

Week 17

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 effects the CED gives to different perspectives.

- ☐ reveal different information
- ☐ develop different attitudes
- ☐ influence different interpretations
- ☐ change the plot

Tick every correct option.

2. Select **all** the things a foil can illuminate, per the CED.

- ☐ traits
- ☐ attributes
- ☐ values
- ☐ the plot

Tick every correct option.

3. The CED pairs private thoughts against...

- ☐ public reputation
- ☐ professed values
- ☐ the narrator's opinion
- ☐ the plot

4. Select **all** the structures the CED names as interrupting chronology.

- ☐ flashback
- ☐ foreshadowing
- ☐ in medias res
- ☐ dialogue

Tick every correct option.

5. Select **all** the effects the CED names for these structures.

- ☐ creating anticipation
- ☐ creating suspense
- ☐ building tension
- ☐ explaining the theme

Tick every correct option.

6. Select **all** the things a contrast can introduce, per the CED.

- ☐ nuance
- ☐ ambiguity
- ☐ contradiction
- ☐ resolution

Tick every correct option.

7. A narrator's tone influences the reader's interpretation of...

- ☐ the plot only
- ☐ the ideas associated with those events or characters
- ☐ the setting
- ☐ the author

8. Readers infer a narrator's bias by noting...

- ☐ the narrator's tone alone
- ☐ which details they include and which they omit
- ☐ the length of the novel
- ☐ the author's reputation

9. The CED's phrase for how an object becomes a symbol is that it...

- ☐ is a symbol from the first page
- ☐ comes to represent an idea or concept
- ☐ is named in the title
- ☐ is described in detail

10. On the open question you should choose the work...

- ☐ you admire most
- ☐ you can produce precise evidence from
- ☐ that is longest
- ☐ that is most famous

AP English Literature and Composition

1. **reveal different information; develop different attitudes; influence different interpretations**

The plot is the same; what changes is access, colouring and meaning.

2. **traits; attributes; values**

The foil's job is to make another **character** visible.

3. **professed values**

The gap between private and professed is where the complexity lives.

4. **flashback; foreshadowing; in medias res**

Stream of consciousness completes the four; dialogue does not interrupt chronology.

5. **creating anticipation; creating suspense; building tension**

All three are effects on the reader's experience of the text.

6. **nuance; ambiguity; contradiction**

Resolution is the opposite of what a contrast does.

7. **the ideas associated with those events or characters**

Tone reaches past the character to what that character stands for.

8. **which details they include and which they omit**

That makes reliability evidenced rather than asserted.

9. **comes to represent an idea or concept**

So the analysis must show **where** the text attached the meaning.

10. **you can produce precise evidence from**

A thesis is only as defensible as the evidence you can produce from memory.

6.1 What textual details reveal about a character

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS competing perspectives 不同视角

Objective

Build the skills to compare **competing perspectives** 不同视角.

You must be able to:

- state the three things different perspectives do
- explain why competing perspectives are not a fault
- use disagreement between characters as evidence
- resist deciding which character is right

1 Worked examples

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

■ Three effects

Different character, narrator, or speaker perspectives often reveal different information, develop different attitudes, and influence different interpretations of a text and the ideas in it.

■ Not a fault

A long text that lets two characters see the same event differently has not failed to decide; it has supplied a comparison. The disagreement is the material.

■ As evidence

When two characters describe one event, the differences between the accounts are evidence about both of them — what each noticed, what each omitted, what each assumed.

■ Not adjudicating

The analytical question is not who is right but what the difference shows. A text that supplies no way to settle the question is telling you the question is not the point.

2 Practice

2.1 State the three things different perspectives do. [3]

2.2 Explain why competing perspectives are not a fault. [2]

2.3 Two characters describe one event differently.

(a) State what the differences are evidence about. [2]

(b) State the analytical question. [1]

3 Exam-style questions

3.1 Different perspectives influence different [1]

- **A** interpretations of a text
- **B** page counts
- **C** print runs
- **D** genres

3.2 The analytical question about competing accounts is [1]

- **A** who is right
- **B** what the difference shows
- **C** which is longer
- **D** which came first

3.3 A text supplies no way to decide between two accounts.

(a) State what this indicates. [1]

(b) Explain what an analysis should do instead.

[2]

Solutions

2.1 reveal different information; develop different attitudes; influence different interpretations.

2.2 the disagreement supplies a comparison rather than a failure to decide.

2.3 (a) about both characters — what each noticed, omitted and assumed. (b) what the difference shows, not who is right.

3.1 A. interpretations of the text.

3.2 B. what the difference shows.

3.3 (a) that settling the question is not the point. (b) analyse what each account reveals about its speaker and what the text gains by leaving the matter open.

6.2 The function of contrasting characters

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS foil 衬托人物 • foil characters 陪衬人物

Objective

Build the skills to explain a **foil** 衬托人物.

You must be able to:

- define a foil in the CED's terms
- state the mechanism by which a foil works
- distinguish a foil from an antagonist
- identify what a foil is illuminating

1 Worked examples

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

■ Definition

Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character.

■ The mechanism

Through contrast. A foil does not oppose; it stands beside, and the difference makes something in the other character visible.

■ Foil and antagonist

An antagonist **opposes** the protagonist (4.2); a foil **illuminates** another character. A character can be both, but the two functions are different and the analysis should name which is in play.

■ What is illuminated

The useful question is: what would we not see in the main character if this foil were absent? The answer is the foil's function.

2 Practice

2.1 Define a foil in the CED's terms. [2]

2.2 Distinguish a foil from an antagonist. [2]

2.3 A foil illuminates something.

(a) State the question that finds it. [2]

(b) State the mechanism a foil uses. [1]

3 Exam-style questions

3.1 A foil works through [1]

- A contrast
- B opposition
- C repetition
- D rhyme

3.2 An antagonist's function is to [1]

- A oppose the protagonist
- B illuminate another character
- C narrate
- D describe the setting

3.3 A cautious friend accompanies a reckless protagonist throughout a novel.

(a) State the friend's function. [1]

(b) Explain what would be lost without the friend.

[2]

Solutions

2.1 a character who illuminates, through contrast, the traits, attributes or values of another character.

2.2 an antagonist opposes the protagonist; a foil illuminates another character through contrast.

2.3 (a) what would we not see in the main character if this foil were absent. (b) contrast.

3.1 A. contrast.

3.2 A. opposition.

3.3 (a) a foil. (b) the protagonist's recklessness would have nothing to be measured against, so the reader would have no scale for how far it goes.

6.3 Choices, actions, and speech reveal complexity

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS complexity 复杂性

Objective

Build the skills to explain **complexity** 复杂性 in character.**You must be able to:**

- state what inconsistencies between thought and behavior reveal
- distinguish private from professed values
- state what competing or inconsistent choices contribute
- explain why complexity is not inconsistency of writing

1 Worked examples

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

■ Thought and behavior

Inconsistencies between the private thoughts of characters and their actual behavior reveal tensions and complexities between private and professed values.

■ Two kinds of value

Private values are what a character actually holds; **professed** values are what they claim. The gap between them is the material.

■ Competing choices

A character's competing, conflicting, or inconsistent choices or actions contribute to complexity in a text. Complexity is produced by the text, not found in spite of it.

■ Not a fault

A character who thinks one thing and does another has not been written badly. The inconsistency is evidence, and treating it as an error discards what the text is showing.

2 Practice

2.1 State what inconsistencies between thought and behavior reveal. [2]

2.2 Distinguish private from professed values. [2]

2.3 Complexity is produced, not accidental.

(a) State what competing choices contribute. [1]

(b) Explain the error of treating inconsistency as a fault. [2]

3 Exam-style questions

3.1 Inconsistencies between private thought and behavior reveal tensions between private and [1]

- **A** professed values
- **B** public events
- **C** narrative structures
- **D** settings

3.2 A character's inconsistent choices contribute to [1]

- **A** complexity in a text
- **B** length
- **C** rhyme
- **D** genre

3.3 A character preaches thrift and secretly gambles.

- (a) Name the two kinds of value in play. [1]
- (b) Explain what the gap gives a reader. [2]

Solutions

2.1 tensions and complexities between private and professed values.

2.2 private values are what a character actually holds; professed values are what they claim.

2.3 (a) complexity in a text. (b) the inconsistency is evidence about the character, so treating it as an error discards what the text is showing.

3.1 A. professed values.

3.2 A. complexity.

3.3 (a) professed thrift and a private value placed on risk or escape. (b) evidence that the character's public account of themselves is not the whole one, which is what makes them worth analysing.

6.4 How plot orders events

Name: _____ Class: _____ Date: _____

Total: 12 marks**KEY WORDS** in medias res 从中间开始 • flashback 倒叙 • foreshadowing 伏笔 • interrupted chronology 打断的时间

Objective

Build the skills to identify **interrupted chronology** 打断的时间顺序.**You must be able to:**

- name the four structures that interrupt chronology
- define flashback and in medias res
- distinguish foreshadowing from the others
- explain what an interruption implies about the telling

1 Worked examples

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

■ Four structures

Flashback, foreshadowing, in medias res, and stream of consciousness.

■ Two definitions

A **flashback** moves back to an earlier moment; **in medias res** begins the narrative in the middle of the action rather than at the start.

■ Foreshadowing

The odd one out: it does not move the narrative in time but plants something whose significance appears later. It interrupts the reader's chronology of understanding rather than the plot's order.

■ What it implies

A story told out of order has a teller who chose the order. Interrupted chronology therefore always raises the question of who is arranging this and why.

2 Practice

2.1 Name the four structures that interrupt chronology. [2]

2.2 Define flashback and in medias res. [2]

2.3 Foreshadowing is the odd one out.

(a) Explain why. [2]

(b) State what an interruption implies about the telling. [1]

3 Exam-style questions

3.1 Beginning a narrative in the middle of the action is [1]

- **A** in medias res
- **B** flashback
- **C** foreshadowing
- **D** stream of consciousness

3.2 Interrupted chronology raises the question of [1]

- **A** who is arranging the telling and why
- **B** the page count
- **C** the publisher
- **D** the genre

3.3 A novel opens with a funeral and returns to it two hundred pages later.

(a) Name the structure. [1]

(b) Explain the effect of the arrangement.

[2]

Solutions

2.1 flashback; foreshadowing; in medias res; stream of consciousness.

2.2 a flashback moves back to an earlier moment; in medias res begins in the middle of the action.

2.3 (a) it does not move the narrative in time but plants something whose significance appears later. (b) that a teller chose the order.

3.1 A. in medias res.

3.2 A. who is arranging it and why.

3.3 (a) in medias res. (b) the reader knows the outcome from the start, so attention shifts from what happens to how and why it came about.

6.5 The function of a sequence of events

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS foreshadowing 伏笔

Objective

Build the skills to explain what **interrupted chronology** does 效果.

You must be able to:

- state the three effects the CED names
- distinguish anticipation from suspense
- explain how withheld information builds tension
- answer a function question about structure

1 Worked examples

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

■ Three effects

Structures that interrupt chronology **can directly affect readers' experiences with a text by creating anticipation or suspense or building tension.**

■ Anticipation and suspense

Anticipation is expecting something; **suspense** is expecting it and not knowing when or how. Foreshadowing typically creates the first, and a delayed revelation the second.

■ Withheld information

Tension comes from a gap between what the reader knows and what they want to know. Interrupted chronology creates that gap deliberately.

■ The answer's form

"By beginning at X rather than Y, the text makes the reader read the intervening chapters looking for Z." Name the structure, name the effect on the reader, and connect them.

2 Practice

2.1 State the three effects the CED names. [3]

2.2 Distinguish anticipation from suspense. [2]

2.3 Tension comes from a gap.

(a) State the gap. [2]

(b) Give the form of a function answer. [1]

3 Exam-style questions

3.1 Interrupted chronology can create anticipation, suspense or [1]

- **A** build tension
- **B** shorten the text
- **C** change the genre
- **D** remove the narrator

3.2 Suspense differs from anticipation in that the reader also does not know [1]

- **A** when or how
- **B** the title
- **C** the author
- **D** the setting

3.3 A narrator mentions a locked room in chapter two and returns to it in chapter twenty.

(a) Name the effect. [1]

(b) Explain how the delay produces it.

[2]

Solutions

2.1 creating anticipation; creating suspense; building tension.

2.2 anticipation is expecting something; suspense is expecting it without knowing when or how.

2.3 (a) between what the reader knows and what they want to know. (b) “by beginning at X rather than Y, the text makes the reader read the intervening chapters looking for Z”.

3.1 A. building tension.

3.2 A. when or how.

3.3 (a) suspense, and tension across the intervening chapters. (b) the reader is told something matters without being told why, and every intervening chapter is read against that unanswered question.

6.6 The function of contrasts within a text

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS contrast and complexity 复杂性

Objective

Build the skills to explain **contrast and complexity** 复杂性.

You must be able to:

- state what contrasts often represent at this level
- name the three things they introduce
- state the CED's conclusion about complexity
- distinguish ambiguity from vagueness

1 Worked examples

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

■ What they represent

Contrasts often represent contradictions or inconsistencies that introduce nuance, ambiguity, or contradiction into a text.

■ Three introductions

Nuance — a finer distinction; **ambiguity** — more than one available reading; **contradiction** — two things that cannot both be so.

■ The conclusion

As a result, contrasts make texts more complex. The CED states complexity as an outcome, so a contrast is worth analysing precisely because of what it complicates.

■ Ambiguity and vagueness

Ambiguity is two definite readings; vagueness is no definite reading. A text is ambiguous when it supports both possibilities and vague when it supports neither.

2 Practice

2.1 State what contrasts often represent at this level. [2]

2.2 Define nuance, ambiguity and contradiction. [3]

2.3 Ambiguity is not vagueness.

(a) State the difference. [2]

(b) State the CED's conclusion about contrasts. [1]

3 Exam-style questions

3.1 The CED says contrasts make texts more [1]

- **A** complex
- **B** simple
- **C** brief
- **D** popular

3.2 A text that supports two definite readings is [1]

- **A** ambiguous
- **B** vague
- **C** contradictory
- **D** incoherent

3.3 A novel's ending supports two incompatible readings, both textually grounded.

(a) State which term applies. [1]

(b) Explain why this is a strength rather than a flaw.

[2]

Solutions

2.1 contradictions or inconsistencies that introduce nuance, ambiguity or contradiction.

2.2 nuance is a finer distinction; ambiguity is more than one available reading; contradiction is two things that cannot both be so.

2.3 (a) ambiguity offers two definite readings; vagueness offers none. (b) contrasts make texts more complex.

3.1 A. more complex.

3.2 A. ambiguous.

3.3 (a) ambiguity. (b) both readings are supported by the text, so the novel is holding a genuine tension rather than failing to say anything.

6.7 Details, diction, and syntax reveal perspective

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS syntax and omission 句法与省略

Objective

Build the skills to read **syntax and omission** 句法与省略.

You must be able to:

- state what tone influences
- state what syntactical arrangement can do
- state what included and omitted information conveys
- explain why omission is evidence

1 Worked examples

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

■ Tone's influence

The narrator's or speaker's tone toward events or characters influences readers' interpretation of the ideas associated with those things.

■ Syntax

The syntactical arrangement of phrases and clauses in a sentence can emphasise details or ideas and convey a narrator's or speaker's tone. Where a clause sits changes what it weighs.

■ Inclusion and omission

Information included and/or not included in a text conveys the perspective of characters, narrators, and/or speakers. Both halves.

■ Why omission

A narrator's perspective may influence the details and amount of detail in a text and may reveal biases, motivations, or understandings. What a narrator passes over quickly is as informative as what they dwell on.

2 Practice

2.1 State what syntactical arrangement can do. [2]

2.2 State what included and omitted information conveys. [2]

2.3 Omission is evidence.

(a) Explain why. [2]

(b) State what tone influences. [1]

3 Exam-style questions

3.1 Where a clause sits in a sentence changes [1]

- **A** what it weighs
- **B** the page number
- **C** the genre
- **D** the spelling

3.2 A narrator's perspective may influence the details and the [1]

- **A** amount of detail
- **B** book's price
- **C** typeface
- **D** binding

3.3 A narrator gives two pages to a dinner and one line to a death.

(a) State what this reveals. [1]

(b) Explain how a reader uses the proportion.

[2]

Solutions

2.1 emphasise details or ideas and convey a narrator's or speaker's tone.

2.2 the perspective of characters, narrators or speakers, through both what is included and what is not.

2.3 (a) a narrator's perspective influences the amount of detail, so what is passed over quickly reveals bias, motivation or understanding. (b) readers' interpretation of the ideas associated with the events or characters.

3.1 A. what it weighs.

3.2 A. the amount of detail.

3.3 (a) the narrator's priorities, or an unwillingness to dwell on the death. (b) proportion is a choice, so the reader treats the imbalance as evidence about the narrator rather than about the events.

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.

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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 60 dirt. We showed them the granite striated through the 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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6.8 How a narrator's reliability affects a narrative

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS readers who detect bias in a narrator may find that narrator less reliable 不可靠 • narrator reliability

Objective

Build the skills to judge **narrator reliability** 可靠性.

You must be able to:

- state how readers can infer a narrator's biases
- state the consequence of detecting bias
- state what reliability influences
- distinguish an unreliable narrator from a lying one

1 Worked examples

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

■ Inferring bias

Readers can infer narrators' biases by noting which details they choose to include in a narrative and which they choose to omit.

■ The consequence

Readers who detect bias in a narrator may find that narrator less reliable.
 "May" — detecting bias is a reason for caution, not an automatic verdict.

■ What it influences

The reliability of a narrator may influence a reader's understanding of a character's motives. An unreliable account of why someone acted is the commonest consequence.

■ Unreliable and lying

An unreliable narrator need not lie. They may be mistaken, self-deceived, too young to understand, or reporting honestly from a limited position. The analysis should say which.

2 Practice

2.1 State how readers can infer a narrator’s biases. [2]

2.2 State what reliability influences. [2]

2.3 Unreliable is not the same as lying.

(a) Name three other possibilities. [3]

(b) State the force of “may find that narrator less reliable”. [1]

3 Exam-style questions

3.1 Bias is inferred from which details a narrator includes and [1]

- **A** which they omit
- **B** how long the book is
- **C** the publisher
- **D** the date

3.2 Reliability may influence a reader’s understanding of a character’s [1]

- **A** motives
- **B** name
- **C** age
- **D** height

3.3 A child narrator reports events she does not understand.

(a) State whether she is lying. [1]

(b) Explain how an analysis should describe her.

[2]

Solutions

2.1 by noting which details they choose to include and which they choose to omit.

2.2 a reader's understanding of a character's motives.

2.3 (a) mistaken; self-deceived; too young to understand; reporting honestly from a limited position. (b) detecting bias is a reason for caution rather than an automatic verdict.

3.1 A. what they omit.

3.2 A. motives.

3.3 (a) no. (b) as an unreliable narrator whose limitation is comprehension rather than honesty, so the reader reconstructs what she reports without understanding.

6.9 The function of a symbol

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS symbol 象征

Objective

Build the skills to explain a **symbol** 象征.

You must be able to:

- state when a material object becomes a symbol
- state what a symbol's meaning depends on
- distinguish common from contextual symbols
- state what makes a character symbolic

1 Worked examples

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

■ Becoming a symbol

When a material object comes to represent, or stand for, an idea or concept, it becomes a symbol. The object is still itself; it has acquired a second job.

■ What meaning depends on

A symbol can represent different things depending on the experiences of a reader or the context of its use in a text. Two variables — the reader and the context.

■ Two kinds

Certain symbols are so common and recurrent that many readers have associations with them prior to reading. Other symbols are more contextualized and only come to represent certain things through their use in a particular text.

■ Symbolic characters

When a character comes to represent, or stand for, an idea or concept, that character becomes symbolic. Some are so common they are archetypal — and the CED again notes that **the exam will not require students to identify or label archetypes.**

2 Practice

2.1 State when a material object becomes a symbol. [2]

2.2 State the two variables a symbol's meaning depends on. [2]

2.3 There are two kinds of symbol.

(a) Distinguish them. [2]

(b) State the CED's exam note about archetypes. [1]

3 Exam-style questions

3.1 A contextual symbol comes to represent something through [1]

- **A** its use in a particular text
- **B** the dictionary
- **C** the author's biography
- **D** the publication date

3.2 A character who comes to stand for an idea becomes [1]

- **A** symbolic
- **B** an antagonist
- **C** a foil
- **D** a narrator

3.3 A key appears six times in a novel, always when a character is refused something.

(a) State what it has become. [1]

(b) Explain which kind of symbol it is.

[2]

Solutions

2.1 when it comes to represent or stand for an idea or concept, while remaining the object it is.

2.2 the experiences of a reader; the context of its use in the text.

2.3 (a) common symbols carry associations readers bring to the text; contextual symbols acquire meaning only through their use in that text. (b) the exam will not require students to identify or label archetypes.

3.1 A. its use in that text.

3.2 A. symbolic.

3.3 (a) a symbol. (b) contextual, since its association with refusal is built by this novel's repeated use rather than brought in by the reader.

6.10 Developing a literary thesis statement

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS long text 长篇论点

Objective

Build the skills to write a thesis about a **long text** 长篇论点.

You must be able to:

- state what a thesis expresses and requires
- explain the particular difficulty of a long text
- state what the CED does not require
- narrow a thesis to something an essay can prove

1 Worked examples

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

■ The requirement

An interpretation of a literary text, requiring defense through textual evidence and a line of reasoning, explained through commentary.

■ The difficulty

A long text invites a thesis too large to defend: “the novel explores the nature of freedom” cannot be proved in five paragraphs. The skill is narrowing.

■ What is not required

A thesis need not list points, elements or evidence. Narrowing is not the same as listing.

■ How to narrow

Attach the claim to something specific the text does — a pattern, a change, a contrast — rather than to a theme. “The novel’s three refusals of inheritance make freedom look like poverty” is defensible; “the novel explores freedom” is not.

2 Practice

2.1 Explain the particular difficulty of a thesis about a long text. [2]

2.2 State how to narrow a thesis. [2]

2.3 Narrowing is not listing.

(a) State the difference. [2]

(b) State what a thesis requires as defense. [1]

3 Exam-style questions

3.1 A thesis about “the nature of freedom” in a novel is likely [1]

- **A** too large to defend
- **B** ideal
- **C** too narrow
- **D** a line of reasoning

3.2 A defensible thesis attaches its claim to [1]

- **A** something specific the text does
- **B** a general theme
- **C** the author’s life
- **D** the genre

3.3 A student writes: “This novel is about the conflict between duty and desire.”

(a) State the problem. [1]

(b) Rewrite it as a defensible thesis.

[2]

Solutions

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

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

2.3 (a) narrowing makes the claim provable; listing merely announces topics without making a claim. (b) textual evidence and a line of reasoning explained through commentary.

3.1 A. too large.

3.2 A. something specific the text does.

3.3 (a) it names a theme rather than making an arguable claim. (b) any narrowed arguable claim, e.g. “the novel gives duty all its formal language and desire none, so the reader hears duty as public and desire as unspeakable”.

3. In many works of literature, characters may be significantly affected by memories of the past. A character may be inspired by the past, haunted by the past, unable to let go of the past, or motivated by the past to craft a better future.

Either from your own reading or from the list below, choose a work of fiction in which a character is significantly affected by a memory. Then, in a well-written essay, analyze how the impact of the memory on the character contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide 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.

Afterlife
Annie John
Behold the Dreamers
Beloved
Big Fish
The Buried Giant
Ceremony
Crime and Punishment
A Doll's House
Dominicana
The English Patient
The Farming of Bones
Fences
A Gesture Life
The Glass Menagerie
The Importance of Being Earnest
Invisible Man
Jane Eyre

Kindred
Love Medicine
Macbeth
The Mayor of Casterbridge
Mrs. Dalloway
The Nickel Boys
Obasan
Of Mice and Men
On Earth We're Briefly Gorgeous
Purple Hibiscus
The Scarlet Letter
The Secret History
The Sound and the Fury
A Tale of Two Cities
Washington Black
The Woman Warrior
Wuthering Heights
The Yellow Birds

STOP

END OF EXAM

3. Many works of literature feature a character who holds a secret that can have broader implications for that character or other characters. For example, such secrets may create conflict, provide a source of consolation, protect characters from reality, or allow one character to manipulate other characters.

Either from your own reading or from the list below, choose a work of fiction in which an important character holds a secret that affects that character's relationship with one or more other characters. Then, in a well-written essay, analyze how the effect of the character's secret contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide 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.

American Spy

Angels in America

Another Country

As I Lay Dying

Atonement

The Awakening

Behold the Dreamers

The Color Purple

A Doll's House

East of Eden

The English Patient

Fabulation, or the Re-Education of Undine

Frankenstein

Great Expectations

The Great Gatsby

Homegoing

Jane Eyre

The Joy Luck Club

The Kite Runner

Like Water for Chocolate

Little Fires Everywhere

Macbeth

The Memory Keeper's Daughter

The Namesake

Passing

People of the Whale

The Picture of Dorian Gray

Pride and Prejudice

Rebecca

The Remains of the Day

The Scarlet Letter

Song of Solomon

The Sound of a Voice

Sula

Twelfth Night

Washington Black

The Women of Brewster Place

STOP

END OF EXAM

Question 3

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

Many works of literature feature a character who may be reluctant to make a decision, unable to make a decision, or is resistant to doing so. This indecision can have broader implications for that character or other characters. Such implications may include changes to a character's relationships, social and/or financial stability, well-being, or any other aspects of the character's existence.

Either from your own reading or from the list below, choose a work of fiction in which a character delays or avoids making a decision. Then, in a well-written essay, analyze how the impact of this indecision contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide 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.

The Age of Innocence
An American Marriage
Anna Karenina
The Autobiography of Miss Jane Pittman
Beloved
Colorless Tsukuru Tazaki and His Years of Pilgrimage
Corelli's Mandolin
Dubliners
Emma
Frankenstein
George Washington Gómez
Indian Horse
Interior Chinatown
Jane Eyre
The Kite Runner
Little Fires Everywhere
A Long Petal of the Sea
Love in the Time of Cholera
Madame Bovary

The Metamorphosis
The Miraculous Day of Amalia Gómez
The Namesake
The Night Watchman
North and South
One Flew Over the Cuckoo's Nest
Pipeline
The Professor's House
Quicksand
A Raisin in the Sun
Rebecca
A Room with a View
The Stranger
A Tale of Two Cities
Tess of the d'Urbervilles
Topdog/Underdog
Waiting
Whereabouts
Wuthering Heights

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.

STOP

END OF EXAM

Question 3

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

Many works of literature explore a character's sense of lacking something important in life. The character perceives an unfulfilled need which may be emotional, spiritual, financial, or something the character does not understand or cannot articulate. Either from your own reading or from the following list, choose a work of fiction in which such a feeling is explored. Then, in a well-written essay, analyze how the character's sense of an unfulfilled need contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide 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.

*Antigone**The Awakening**The Bell Jar**Brave New World**Ceremony**Death of a Salesman**Don Quixote**Fences**Frankenstein**The Goldfinch**The Handmaid's Tale**How the García Girls Lost Their Accents**Howards End**The Hundred Secret Senses**If Beale Street Could Talk**Invisible Man**Jane Eyre**Kindred**Little Fires Everywhere**Macbeth**Moby-Dick**Native Son**On Earth We're Briefly Gorgeous**One Flew Over the Cuckoo's Nest**Passing**A Raisin in the Sun**Sag Harbor**The Scarlet Letter**The Secret Life of Bees**Song of Solomon**Sweat**Swing Time**The Tempest**There There**A Thousand Splendid Suns**To the Lighthouse**The Visit**When the Emperor Was Divine**White Noise**Wuthering Heights*

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.

STOP

END OF EXAM

Question 3

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

In many works of literature, characters choose to reinvent themselves for significant reasons. They may wish to separate from a previous identity, gain access to a different community, disguise themselves from hostile forces, or express a more authentic sense of self.

Either from your own reading or from the following list, choose a work of fiction in which a character intentionally creates a new identity. Then, in a well-written essay, analyze how the character's reinvention contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide 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.

The Autobiography of an Ex-Colored Man

The Awakening

Brooklyn

By the Way . . . Meet Vera Stark

Ceremony

The Color Purple

The Count of Monte Cristo

Disgrace

Fahrenheit 451

Fences

Great Expectations

A House for Mr. Biswas

The House of the Spirits

The Hummingbird's Daughter

Jane Eyre

Jasmine

The Joy Luck Club

Kindred

Kiss of the Spider Woman

The Known World

The Last of the Menu Girls

Lila

Little Fires Everywhere

Lucy

The Mayor of Casterbridge

Middlesex

The Miraculous Day of Amalia Gómez

The Nickel Boys

Orlando

Passing

The Poisonwood Bible

Sophie's Choice

The Strange Case of Dr. Jekyll and Mr. Hyde

Surfacing

The Taming of the Shrew

The Tenant of Wildfell Hall

Their Eyes Were Watching God

There There

Vanity Fair

Washington Black

Wuthering Heights

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.

STOP

END OF EXAM

Question 3

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

Many works of literature feature a rebel character who changes or disrupts the existing state of societal, familial, or political affairs in the text. They may break social norms, challenge long-held values, subvert expectations, or participate in other forms of resistance. The character's motivation for this rebellious behavior is often complex.

Either from your own reading or from the list below, choose a work of fiction in which a character changes or disrupts the existing state of societal, familial, or political affairs. Then, in a well-written essay, analyze how the complex motivation of the rebel contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide 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.

Antigone
Arcadia
Atonement
The Awakening
Brave New World
Catch-22
Ceremony
The Color Purple
The Crucible
Fahrenheit 451
Fences
Frankenstein
The Glass Menagerie
Grendel
Half of a Yellow Sun
The Handmaid's Tale
House Made of Dawn
The House of the Spirits
In the Time of the Butterflies
Invisible Man
Jane Eyre

The Joy Luck Club
Kindred
King Lear
Let the Great World Spin
Love Medicine
Moll Flanders
The Namesake
Native Son
Never Let Me Go
The Nickel Boys
One Flew Over the Cuckoo's Nest
Paradise Lost
Pride and Prejudice
A Raisin in the Sun
The Scarlet Letter
Southernmost
Sula
Their Eyes Were Watching God
There There
Washington Black
Wuthering Heights

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.

STOP

END — EXAM

6.11 Developing commentary

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS line of reasoning 推理线索

Objective

Build the skills to sustain a **line of reasoning** 推理线索.

You must be able to:

- define a line of reasoning
- state how it is communicated
- explain what sustaining it over a long text requires
- test whether the claims are in the right order

1 Worked examples

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

■ Definition

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

■ Communication

Through commentary that explains the logical relationship between the thesis and the claims and evidence within the body.

■ Sustaining it

Over a long text, the risk is that each paragraph makes a good local point and the points do not add up. Each claim must be shown to follow from the last and to advance the thesis.

■ The order test

Try swapping two paragraphs. If nothing breaks, they were not in a sequence — they were a list, and the essay has claims but no line of reasoning.

2 Practice

2.1 Define a line of reasoning and state how it is communicated. [2]

2.2 State the risk in a long-text essay. [2]

2.3 The order can be tested.

(a) State the test. [2]

(b) State what each claim must be shown to do. [1]

3 Exam-style questions

3.1 If two paragraphs can be swapped with nothing breaking, the essay has [1]

- **A** a list rather than a line of reasoning
- **B** a strong sequence
- **C** no claims
- **D** no evidence

3.2 A line of reasoning is communicated through [1]

- **A** commentary
- **B** quotation
- **C** summary
- **D** the title

3.3 An essay's four paragraphs each make a good point about a novel.

(a) State what has not yet been established. [1]

(b) Explain how to establish it.

[2]

Solutions

2.1 the logical sequence of claims defending the thesis, communicated through commentary explaining the relationship between thesis, claims and evidence.

2.2 each paragraph may make a good local point while the points do not add up to a defense of the thesis.

2.3 (a) swap two paragraphs and see whether anything breaks. (b) that it follows from the last and advances the thesis.

3.1 A. a list.

3.2 A. commentary.

3.3 (a) that the four points form a sequence defending one thesis. (b) write each topic sentence so it names how this claim follows from the previous one and what it adds to the thesis.

6.12 Selecting relevant and sufficient evidence

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS across a long text 全书取证

Objective

Build the skills to gather evidence **across a long text** 全书取证.

You must be able to:

- state the conditions for effectiveness and sufficiency
- explain what sufficiency means across a long text
- name the six purposes evidence serves
- explain the risk of drawing all evidence from one section

1 Worked examples

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

■ Conditions

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

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

■ Across a long text

A claim about a whole novel supported only from chapter one is not sufficient, however well explained. Sufficiency here includes range.

■ Six purposes

Illustrate, clarify, exemplify, associate, amplify, or qualify.

■ The one-section risk

Evidence clustered in one part of a text usually means the claim was formed there and never tested elsewhere. Deliberately looking for a counter-instance later in the book either strengthens the claim or corrects it.

2 Practice

2.1 State the conditions for effectiveness and sufficiency. [2]

2.2 Explain what sufficiency includes in a long text. [2]

2.3 Evidence from one section is a risk.

(a) State what it usually indicates. [2]

(b) State the remedy. [1]

3 Exam-style questions

3.1 Sufficiency in a long-text essay also includes [1]

- **A** range across the text
- **B** length of quotation
- **C** number of pages read
- **D** the edition used

3.2 Looking for a counter-instance later in the book [1]

- **A** either strengthens or corrects the claim
- **B** always weakens the essay
- **C** is forbidden
- **D** replaces commentary

3.3 An essay on a 400-page novel quotes only from the first fifty pages.

(a) State which criterion is at risk. [1]

(b) Explain the fix.

[2]

Solutions

2.1 effective when commentary explains a logical relationship between evidence and claim; sufficient when quantity and quality aptly support the line of reasoning.

2.2 range as well as quantity, since a claim about the whole text needs evidence from across it.

2.3 (a) that the claim was formed in that section and never tested against the rest. (b) look deliberately for a counter-instance later in the text.

3.1 A. range.

3.2 A. either outcome improves the essay.

3.3 (a) sufficiency. (b) test the claim against later chapters and replace or supplement the evidence so it spans the text.

6.13 Control over the elements of composition

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS sentence structure 句子结构

Objective

Build the skills to control **sentence structure** 句子结构.

You must be able to:

- state what coordination and subordination illustrate
- explain how sentence structure carries an argument
- state what punctuation conveys
- revise a sentence to reflect its meaning

1 Worked examples

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

■ Two structures

Writers may use coordination to illustrate a balance or equality between ideas or subordination to illustrate an imbalance or inequality. The grammar states the relation.

■ Structure and argument

Writers convey their ideas in a sentence through strategic selection and placement of phrases and clauses. A subordinated clause is marked as less important, so subordinating your main point argues against yourself.

■ Punctuation

Punctuation conveys relationships between and among parts of a sentence. A semicolon claims a balance a comma does not.

■ Revising

Ask which idea in a sentence is the main one, and check that it sits in the main clause. If the point is in a subordinate clause, the sentence is telling the reader to weight it less than you intend.

2 Practice

2.1 State what coordination and subordination illustrate. [2]

2.2 Explain how subordinating a main point argues against yourself. [2]

2.3 Punctuation conveys relationships.

(a) Give an example. [2]

(b) State the revision question. [1]

3 Exam-style questions

3.1 Subordination illustrates [1]

- **A** an imbalance or inequality between ideas
- **B** a balance
- **C** a rhyme
- **D** a quotation

3.2 A clause placed in a subordinate position is marked as [1]

- **A** less important
- **B** more important
- **C** equal
- **D** unrelated

3.3 A student's key claim sits in an "although" clause.

(a) State the problem. [1]

(b) Explain the fix.

[2]

Solutions

2.1 coordination illustrates a balance or equality between ideas; subordination illustrates an imbalance or inequality.

2.2 a subordinated clause is marked as less important, so placing the main point there tells the reader to weight it less than intended.

2.3 (a) a semicolon claims a balance between two clauses that a comma does not. (b) which idea is the main one, and does it sit in the main clause.

3.1 A. imbalance.

3.2 A. less important.

3.3 (a) the grammar weights the claim as concessive rather than central. (b) move the claim into the main clause and subordinate the concession instead.