them remembered us, wagging their tails when they saw us 65 and running to sniff our offspring. We dunked our children into the rivers we’d once swum. We dug through the banks for the arrowheads that belonged to

the Tainos, who'd been erased after the Spanish came,
their remnants lost in the mud.

Lost, the children whispered in awe and fear,
turning the black, glinting points in their palms,
testing the hardness of flint between their teeth. Back
in our foreign homes, we had never talked to them of
history.

We remembered we'd been happy. "We loved this
land," we said. We forget why we ever left.

¹ children who have left home and then returned

² a walkway along a waterfront

³ Cajulitos solimán and acerolas are types of fruit.

⁴ neighborhood stores

Excerpt from *THE ROCK EATERS: STORIES* by Brenda Peynado, copyright (c) 2021 by Brenda Peynado.

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4.13 Selecting relevant and sufficient evidence

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS purposefully 有目的地

Objective

Build the skills to use evidence **purposefully** 有目的地.

You must be able to:

- name the six purposes evidence can serve
- distinguish two of them precisely
- state the conditions for effectiveness and sufficiency
- choose evidence for a purpose rather than for availability

1 Worked examples

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

■ Six purposes

Illustrate, clarify, exemplify, associate, amplify, or qualify. Choosing which purpose a piece of evidence serves is a decision, not a formality.

■ Two of them

Amplify strengthens a point already made; **qualify** limits it. An essay that only amplifies sounds one-sided; one that qualifies where the text resists a claim sounds careful.

■ Conditions

Effective: commentary explains a logical relationship between evidence and claim.

Sufficient: quantity and quality provide apt support for the line of reasoning.

■ Purpose over availability

The commonest fault is quoting the passage that is easiest to find. Decide what job the paragraph needs done, then find evidence that does it.

2 Practice

2.1 Name the six purposes evidence can serve. [3]

2.2 Distinguish amplifying from qualifying. [2]

2.3 Evidence should be chosen for a purpose.

(a) State the commonest fault. [1]

(b) State the two conditions for effectiveness and sufficiency. [2]

3 Exam-style questions

3.1 To qualify a point is to [1]

- **A** strengthen it
- **B** limit it
- **C** repeat it
- **D** ignore it

3.2 An essay that only amplifies sounds [1]

- **A** careful
- **B** one-sided
- **C** brief
- **D** ungrammatical

3.3 A passage seems to contradict your claim.

(a) State which purpose it can serve. [1]

(b) Explain why using it strengthens the essay.

[2]

Solutions

2.1 illustrate; clarify; exemplify; associate; amplify; qualify.

2.2 amplifying strengthens a point already made; qualifying limits it.

2.3 (a) quoting the passage that is easiest to find. (b) effective when commentary explains the logical relationship to the claim; sufficient when quantity and quality aptly support the line of reasoning.

3.1 B. to limit.

3.2 B. one-sided.

3.3 (a) qualify. (b) it shows the writer has read against their own claim, and a claim stated with its limits is harder to refute than one stated absolutely.

4.14 Control over the elements of composition

Name: _____ Class: _____ Date: _____

Total: 14 marks

KEY WORDS coherence 连贯

Objective

Build the skills to write with **coherence** 连贯.

You must be able to:

- state the three levels at which coherence occurs
- state what writers achieve coherence through
- name the devices that indicate relationships
- test a draft for coherence

1 Worked examples

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

■ Three levels

In a sentence, the idea in one clause logically links to an idea in the next. In a paragraph, the idea in one sentence logically links to an idea in the next. In a text, the ideas in one paragraph logically link to the ideas in the next.

■ What achieves it

Writers achieve coherence when the arrangement and organization of reasons, evidence, ideas or details is logical. Coherence is a property of the arrangement, not of the connecting words.

■ Devices

Transitions, repetition, synonyms, pronoun references, or parallel structure indicate relationships between and among reasons, evidence, ideas and details.

■ The test

Read the first sentence of each paragraph in order. If they form an argument, the essay is coherent at the text level. If they are a list of topics, the arrangement has not been thought through.

2 Practice

2.1 State the three levels at which coherence occurs. [3]

2.2 Name three devices that indicate relationships. [3]

2.3 Coherence is a property of arrangement.

(a) State what this means about transitions. [2]

(b) State the test for coherence at the text level. [1]

3 Exam-style questions

3.1 Coherence occurs in a sentence, a paragraph and [1]

- **A** a text
- **B** a title
- **C** a footnote
- **D** a margin

3.2 Writers achieve coherence when the arrangement of ideas is [1]

- **A** logical
- **B** alphabetical
- **C** chronological only
- **D** decorative

3.3 An essay is full of transitions and still hard to follow.

(a) State the likely problem. [1]

(b) Explain how to fix it.

[2]

Solutions

2.1 in a sentence, between clauses; in a paragraph, between sentences; in a text, between paragraphs.

2.2 any three of: transitions; repetition; synonyms; pronoun references; parallel structure.

2.3 (a) transitions signal a relationship but cannot create one where the arrangement is not logical. (b) read the first sentence of each paragraph in order and see whether they form an argument.

3.1 A. a text.

3.2 A. logical.

3.3 (a) the arrangement is not logical, so the transitions are labelling connections that do not exist. (b) reorder the paragraphs so each claim follows from the last, then rewrite the transitions to name the real relationships.