

Week 21

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. An epiphany is a moment of realization that...
 - ☐ surprises the reader
 - ☐ allows a character to see things in a new light
 - ☐ ends the story
 - ☐ reveals the setting
2. Only individual people can function as characters.
 - ☐ True ☐ False
3. When a setting changes, it may suggest...
 - ☐ nothing beyond logistics
 - ☐ other movements, changes or shifts in the narrative
 - ☐ a change of narrator
 - ☐ the end of the story
4. Select **all** the things interaction with surroundings gives insight about.
 - ☐ the characters
 - ☐ the settings they inhabit
 - ☐ the author
 - ☐ the reader

Tick every correct option.
5. Pacing is defined as...
 - ☐ how exciting the events are
 - ☐ the manipulation of time in a text
 - ☐ the number of chapters
 - ☐ the reader's speed
6. Select **all** the sources of pacing's emotional effect the CED names.
 - ☐ the order in which information is revealed
 - ☐ relationships between the information and when it is provided
 - ☐ the significance of the information to other parts
 - ☐ the reader's mood that day

Tick every correct option.

7. "Do not" and "cannot" differ because...

- ☐ one is politer
- ☐ one is a choice and the other a limit
- ☐ one is longer
- ☐ they are the same

8. Select **all** the abstractions the CED names for a symbolic setting.

- ☐ emotions
- ☐ ideologies
- ☐ beliefs
- ☐ plots

Tick every correct option.

9. Select **all** the conditions the CED places on a motif.

- ☐ unified
- ☐ recurring
- ☐ emphasizing a significant idea
- ☐ appearing in the title

Tick every correct option.

10. The function of a simile relies on the traits of the objects and on...

- ☐ the length of the sentence
- ☐ the selection of the objects being compared
- ☐ the narrator's reliability
- ☐ the setting

AP English Literature and Composition

1. **allows a character to see things in a new light**

And it is often directly related to a central conflict of the narrative.

2. **False**

The CED says a **group or force** can function as a character.

3. **other movements, changes or shifts in the narrative**

Ask what else changed at the same moment — usually in the same paragraph.

4. **the characters; the settings they inhabit**

The CED names exactly those two.

5. **the manipulation of time in a text**

A murder can be paced slowly and a walk to the shops fast.

6. **the order in which information is revealed; relationships between the information and when it is provided; the significance of the information to other parts**

All three are structural, which is why the reaction is analysable.

7. **one is a choice and the other a limit**

So when a detail is missing, ask which of the two it is.

8. **emotions; ideologies; beliefs**

A plot is not an abstraction a place can stand for.

9. **unified; recurring; emphasizing a significant idea**

It must also run across large parts of or throughout the text.

10. **the selection of the objects being compared**

So two objects with the same trait can still mean different things.

7.1 Characters who change or remain unchanged

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS epiphany 顿悟 • suddenly 骤然

Objective

Build the skills to explain an **epiphany** 顿悟.

You must be able to:

- define an epiphany in the CED's terms
- state where a change in character often comes from
- state how an epiphany may affect the plot
- distinguish sudden from gradual change

1 Worked examples

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

■ Definition

Characters can change suddenly as the result of a moment of realization, known as an epiphany. An epiphany allows a character to see things in a new light and is often directly related to a central conflict of the narrative.

■ Where change comes from

Often the change in a character emerges directly from a conflict of values represented in the narrative, and changes in a character's circumstances may lead to changes in that character.

■ Effect on plot

An epiphany may affect the plot by causing a character to act on his or her sudden realization. The realisation is not the whole event; the action following it is.

■ Sudden and gradual

Characters can change gradually over the course of a narrative as well. In short fiction, the epiphany is the common form because there is not room for a gradual one — a structural fact worth noticing.

2 Practice

2.1 Define an epiphany in the CED's terms. [2]

2.2 State where a change in character often emerges from. [2]

2.3 An epiphany can affect the plot.

(a) State how. [2]

(b) State why the epiphany is common in short fiction. [1]

3 Exam-style questions

3.1 An epiphany is often directly related to [1]

- **A** a central conflict of the narrative
- **B** the title
- **C** the setting only
- **D** the author's life

3.2 The plot is affected when the character [1]

- **A** acts on the realization
- **B** forgets it
- **C** repeats it
- **D** describes it

3.3 A character understands something in the last paragraph and does nothing.

(a) State whether the plot is affected. [1]

(b) Explain what the story gains from the inaction.

[2]

Solutions

2.1 a sudden change resulting from a moment of realization that allows a character to see things in a new light, often related to a central conflict.

2.2 a conflict of values represented in the narrative; or changes in the character's circumstances.

2.3 (a) by causing the character to act on the sudden realization. (b) short fiction lacks room for a gradual change.

3.1 A. a central conflict.

3.2 A. acting on it.

3.3 (a) not by the CED's mechanism, since no action follows. (b) the reader holds the realisation the character will not act on, which makes the ending a judgment on the character rather than a resolution.

7.2 Nuances in characters' relationships

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS a group or force can function as a character 群体作为人物 • group as a force 群体的作用

Objective

Build the skills to explain a **group as a force** 群体的作用.

You must be able to:

- state the CED's claim about groups and forces
- state what readers should examine about a character
- state what inclusion or exclusion reveals
- explain why a group's attitude is evidence about two parties

1 Worked examples

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

■ Groups as characters

A group or force can function as a character. A village, a family, a jury or a crowd can act, want and oppose.

■ What to examine

When readers consider a character, they should examine how that character interacts with other characters, groups, or forces and what those interactions may indicate about the character.

■ Inclusion and exclusion

The relationship between a character and a group, including the inclusion or exclusion of that character, reveals the collective attitude of the group toward that character and possibly the character's attitude toward the group.

■ Two parties

An exclusion tells you what the group will not tolerate and what the character will not give up. Both are findings, and the CED's "possibly" marks the second as the less certain one.

2 Practice

2.1 State the CED’s claim about groups and forces. [2]

2.2 State what inclusion or exclusion reveals. [2]

2.3 An exclusion is evidence about two parties.

(a) State what each half shows. [2]

(b) State what “possibly” marks. [1]

3 Exam-style questions

3.1 The CED says a group or force can [1]

- **A** function as a character
- **B** never appear
- **C** only be setting
- **D** replace the narrator

3.2 Exclusion reveals the collective attitude of the group and possibly [1]

- **A** the character’s attitude toward the group
- **B** the author’s opinions
- **C** the genre
- **D** the date

3.3 A village will not speak to a returning son.

(a) State what this reveals about the village. [1]

(b) Explain what it may reveal about the son.

[2]

Solutions

2.1 a group or force can function as a character, acting, wanting and opposing as a character does.

2.2 the collective attitude of the group toward the character and possibly the character's attitude toward the group.

2.3 (a) what the group will not tolerate; what the character will not give up. (b) that the second finding is less certain than the first.

3.1 A. as a character.

3.2 A. the character's attitude to the group.

3.3 (a) what it will not tolerate, and that it acts collectively. (b) possibly what he has refused to give up, though the CED's "possibly" means this needs separate evidence from his own words or actions.

7.3 The function of setting in a narrative

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS changing and contrasted settings 场景对比

Objective

Build the skills to explain **changing and contrasted settings** 场景对比.**You must be able to:**

- state what a change of setting may suggest
- state why settings may be contrasted
- explain how a setting change can signal a character change
- identify the values attached to two settings

1 Worked examples

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

■ A change of setting

When a setting changes, it may suggest other movements, changes, or shifts in the narrative. A move between places is rarely only a move.

■ Contrasted settings

Settings may be contrasted in order to establish a conflict of values or ideas associated with those settings. The contrast is the same analytic move as 4.7, applied to places.

■ Signalling

If a character's circumstances change when the setting does, the setting change is doing narrative work: it marks a transition the text does not have to state.

■ Attached values

Ask what each setting permits and forbids. A city that permits anonymity and a village that forbids it are not two backdrops but two value systems.

2 Practice

2.1 State what a change of setting may suggest. [2]

2.2 State why settings may be contrasted. [2]

2.3 Settings carry values.

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

(b) State what a setting change can mark. [1]

3 Exam-style questions

3.1 Settings may be contrasted to establish a conflict of [1]

- **A** values or ideas
- **B** page counts
- **C** genres
- **D** publication dates

3.2 A setting change may signal [1]

- **A** other movements, changes or shifts in the narrative
- **B** a printing error
- **C** the end of the book
- **D** a new author

3.3 A story moves a character from a crowded city to an empty coast.

(a) State what the move may mark. [1]

(b) Explain the values the two settings might carry.

[2]

Solutions

2.1 other movements, changes or shifts in the narrative.

2.2 to establish a conflict of values or ideas associated with those settings.

2.3 (a) what each setting permits and what it forbids. (b) a transition the text does not have to state.

3.1 A. values or ideas.

3.2 A. other shifts in the narrative.

3.3 (a) a change in the character's circumstances or state of mind. (b) the city permits anonymity and demands endurance; the coast permits solitude and offers no distraction from it.

7.4 The relationship between character and setting

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS interaction with surroundings 与环境互动

Objective

Build the skills to read **interaction with surroundings** 与环境互动.**You must be able to:**

- state what a character's interaction with surroundings provides
- state what behaviour in or description of surroundings reveals
- explain the double contribution the CED names
- distinguish describing a place from responding to it

1 Worked examples

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

■ Interaction

The way characters interact with their surroundings provides insights about those characters and the setting(s) they inhabit. Insights about both.

■ Behaviour and description

The way characters behave in or describe their surroundings reveals an attitude about those surroundings and contributes to the development of those characters and readers' interpretations of them.

■ Double contribution

The CED says the behaviour both **reveals an attitude** and **contributes to the development** of the character. It is evidence and it is also part of how the character is built.

■ Describing and responding

A character who calls a house "cramped" has described and judged in one word. The judgment is the evidence; the description is only the occasion for it.

2 Practice

2.1 State what interaction with surroundings provides. [2]

2.2 State the double contribution of behaviour in surroundings. [2]

2.3 Describing is not the same as responding.

(a) Explain the difference. [2]

(b) State where the evidence lies. [1]

3 Exam-style questions

3.1 Interaction with surroundings provides insights about [1]

- **A** characters and the settings they inhabit
- **B** the publisher
- **C** the genre only
- **D** the reader

3.2 Calling a house “cramped” is [1]

- **A** description and judgment together
- **B** neutral description
- **C** dialogue
- **D** narration only

3.3 Two characters describe the same room in opposite terms.

(a) State what this reveals. [1]

(b) Explain what it does not settle.

[2]

Solutions

2.1 insights about the characters and about the settings they inhabit.

2.2 it reveals an attitude about the surroundings and contributes to the development of the character and readers' interpretations.

2.3 (a) description reports what is there; responding attaches a judgment to it. (b) in the judgment.

3.1 A. both.

3.2 A. both at once.

3.3 (a) the difference between the two characters' attitudes. (b) what the room is actually like, since both accounts are evidence about their speakers rather than neutral description.

7.5 How plot orders events

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS pacing 节奏

Objective

Build the skills to explain **pacing** 节奏.

You must be able to:

- define pacing in the CED's terms
- name four factors that contribute to pace
- explain how syntax affects pace
- distinguish pace from length

1 Worked examples

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

■ Definition

Pacing is the manipulation of time in a text. Manipulation — the writer decides how much text a given amount of story time occupies.

■ Factors

Arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology.

■ Syntax

Short sentences read fast and long ones read slow, so a paragraph of clipped clauses accelerates a scene regardless of what happens in it. Pace is partly a property of the prose.

■ Pace and length

A slow passage is not a long one. Ten pages covering a decade move fast; two pages covering a minute move slowly. Pace is the ratio of text to time.

2 Practice

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

2.2 Name four factors that contribute to pace. [2]

2.3 Pace is not length.

(a) Explain the difference. [2]

(b) State how syntax affects pace. [1]

3 Exam-style questions

3.1 Pacing is the manipulation of [1]

- **A** time in a text
- **B** page size
- **C** the reader's age
- **D** genre

3.2 Two pages covering one minute move [1]

- **A** slowly
- **B** quickly
- **C** at average pace
- **D** backwards

3.3 A scene is written in short clipped sentences.

(a) State the effect on pace. [1]

(b) Explain why this holds regardless of the events.

[2]

Solutions

2.1 the manipulation of time in a text, so the writer decides how much text a given amount of story time occupies.

2.2 any four of: arrangement of details; frequency of events; narrative structures; syntax; tempo or speed of events; shifts in tense and chronology.

2.3 (a) pace is the ratio of text to story time, so a long passage covering years is fast and a short one covering a minute is slow. (b) short sentences read fast and long ones read slow.

3.1 A. time.

3.2 A. slowly.

3.3 (a) it accelerates. (b) syntax is a property of the prose rather than of the events, so the reading speed changes even where the story time does not.

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, 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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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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7.6 The function of a sequence of events

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS pacing 节奏

Objective

Build the skills to explain **what pacing does** 节奏的作用.

You must be able to:

- state the three things pacing works through
- explain how the order of revelation produces emotion
- explain why significance matters to pacing
- answer a pacing question in the CED's terms

1 Worked examples

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

■ Three factors

Pacing may evoke an emotional reaction by the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.

■ Order and emotion

The same fact produces different feelings depending on when it arrives. Learned early it is dread; learned late it is shock; learned after the character acts it is regret.

■ Significance

A revelation's effect depends on how much of the narrative it changes. A fact that recasts everything already read is more powerful late than early, because there is more for it to recast.

■ Answering

Name what is revealed, name when, and state what the timing makes the reader feel — and why the same information at another point would not.

2 Practice

2.1 State the three things pacing works through. [3]

2.2 Explain how the order of revelation produces emotion. [2]

2.3 Significance matters to timing.

(a) Explain why a recasting fact works better late. [2]

(b) State the form of a pacing answer. [1]

3 Exam-style questions

3.1 A fact learned after a character has acted on ignorance of it produces [1]

- **A** regret
- **B** dread
- **C** relief
- **D** boredom

3.2 Pacing may evoke an emotional reaction by the order in which [1]

- **A** information is revealed
- **B** pages are numbered
- **C** chapters are titled
- **D** the book is printed

3.3 A story withholds a character's illness until the final page.

(a) State the effect. [1]

(b) Explain what the same information on page one would have produced. [2]

Solutions

2.1 the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; the significance of the revealed information to other parts of the narrative.

2.2 the same fact produces different feelings depending on when it arrives — dread early, shock late, regret after the character has acted.

2.3 (a) its effect depends on how much of the narrative it changes, and late there is more already read for it to recast. (b) name what is revealed, when, and what the timing makes the reader feel.

3.1 A. regret.

3.2 A. information revealed.

3.3 (a) it recasts everything already read. (b) dread rather than shock, and the reader would have read the whole story looking for signs of it.

7.7 How a narrator's reliability affects a narrative

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS multiple narrators 多重叙述者

Objective

Build the skills to handle **multiple narrators** 多重叙述者.**You must be able to:**

- state what some narrators can provide that others cannot
- state what multiple narrators may provide
- explain what a reader does with contradictory accounts
- distinguish contradiction from difference of emphasis

1 Worked examples

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

■ Different capacities

Some narrators or speakers may provide details and information that others do not or cannot provide. “Do not” and “cannot” are different: one is a choice, the other a limit.

■ Contradiction

Multiple narrators or speakers may provide contradictory information in a text. The CED states it plainly and does not tell you how to resolve it.

■ What to do

Treat both accounts as evidence about their narrators. Then ask whether the text gives any means of deciding between them; if it does not, the contradiction itself is the subject.

■ Contradiction and emphasis

Two accounts that differ in what they emphasise are not contradictory. Reserve the word for accounts that cannot both be true, because that is a much stronger finding.

2 Practice

2.1 State the difference between “do not” and “cannot” provide. [2]

2.2 State what a reader does with contradictory accounts. [2]

2.3 Contradiction is a strong word.

(a) Distinguish it from difference of emphasis. [2]

(b) State what to do when the text offers no way to decide. [1]

3 Exam-style questions

3.1 “Cannot provide” indicates [1]

- **A** a limit
- **B** a choice
- **C** a lie
- **D** an omission by the author

3.2 Two accounts that differ in emphasis are [1]

- **A** not necessarily contradictory
- **B** always contradictory
- **C** identical
- **D** unreliable

3.3 Two narrators give incompatible accounts of one night.

(a) State what each account is evidence about. [1]

(b) Explain the next analytical step.

[2]

Solutions

2.1 “do not” is a choice not to provide; “cannot” is a limit on what the narrator has access to.

2.2 treat both as evidence about their narrators, then ask whether the text supplies a means of deciding between them.

2.3 (a) contradictory accounts cannot both be true; differing emphasis can be two true accounts of one event. (b) treat the contradiction itself as the subject.

3.1 A. a limit.

3.2 A. not necessarily.

3.3 (a) about the narrator who gives it. (b) look for anything in the text that would decide between them, and if there is nothing, analyse what the text gains by leaving it undecided.

7.8 The function of a symbol

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS symbolic setting 象征性场景

Objective

Build the skills to explain a **symbolic setting** 象征性场景.

You must be able to:

- state when a setting becomes symbolic
- name the kinds of abstraction a setting may be associated with
- state the CED's claim about universal associations
- distinguish a place from what it has come to mean

1 Worked examples

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

■ Becoming symbolic

A setting may become symbolic when it is, or comes to be, associated with abstractions such as emotions, ideologies, and beliefs. “Comes to be” allows a place to acquire the association within the text.

■ Abstractions

Emotions, ideologies and beliefs — not objects. A symbolic setting stands for something that cannot be pointed at.

■ Universal associations

Over time, some settings have developed certain associations such that they almost universally symbolise particular concepts. “Almost” — the CED does not claim a fixed code.

■ Place and meaning

A setting keeps working as a place while it symbolises. An analysis that treats the house only as an idea has lost the literal level that makes the symbol persuasive.

2 Practice

2.1 State when a setting becomes symbolic. [2]

2.2 Name the kinds of abstraction a setting may be associated with. [3]

2.3 A symbolic setting is still a place.

(a) Explain why this matters. [2]

(b) State the force of “almost universally”. [1]

3 Exam-style questions

3.1 “Comes to be associated” allows a place to acquire its meaning [1]

- **A** within the text
- **B** before writing
- **C** never
- **D** only in poetry

3.2 Settings symbolise abstractions such as emotions, ideologies and [1]

- **A** beliefs
- **B** furniture
- **C** dates
- **D** names

3.3 A student writes only about what a house “represents”.

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

(b) Explain why the literal level matters.

[2]

Solutions

2.1 when it is, or comes to be, associated with abstractions such as emotions, ideologies and beliefs.

2.2 emotions; ideologies; beliefs.

2.3 (a) the setting continues to work as a place, and the literal level is what makes the symbolic reading persuasive. (b) the CED does not claim a fixed code of universal meanings.

3.1 A. within the text.

3.2 A. beliefs.

3.3 (a) the house as an actual place in the story. (b) the symbolic meaning grows out of what the house literally is and does, so removing that leaves the reading unsupported.

7.9 The function of an image or imagery

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS motif 母题

Objective

Build the skills to explain a **motif** 母题.

You must be able to:

- define a motif in the CED's terms
- distinguish a motif from a single image
- distinguish a motif from a symbol
- trace a motif through a text

1 Worked examples

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

■ Definition

A **motif** is a unified pattern of recurring objects or images used to emphasise a significant idea in large parts of or throughout a text.

■ Motif and image

A single image is one instance; a motif is a **unified pattern** of them. “Unified” is doing work: three unrelated recurrences are not a motif.

■ Motif and symbol

A symbol is one thing standing for an idea; a motif is a pattern of things emphasising one. A symbol can be part of a motif, but a motif needs recurrence and a symbol does not.

■ Tracing

List every occurrence, then ask what they share and what idea the sharing emphasises. If no shared idea emerges, the recurrence was coincidence rather than a motif.

2 Practice

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

2.2 Distinguish a motif from a symbol. [2]

2.3 “Unified” is doing work.

(a) Explain what it excludes. [2]

(b) State the method for tracing a motif. [1]

3 Exam-style questions

3.1 A motif emphasises a significant idea in large parts of or [1]

- **A** throughout a text
- **B** one sentence
- **C** the title only
- **D** other texts

3.2 A symbol differs from a motif in that it does not require [1]

- **A** recurrence
- **B** meaning
- **C** an object
- **D** a text

3.3 An object appears three times in a novel with no common context.

(a) State whether this is a motif. [1]

(b) Explain the reasoning.

[2]

Solutions

2.1 a unified pattern of recurring objects or images used to emphasise a significant idea in large parts of or throughout a text.

2.2 a symbol is one thing standing for an idea; a motif is a pattern of things emphasising one.

2.3 (a) recurrences with nothing in common, which are coincidence rather than a pattern.
(b) list every occurrence and ask what they share and what idea the sharing emphasises.

3.1 A. throughout a text.

3.2 A. recurrence.

3.3 (a) probably not. (b) the CED requires a unified pattern, and recurrences with no shared context emphasise no single idea.

7.10 The function of a simile

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS selection 选择

Objective

Build the skills to explain a simile's **selection** 选择.

You must be able to:

- state what a simile's function relies on
- explain why the choice of comparison subject matters
- compare two similes for the same main subject
- analyse a simile by its selection

1 Worked examples

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

■ The claim

The function of a simile relies on the selection of the objects being compared as well as the traits of the objects. Selection is added here to unit 2's account.

■ Why choice matters

A face like marble and a face like paper both mean pale, and they mean nothing else in common. The writer chose one, and the discarded alternatives are the measure of what the chosen one does.

■ Comparing similes

Test a simile by substituting another comparison subject with the same core trait. What changes is what the original was for.

■ Analysing by selection

"The comparison could have been X; it is Y instead, which adds Z." That sentence is an analysis of selection, and it is more precise than naming the shared trait alone.

2 Practice

2.1 State what a simile’s function relies on. [2]

2.2 Explain why the choice of comparison subject matters. [2]

2.3 A simile can be tested by substitution.

(a) State the method. [2]

(b) Give the form of an analysis of selection. [1]

3 Exam-style questions

3.1 A simile’s function relies on selection of the objects and [1]

- **A** the traits of the objects
- **B** the page number
- **C** the poem’s date
- **D** the reader’s age

3.2 “Like marble” and “like paper” share [1]

- **A** paleness and little else
- **B** everything
- **C** nothing
- **D** their sound

3.3 A writer describes grief as “like a debt”.

(a) State the trait transferred. [1]

(b) Explain what “like a wound” would have done instead.

[2]

Solutions

2.1 the selection of the objects being compared as well as the traits of the objects.

2.2 two comparison subjects can share the core trait and differ in everything else, so the discarded alternatives measure what the chosen one does.

2.3 (a) substitute another comparison subject with the same core trait and see what changes. (b) “the comparison could have been X; it is Y instead, which adds Z”.

3.1 A. the traits.

3.2 A. paleness and little else.

3.3 (a) something owed that must eventually be paid. (b) a wound would make grief an injury that heals with time, where a debt makes it an obligation that persists until discharged.

7.11 The function of personification

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS assigning the qualities of a nonhuman object, entity, or idea to a person or character 反向拟人

Objective

Build the skills to explain **reverse personification** 反向拟人.**You must be able to:**

- state the CED's claim about assigning nonhuman qualities to a person
- distinguish this from personification proper
- explain what such a comparison communicates
- analyse the attitude conveyed

1 Worked examples

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

■ The claim

By assigning the qualities of a nonhuman object, entity, or idea to a person or character, the narrator, character, or speaker communicates an attitude about that person or character.

■ The reverse of 5.6

5.6 gave human qualities to a nonhuman thing. 7.11 runs the other way: a person is given the qualities of a thing. The direction changes what it does.

■ What it communicates

An **attitude**. Comparing a person to a machine, an animal or a stone says something about how the speaker regards them, and often something they would not say directly.

■ The analysis

Name the quality assigned, then name the attitude it implies. A man described as “a mechanism” is being denied inwardness, which is a judgment about him and about the speaker.

2 Practice

2.1 State the CED’s claim about assigning nonhuman qualities to a person. [2]

2.2 Distinguish this from personification. [2]

2.3 The comparison communicates an attitude.

(a) State whose attitude. [1]

(b) Explain the two-step analysis. [2]

3 Exam-style questions

3.1 Assigning nonhuman qualities to a person communicates [1]

- **A** an attitude about that person
- **B** the setting
- **C** the plot
- **D** the date

3.2 Personification runs [1]

- **A** in the opposite direction
- **B** in the same direction
- **C** in no direction
- **D** only in prose

3.3 A narrator describes a colleague as “a filing cabinet”.

(a) State the quality assigned. [1]

(b) Explain what attitude this conveys.

[2]

Solutions

2.1 the narrator, character or speaker communicates an attitude about that person or character.

2.2 personification gives human qualities to a nonhuman thing; this runs the other way, giving nonhuman qualities to a person.

2.3 (a) the narrator's, character's or speaker's. (b) name the quality assigned, then name the attitude it implies about the person and about the speaker.

3.1 A. an attitude.

3.2 A. the opposite direction.

3.3 (a) storage without judgment or feeling. (b) the colleague is regarded as useful and impersonal, which is a dismissal the speaker has not had to state outright.

7.12 Developing a literary thesis statement

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS timed conditions 限时

Objective

Build the skills to write a thesis under **timed conditions** 限时.

You must be able to:

- state what a thesis expresses and requires
- explain what changes under time pressure
- state what the CED does not require
- produce a usable thesis quickly

1 Worked examples

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

■ The requirement

Unchanged: **an interpretation requiring defense through textual evidence and a line of reasoning, explained through commentary.**

■ Under pressure

The standard does not drop, but the drafting time does. A thesis written in two minutes must be arguable immediately; there is no time to discover what you think while writing.

■ What is not required

A thesis need not list points, elements or evidence — which is a relief under time pressure, since the list form takes longer and earns nothing.

■ Producing one fast

Read for one thing the text does repeatedly, then state what it achieves. “The story keeps X and Y apart, which makes Z look like...” is a thesis shape you can fill in from any passage.

2 Practice

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

2.2 Explain what changes under time pressure. [2]

2.3 A thesis can be produced quickly.

(a) State the method. [2]

(b) State why the list form is a poor choice under pressure. [1]

3 Exam-style questions

3.1 Under timed conditions the thesis standard [1]

- **A** stays the same
- **B** drops
- **C** rises
- **D** is waived

3.2 The list form of thesis is a poor choice because it [1]

- **A** takes longer and earns nothing
- **B** is forbidden
- **C** is too short
- **D** cannot be defended

3.3 You have two minutes to draft a thesis on an unseen passage.

(a) State what to look for first. [1]

(b) Explain how to turn it into a claim.

[2]

Solutions

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

2.2 the standard does not drop but the drafting time does, so the thesis must be arguable immediately.

2.3 (a) find one thing the text does repeatedly and state what it achieves. (b) it takes longer to write and earns nothing.

3.1 A. unchanged.

3.2 A. slower and unrewarded.

3.3 (a) one thing the passage does repeatedly. (b) state what the repetition achieves for the reader in a sentence someone could disagree with.

7.13 Developing commentary

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS more sophisticated literary arguments may explain the significance or relevance of an interpretation 阐释

- sophisticated commentary 更高层次的评述

Objective

Build the skills to write **sophisticated commentary** 更高层次的评述.

You must be able to:

- state the three things sophisticated arguments may do
- explain what discussing an alternative interpretation achieves
- explain what a relevant analogy achieves
- distinguish sophistication from complication

1 Worked examples

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

■ Three moves

More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.

■ Alternatives

Naming a rival reading and saying why yours accounts for more of the text shows you have tested your claim rather than merely asserted it.

■ Analogies

An analogy makes an unfamiliar interpretation graspable. The CED says **relevant** — an analogy that needs its own explanation has cost more than it gave.

■ Not complication

Sophistication is not longer sentences or more terms. All three moves make the argument clearer to a reader, which is the opposite of complication.

2 Practice

2.1 State the three things sophisticated arguments may do. [3]

2.2 Explain what discussing an alternative interpretation achieves. [2]

2.3 Sophistication is not complication.

(a) Explain the difference. [2]

(b) State the force of “relevant” analogies. [1]

3 Exam-style questions

3.1 Sophisticated arguments may explain an interpretation’s significance within [1]

- **A** a broader context
- **B** the title
- **C** the margin
- **D** a footnote

3.2 An analogy that needs its own explanation [1]

- **A** has cost more than it gave
- **B** is ideal
- **C** is required
- **D** replaces evidence

3.3 An essay names a rival reading and explains why its own accounts for more.

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

(b) Explain what it shows about the writer.

[2]

Solutions

2.1 explain significance or relevance within a broader context; discuss alternative interpretations; use relevant analogies.

2.2 it shows the claim has been tested against a rival rather than merely asserted.

2.3 (a) all three moves make the argument clearer to a reader, while complication makes it harder to follow. (b) an analogy must aid understanding rather than require its own explanation.

3.1 A. a broader context.

3.2 A. it cost more than it gave.

3.3 (a) discussing an alternative interpretation. (b) that the writer has read against their own claim and holds it because it explains more of the text, not because it occurred to them first.

7.14 Selecting relevant and sufficient evidence

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS revise an interpretation 修正解读

Objective

Build the skills to **revise an interpretation** 修正解读.

You must be able to:

- state what evidence may require
- explain why revising is a strength rather than a failure
- state the conditions for effectiveness and sufficiency
- recognise when a claim must change

1 Worked examples

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

■ The claim

Textual evidence may require revision to an interpretation and a line of reasoning if the evidence does not sufficiently support the initial interpretation and line of reasoning.

■ Revision as strength

The CED builds revision into the process. An interpretation held against the evidence is not loyalty to a reading; it is a refusal to read.

■ The conditions

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

■ When to change

If defending the claim requires ignoring a passage, quoting selectively, or explaining away what a character plainly does, the claim needs revising rather than better defending.

2 Practice

2.1 State what textual evidence may require. [2]

2.2 Explain why revising is a strength. [2]

2.3 Some signs indicate a claim must change.

(a) Name two. [2]

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

3 Exam-style questions

3.1 Evidence may require revision when it does not [1]

- **A** sufficiently support the initial interpretation
- **B** rhyme
- **C** fill the page
- **D** name the author

3.2 Holding an interpretation against the evidence is [1]

- **A** a refusal to read
- **B** loyalty to a reading
- **C** required
- **D** sophisticated

3.3 Defending a claim requires explaining away what a character plainly does.

(a) State what this indicates. [1]

(b) Explain the correct response.

[2]

Solutions

2.1 revision to an interpretation and a line of reasoning if the evidence does not sufficiently support them.

2.2 the CED builds revision into the process, so an interpretation held against the evidence is a refusal to read rather than loyalty to a reading.

2.3 (a) any two of: ignoring a passage; quoting selectively; explaining away what a character plainly does. (b) effective when commentary explains the logical relationship to the claim; sufficient when quantity and quality aptly support the line of reasoning.

3.1 A. insufficient support.

3.2 A. a refusal to read.

3.3 (a) that the claim is not supported by the text. (b) revise the interpretation to one the evidence supports rather than defending the original more elaborately.