

Week 25

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. A line in a poem is best understood as a unit of...
- ☐ meaning
 - ☐ rhythm
 - ☐ argument
 - ☐ grammar
2. Select **all** the sources of expectation irony can violate, per the CED.
- ☐ expectations readers bring to a text
 - ☐ expectations established by the text itself
 - ☐ the author's intentions
 - ☐ the publisher's blurb

Tick every correct option.

3. The CED defines ambiguity in terms of...
- ☐ vagueness in the writing
 - ☐ different readings by different readers
 - ☐ the poet's uncertainty
 - ☐ missing punctuation
4. A symbol is evidence about the idea it represents and about...
- ☐ the author
 - ☐ the speaker who reached for it
 - ☐ the reader
 - ☐ the publisher
5. A conceit is a form of...
- ☐ simile
 - ☐ extended metaphor
 - ☐ allusion
 - ☐ symbol
6. The CED says allusions work because of...
- ☐ their beauty

- ☐ shared knowledge about the reference
- ☐ their length
- ☐ the poet's fame

7. Select **all** the things the CED says must be acknowledged.

- ☐ words
- ☐ ideas
- ☐ images
- ☐ your own opinions

Tick every correct option.

8. Punctuation is often crucial to understanding a poem.

- ☐ True ☐ False

9. When a phrase supports two readings, choose the likelier one.

- ☐ True ☐ False

10. The attitude lives in the _____, not in the object.

AP English Literature and Composition

1. **rhythm**

The sentence carries the meaning, and the two often disagree on purpose.

2. **expectations readers bring to a text; expectations established by the text itself**

Saying which one is violated lifts an answer above naming the device.

3. **different readings by different readers**

So it is a property of what a phrase makes possible, not a failure to be clear.

4. **the speaker who reached for it**

The same double reading you learned for comparisons.

5. **extended metaphor**

One that presents images and associations in **surprising or paradoxical** ways.

6. **shared knowledge about the reference**

Which makes an allusion also a claim about audience.

7. **words; ideas; images**

Texts and other intellectual property complete the list.

8. **True**

It is the one reliable guide to where a thought closes.

9. **False**

Picking one throws away half the evidence; state both and say what holding both does.

10. **handling**

Where it sits, how much detail, approached or avoided.

8.1 The function of structure in a text

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS ideas and images in a poem may extend beyond a single line or stanza 跨行跨节 • interrupted pattern

Objective

Build the skills to explain **interrupted patterns** 打断的规律.

You must be able to:

- state what ideas and images may do across lines
- state the CED's claim about punctuation
- state what an interruption in a pattern creates
- explain why the interruption is the analytic target

1 Worked examples

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

■ Across lines

Ideas and images in a poem may extend beyond a single line or stanza. A line break is not a boundary of meaning.

■ Punctuation

Punctuation is often crucial to the understanding of a text. In poetry a comma can decide which of two words a phrase attaches to.

■ Interruptions

When structural patterns are created in a text, any interruption in the pattern creates a point of emphasis. The pattern is what makes the break audible.

■ The target

A regular pattern is a background. The one line that breaks it is where the poem is pointing, so an analysis should start with the exception rather than the rule.

2 Practice

2.1 State what ideas and images may do across lines. [2]

2.2 State what an interruption in a pattern creates. [2]

2.3 The exception is the target.

(a) Explain why. [2]

(b) State the CED's claim about punctuation. [1]

3 Exam-style questions

3.1 An interruption in a structural pattern creates a point of [1]

- **A** emphasis
- **B** confusion
- **C** silence
- **D** rhyme

3.2 A line break is [1]

- **A** not a boundary of meaning
- **B** always the end of an idea
- **C** decorative
- **D** required

3.3 A poem of regular quatrains has one five-line stanza.

(a) State what this creates. [1]

(b) Explain why an analysis should begin there.

[2]

Solutions

2.1 they may extend beyond a single line or stanza, so a line break is not a boundary of meaning.

2.2 a point of emphasis, because the pattern makes the break audible.

2.3 (a) a regular pattern is a background, so the break is where the poem is pointing.
(b) punctuation is often crucial to the understanding of a text.

3.1 A. emphasis.

3.2 A. not a boundary of meaning.

3.3 (a) a point of emphasis. (b) the regular stanzas establish an expectation and the fifth line is the poem marking something as exceptional.

1. In Colleen McElroy's poem "Monologue for Saint Louis," published in 1980, the speaker returns to her childhood home in St. Louis, Missouri, after an extended absence and contemplates how she has changed. Read the poem carefully. Then, in a well-written essay, analyze how McElroy uses literary elements and techniques to convey the speaker's complex experience of returning 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.

Monologue for Saint Louis

home again and the heart barely there
when choked by clusters of words
thick as the clumps of blue-black
grapes we snatched every summer

Line 5 from the neighbor's arbor¹
succulent pockets of flesh laced
with green staining our lips and fingers

it is summer again and I am home
vowing penance² for all my disappearances
10 since that first summer
when the arbor was clotted
with pockets of grapes latticed on each
interlocking vine

now earthworms have trellised the arbor
15 and that crumbling heap of rotting black
sticks cannot shield us from wind or words
we are the women we whispered about each summer
familiar houses and schoolyards have disappeared
childhood streets are blocked with singular black

20 one-way signs aligned like a lacework
of warnings or accusing fingers
I am home again
and my cousins sit in their cloaks of black
skin dragging me through twisted vines
25 of genetic maps thick with childhood vows

they remember each summer
how each year I vowed to return home
forever but I am lost in a riddle of words
home is a vacant lot its back yard clotted
30 with a stainless-steel arch³ and clusters
of tiny parks sprouting like trelliswork

enclosing some strange summer
resort my cousins have disappeared
into like the shadows of beasts and bad air
35 that infect this flat country and I am home
a stranger in love with words
with tart sweet clusters of poems

“Monologue for Saint Louis” from *Queen of the Ebony Isles* ©1984 by Colleen J. McElroy. Published by Wesleyan University Press.
Used with permission.

1: vining plants trained to grow over a lattice, framework, or trellis

2: an act that demonstrates regret and offers amends through self-sacrifice

3: the Gateway Arch, a 630-foot-tall arch located in a national park

1. In Victor Hernández Cruz's poem "Two Guitars," published in 2001, the speaker imagines that two guitars are alive and engaging in conversation about their musical experiences. Read the poem carefully. Then, in a well-written essay, analyze how Hernández Cruz uses literary elements and techniques to convey a complex portrayal of the guitars' musical world.

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.

Two Guitars

Two guitars were left in a room all alone
They sat on different corners of the parlor
In this solitude they started talking to each other

My strings are tight and full of tears

Line 5 The man who plays me has no heart

I have seen it leave out of his mouth

I have seen it melt out of his eyes

It dives into the pores of the earth

When they squeeze me tight I bring

10 Down the angels who live off the chorus

The trios singing loosen organs

With melodious screwdrivers

Sentiment comes off the hinges

Because a song is a mountain put into

15 Words and landscape is the feeling that

Enters something so big in the harmony

We are always in danger of blowing up

With passion

The other guitar:

- 20 In 1944 New York
When the Trio Los Panchos¹ started
With Mexican & Puerto Rican birds²
I am the one that one of them held
Tight like a woman
- 25 Their throats gardenia³ gardens
An airport for dreams
I've been in theaters and cabarets
I played in an apartment on 102nd street
After a baptism pregnant with women
- 30 The men flirted and were offered
Chicken soup
Echoes came out of hallways as if from caves
Someone is opening the door now
The two guitars hushed and there was a
- 35 Resonance in the air like what is left by
The last chord of a bolero.⁴

Victor Hernández Cruz, "Two Guitars" from *Maraca: New and Selected Poems, 1965-2000*. Copyright © 2001 by Victor Hernández Cruz. Reprinted with the permission of Coffee House Press. www.coffeehousepress.org.

1: a musical group that specializes in boleros and other romantic ballads

2: guitars

3: a type of plant known for its striking flowers

4: a genre of romantic music that originated in Cuba and has been popular throughout the Americas; common themes include unrequited love, betrayal, and abandonment

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

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

In John Rollin Ridge’s poem “To a Star Seen at Twilight,” published in 1868, the speaker admires a solitary star shining at twilight and considers its significance. Read the poem carefully. Then, in a well-written essay, analyze how Ridge uses literary elements and techniques to convey the speaker’s complex reflection on the star.

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.

To a Star Seen at Twilight

Hail solitary star!
That shinest from thy far blue height,
And overlookest Earth
And Heaven, companionless in light!
The rays around thy brow
Are an eternal wreath for thee;
Yet thou’rt not proud, like man,
Though thy broad mirror is the sea,
And thy calm home eternity!
Shine on, night-bosomed star!
And through its realms thy soul’s eye dart,
And count each age of light,
For their eternal wheel thou art.
Thou dost roll into the past days,
Years, and ages too,
And naught thy giant progress stays.

I love to gaze upon
Thy speaking face, thy calm, fair brow,
And feel my spirit dark
And deep, grow bright and pure as thou.
Like thee it stands alone;
Like thee its native home is night,
But there the likeness ends,—
It beams not with thy steady light.
Its upward path is high,
But not so high as thine—thou’rt far
Above the reach of clouds,
Of storms, of wreck, oh lofty star!
I would all men might look
Upon thy pure sublimity,
And in their bosoms drink
Thy loveliness and light like me;
For who in all the world
Could gaze upon thee thus, and feel
Aught in his nature base,
Or mean, or low, around him steal!

Shine on companionless

As now thou seem'st. Thou art the throne

Of thy own spirit, star!

2 And mighty things must be alone.

Alone the ocean heaves,

Or calms his bosom into sleep;

Alone each mountain stands

Upon its basis broad and deep;

5 Alone through heaven the comets sweep,

Those burning worlds which God has thrown

Upon the universe in wrath,

As if he hated them—their path

No stars, no suns may follow, *none*—

2 'Tis great, 'tis great to be alone!

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.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

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

In George Moses Horton’s poem “On Summer,” published in 1829, the author describes multiple aspects of summer in a rural area. Read the poem carefully. Then, in a well-written essay, analyze how Horton uses literary elements and techniques to develop a complex portrayal of the setting.

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.

On Summer

Esteville¹ fire begins to burn;
The auburn fields of harvest rise;
The torrid flames again return,
And thunders roll along the skies.

5 Perspiring Cancer² lifts his head,
And roars terrific from on high;
Whose voice the timid creatures dread;
From which they strive with awe to fly.

The night-hawk ventures from his cell,
10 And starts his note in evening air;
He feels the heat his bosom swell,
Which drives away the gloom of fear.

Thou noisy insect, start thy drum;
Rise lamp-like bugs to light the train;
5 And bid sweet Philomela³ come,
And sound in front the nightly strain.

The bee begins her ceaseless hum,
And doth with sweet exertions rise;
And with delight she stores her comb,
10 And well her rising stock supplies.

Let sportive children well beware,
While sprightly frisking o’er the green;
And carefully avoid the snare,
Which lurks beneath the smiling scene.

25 The mistress bird assumes her nest,
And broods in silence on the tree,
Her note to cease, her wings at rest,
She patient waits her young to see.

The farmer hastens from the heat;
30 The weary plough-horse droops his head;
The cattle all at noon retreat;
And ruminates beneath the shade.

The burdened ox with dauntless rage,
Flies heedless to the liquid flood,
35 From which he quaffs,⁴ devoid of gauge,⁵
Regardless of his driver’s rod.

Pomaceous⁶ orchards now expand
Their laden branches o’er the lea;
And with their bounty fill the land,
40 While plenty smiles on every tree.

On fertile borders, near the stream,
Now gaze with pleasure and delight;
See loaded vines with melons teem—
'Tis paradise to human sight.

5 With rapture view the smiling fields,
Adorn the mountain and the plain,
Each, on the eve of Autumn, yields
A large supply of golden grain.

¹ a town in North Carolina

² zodiac constellation associated with midsummer

³ a character in Greek mythology who was transformed
into a nightingale

⁴ drinks

⁵ measure

⁶ of or relating to apples

**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.**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

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

In Alice Cary's poem "Autumn," published in 1874, the speaker contemplates the onset of autumn. Read the poem carefully. Then, in a well-written essay, analyze how Cary uses literary elements and techniques to convey the speaker's complex response to the changing seasons.

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.

Autumn

Shorter and shorter now the twilight clips
The days, as though the sunset gates they crowd,
And Summer from her golden collar slips
Line And strays through stubble-fields, and moans aloud,

5 Save when by fits the warmer air deceives,
And, stealing hopeful to some sheltered bower,¹
She lies on pillows of the yellow leaves,
And tries the old tunes over for an hour.

The wind, whose tender whisper in the May
10 Set all the young blooms listening through th' grove,
Sits rustling in the faded boughs to-day
And makes his cold and unsuccessful love.

The rose has taken off her tire² of red—
The mullein-stalk³ its yellow stars have lost,
15 And the proud meadow-pink⁴ hangs down her head
Against earth's chilly bosom, witched with frost.

The robin, that was busy all the June,
Before the sun had kissed the topmost bough,
Catching our hearts up in his golden tune,
20 Has given place to the brown cricket now.

The very cock crows lonesomely at morn—
Each flag⁵ and fern the shrinking stream divides—
Uneasy cattle low,⁶ and lambs forlorn
Creep to their strawy sheds with nettled sides.

- 25 Shut up the door: who loves me must not look
Upon the withered world, but haste to bring
His lighted candle, and his story-book,
And live with me the poetry of Spring.

¹ a spot in a garden shaded by a covering of vines or branches

² attire

³ stem of a woolly-leaved plant

⁴ slender plant with pink flowers

⁵ plant with long tapering leaves

⁶ moo

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.

ENGLISH LITERATURE AND COMPOSITION**SECTION II****Total time—2 hours****3 Questions****Question 1**

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

In William Ellery Channing’s poem “The Barren Moors,” published in 1843, the speaker addresses moors, open expanses of wild, uncultivated land. Read the poem carefully. Then, in a well-written essay, analyze how Channing uses literary elements and techniques to develop a complex portrayal of the speaker’s experience of this natural setting.

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.

The Barren Moors

On your bare rocks, O barren moors,
On your bare rocks I love to lie,—
They stand like crags upon the shores,
Or clouds upon a placid sky.

Across those spaces desolate,
The fox pursues his lonely way,
Those solitudes can fairly sate¹
The passage of my loneliest day.

Like desert Islands far at sea
Where not a ship can ever land,
Those dim uncertainties to me,
For something veritable stand.

A serious place distinct from all
Which busy Life delights to feel,
I stand in this deserted hall,
And thus the wounds of time conceal.

No friend’s cold eye, or sad delay,
Shall vex me now where not a sound
Falls on the ear, and every day
20 Is soft as silence most profound.

No more upon these distant wolds²
The agitating world can come,
A single pensive thought upholds
The arches of this dreamy home.

25 Within the sky above, one thought
Replies to you, O barren moors!
Between, I stand, a creature taught
To stand between two silent floors.

¹ fully satisfy

² hills

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.

8.2 The function of contrasts within a text

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS paradox 悖论 • situational or verbal irony 情境反讽与言语反讽 • juxtaposition may create or demonstrate

- irony and paradox 反讽与悖论

Objective

Build the skills to explain **irony and paradox** 反讽与悖论.

You must be able to:

- state what juxtaposition may create
- define situational and verbal irony
- define paradox in the CED's terms
- distinguish paradox from contradiction

1 Worked examples

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

■ Antithesis

Juxtaposition may create or demonstrate an antithesis — a direct opposition set up by placing two things side by side.

■ Irony

Situational or verbal irony is created when events or statements in a text are inconsistent with either the expectations readers bring to a text or the expectations established by the text itself. Two possible sources of the expectation.

■ Paradox

Paradox occurs when seemingly contradictory elements are juxtaposed, but the contradiction — which may or may not be reconciled — can reveal a hidden or unexpected idea.

■ Paradox and contradiction

The CED writes **seemingly** contradictory, and adds that the contradiction may or may not be reconciled. A paradox is worth analysing because something is revealed by holding the two together, whether or not they resolve.

2 Practice

2.1 Define situational or verbal irony in the CED’s terms. [2]

2.2 Define paradox and state what it can reveal. [2]

2.3 Expectations come from two sources.

(a) Name them. [2]

(b) State what “seemingly” contributes to the definition of paradox. [1]

3 Exam-style questions

3.1 Juxtaposition may create or demonstrate [1]

- **A** an antithesis
- **B** a rhyme
- **C** a stanza
- **D** a narrator

3.2 The CED says a paradox’s contradiction [1]

- **A** may or may not be reconciled
- **B** must be reconciled
- **C** can never be reconciled
- **D** is always an error

3.3 A poem calls silence “the loudest answer”.

(a) Name the device. [1]

(b) Explain what holding the two terms together reveals.

[2]

Solutions

2.1 events or statements inconsistent with expectations that readers bring to the text or that the text itself establishes.

2.2 seemingly contradictory elements juxtaposed, which can reveal a hidden or unexpected idea.

2.3 (a) expectations readers bring to a text; expectations established by the text itself.
(b) it marks the contradiction as apparent, so the two terms may both hold.

3.1 A. an antithesis.

3.2 A. may or may not.

3.3 (a) paradox. (b) silence and loudness cannot both be literal, and holding them together reveals that a refusal to speak can communicate more forcefully than speech.

8.3 The function of specific words and phrases

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS ambiguity 歧义 • ambiguity allows for different readings and understandings of a text by different readers

Objective

Build the skills to explain **ambiguity** 歧义.

You must be able to:

- state the CED's claim about ambiguity
- explain why different readers may read differently
- distinguish productive ambiguity from imprecision
- defend a reading of an ambiguous text

1 Worked examples

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

■ The claim

Ambiguity allows for different readings and understandings of a text by different readers. The CED presents it as an allowance, not a defect.

■ Different readers

5.2 said a symbol's meaning depends partly on the reader's experiences. Ambiguity makes room for that: the text supports more than one reading and does not choose.

■ Productive and imprecise

Ambiguity is productive when each available reading is supported by the text and the difference between them matters. It is imprecision when the text simply fails to say anything definite.

■ Defending a reading

Say which reading you are taking, show the text supports it, and acknowledge the other. Acknowledging a rival reading is 7.13's sophistication move, and here it is nearly obligatory.

2 Practice

2.1 State the CED's claim about ambiguity. [2]

2.2 Distinguish productive ambiguity from imprecision. [2]

2.3 An ambiguous text still needs a reading.

(a) State the three steps in defending one. [3]

(b) State which earlier skill this uses. [1]

3 Exam-style questions

3.1 The CED presents ambiguity as [1]

- **A** an allowance for different readings
- **B** a defect
- **C** an error
- **D** a rhyme scheme

3.2 Ambiguity is imprecision when the text [1]

- **A** fails to say anything definite
- **B** supports two readings
- **C** is short
- **D** is old

3.3 A poem's final image supports two readings and the poem gives no way to choose.

(a) State what to do. [1]

(b) Explain why acknowledging the other reading strengthens the essay. [2]

Solutions

2.1 it allows for different readings and understandings of a text by different readers.

2.2 productive ambiguity supports each reading and the difference matters; imprecision supports none definitely.

2.3 (a) state which reading you take; show the text supports it; acknowledge the other.
(b) 7.13's discussion of alternative interpretations.

3.1 A. an allowance.

3.2 A. nothing definite.

3.3 (a) take one reading and defend it while naming the other. (b) it shows the ambiguity was recognised rather than missed, and that the chosen reading was preferred on grounds rather than by default.

8.4 The function of a symbol

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS attitude from symbols 象征中的态度

Objective

Build the skills to read **attitude from symbols** 象征中的态度.

You must be able to:

- state the CED's claim about symbols and attitude
- explain how the use of a symbol reveals perspective
- distinguish the symbol's meaning from the speaker's use of it
- analyse a symbol as evidence about a speaker

1 Worked examples

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

■ The claim

Symbols in a text and the way they are used may imply that a narrator, character, or speaker has a particular attitude or perspective.

■ Use reveals perspective

“And the way they are used” is the operative phrase. The same symbol handled with reverence or with contempt tells you about the handler.

■ Meaning and use

A symbol's meaning is what it stands for; its use is what the speaker does with it. Two speakers can share a symbol and reveal opposite perspectives through how they invoke it.

■ As evidence

Ask: what does this speaker assume the reader will feel about this symbol, and what does that assumption reveal about them?

2 Practice

2.1 State the CED’s claim about symbols and attitude. [2]

2.2 Distinguish a symbol’s meaning from its use. [2]

2.3 A symbol is evidence about a speaker.

(a) State the question to ask. [2]

(b) State the operative phrase in the CED’s sentence. [1]

3 Exam-style questions

3.1 Symbols may imply that a speaker has a particular [1]

- **A** attitude or perspective
- **B** age
- **C** occupation
- **D** accent

3.2 Two speakers using the same symbol may reveal [1]

- **A** opposite perspectives
- **B** identical views
- **C** nothing
- **D** the author’s opinion

3.3 One speaker calls a flag “a rag”; another calls it “the colours”.

(a) State what differs. [1]

(b) Explain what each reveals.

[2]

Solutions

2.1 symbols and the way they are used may imply that a narrator, character or speaker has a particular attitude or perspective.

2.2 the meaning is what the symbol stands for; the use is what the speaker does with it.

2.3 (a) what the speaker assumes the reader will feel about the symbol and what that assumption reveals about them. (b) “and the way they are used”.

3.1 A. attitude or perspective.

3.2 A. opposite perspectives.

3.3 (a) not the symbol but the use. (b) “a rag” reduces it to material and denies the loyalty attached; “the colours” invokes that loyalty as a shared and unquestioned thing.

8.5 The function of a metaphor

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS conceit 奇喻 • paradox 悖论

Objective

Build the skills to explain a **conceit** 奇喻.

You must be able to:

- define a conceit in the CED's terms
- state what conceits often compare
- state what multiple comparisons may do
- distinguish a conceit from an ordinary extended metaphor

1 Worked examples

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

■ Definition

A **conceit** is a form of extended metaphor that often appears in poetry. Conceits develop complex comparisons that present images, concepts, and associations in surprising or paradoxical ways.

■ What they compare

Often, conceits are used to make complex comparisons between the natural world and an individual.

■ Multiple comparisons

Multiple comparisons, representations, or associations may combine to affect one another in complex ways. In a conceit the comparisons interact rather than merely accumulate.

■ Against extended metaphor

5.5's extended metaphor persists and expands. A conceit adds **surprise or paradox**: the comparison is unlikely enough that the reader notices the act of comparing.

2 Practice

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

2.2 State what conceits often compare. [2]

2.3 A conceit differs from an ordinary extended metaphor.

(a) State the difference. [2]

(b) State what multiple comparisons may do. [1]

3 Exam-style questions

3.1 Conceits present images and associations in [1]

- **A** surprising or paradoxical ways
- **B** predictable ways
- **C** alphabetical order
- **D** silence

3.2 Conceits often compare an individual to [1]

- **A** the natural world
- **B** another poem
- **C** the reader
- **D** the poet

3.3 A poem compares two lovers to the legs of a compass for thirty lines.

(a) Name the device. [1]

(b) Explain what makes it more than an extended metaphor.

[2]

Solutions

2.1 a form of extended metaphor developing complex comparisons that present images, concepts and associations in surprising or paradoxical ways.

2.2 the natural world and an individual.

2.3 (a) a conceit adds surprise or paradox, so the comparison is unlikely enough that the reader notices the act of comparing. (b) they may combine to affect one another in complex ways.

3.1 A. surprising or paradoxical.

3.2 A. the natural world.

3.3 (a) a conceit. (b) the comparison is unlikely rather than natural, so the reader attends to the ingenuity of the comparison as well as to what it transfers.

8.6 The function of an allusion

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS shared knowledge 共有知识

Objective

Build the skills to explain an allusion's **shared knowledge** 共有知识.

You must be able to:

- state what allusions create and why
- explain what 'shared knowledge' presupposes
- distinguish emotional from intellectual associations
- handle an allusion whose reference you must reconstruct

1 Worked examples

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

■ The claim

Because of **shared knowledge** about a reference, allusions create emotional or intellectual associations and understandings.

■ Shared knowledge

The allusion works only if the reader has the reference. A poet alluding to a sacred text assumes a readership that knows it, so the allusion is also evidence about the poem's assumed audience.

■ Two kinds of association

An **emotional** association brings a feeling attached to the reference; an **intellectual** one brings an idea or an argument. Many allusions do both.

■ Reconstructing

When the reference is unfamiliar, find out what it is known for, then ask which part of that the poem's context needs. That is 5.7's method, applied where the shared knowledge is no longer shared.

2 Practice

2.1 State what allusions create and why. [2]

2.2 Distinguish emotional from intellectual associations. [2]

2.3 Shared knowledge is an assumption.

(a) State what it reveals about the poem. [2]

(b) State the method when the reference is unfamiliar. [1]

3 Exam-style questions

3.1 Allusions work because of [1]

- **A** shared knowledge about a reference
- **B** rhyme
- **C** length
- **D** punctuation

3.2 An emotional association brings [1]

- **A** a feeling attached to the reference
- **B** an argument
- **C** a definition
- **D** a date

3.3 A modern reader misses an allusion a contemporary reader would have caught.

(a) State what has changed. [1]

(b) Explain what the reader should do.

[2]

Solutions

2.1 emotional or intellectual associations and understandings, because of shared knowledge about the reference.

2.2 an emotional association brings a feeling attached to the reference; an intellectual one brings an idea or argument.

2.3 (a) that the poem assumes a readership possessing the reference, which is evidence about its intended audience. (b) find what the reference is known for and ask which part the context needs.

3.1 A. shared knowledge.

3.2 A. a feeling.

3.3 (a) the knowledge is no longer shared. (b) reconstruct what the reference was known for and determine which part of it the poem's context requires.

8.7 Developing a literary thesis statement

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS unseen poem 未见过的诗

Objective

Build the skills to write a thesis on an **unseen poem** 未见过的诗.

You must be able to:

- state what a thesis expresses and requires
- explain the difficulty of an unseen poem
- state what the CED does not require
- build a thesis from a first reading

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 unseen difficulty

With no prior knowledge, the thesis must come from the poem in front of you in minutes. There is no context to fall back on, which is why the reading itself must generate the claim.

■ What is not required

No list of points, elements or evidence. Under exam conditions this matters: the shortest arguable sentence is the best use of the time.

■ From a first reading

Note the poem's clearest shift — in tone, structure or address — and state what it accomplishes. A shift is the easiest reliable source of an arguable claim in a poem you have just met.

2 Practice

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

2.2 Explain the difficulty of an unseen poem. [2]

2.3 A first reading can generate a thesis.

(a) State the method. [2]

(b) State why the shortest arguable sentence is best under exam conditions. [1]

3 Exam-style questions

3.1 With an unseen poem the claim must come from [1]

- **A** the poem in front of you
- **B** memorised context
- **C** the poet's biography
- **D** the anthology's introduction

3.2 The easiest reliable source of a claim in an unseen poem is [1]

- **A** its clearest shift
- **B** its date
- **C** its length
- **D** its title

3.3 A poem's tone changes sharply in its final stanza.

(a) State what to build the thesis on. [1]

(b) Explain how to turn the shift 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 thesis must come from the poem in minutes, with no context to fall back on.

2.3 (a) note the poem's clearest shift in tone, structure or address and state what it accomplishes. (b) it earns the same credit and leaves more time for the body.

3.1 A. the poem itself.

3.2 A. its clearest shift.

3.3 (a) the shift. (b) state what the poem was doing before it and what the change accomplishes for the reader.

8.8 Developing commentary

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS sophisticated poetry commentary 高层次评述

Objective

Build the skills to write **sophisticated poetry commentary** 高层次评述.**You must be able to:**

- state the three sophisticated moves
- explain what 'broader context' means for a poem
- explain why alternative readings are especially apt in poetry
- avoid claiming sophistication without doing the work

1 Worked examples

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

■ Three moves**Explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations, or use relevant analogies.****■ Broader context**

For a poem this usually means what the interpretation shows about how the poem works, or about a problem the poem shares with others — not biography or period background dropped in for its own sake.

■ Alternative readings

8.3 established that ambiguity allows different readings. Poetry therefore supplies alternatives constantly, and acknowledging one is often the most natural sophistication move available.

■ Not a claim

Writing “this is significant because it reflects the human condition” claims significance without establishing it. The move must actually connect the reading to something outside it.

2 Practice

2.1 State the three sophisticated moves. [3]

2.2 Explain what “broader context” usually means for a poem. [2]

2.3 Sophistication must be done, not claimed.

(a) State the failure mode. [2]

(b) State why alternatives are especially apt in poetry. [1]

3 Exam-style questions

3.1 Claiming an interpretation “reflects the human condition” [1]

- **A** claims significance without establishing it
- **B** is a strong move
- **C** is required
- **D** is an analogy

3.2 Alternatives are especially available in poetry because of [1]

- **A** ambiguity
- **B** rhyme
- **C** brevity
- **D** metre

3.3 An essay ends by naming a rival reading and saying why its own explains more.

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

(b) Explain why it belongs at the end.

[2]

Solutions

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

2.2 what the interpretation shows about how the poem works, or about a problem it shares with other texts.

2.3 (a) claiming significance without connecting the reading to anything outside it. (b) ambiguity allows different readings, so alternatives are constantly available.

3.1 A. claimed, not established.

3.2 A. ambiguity.

3.3 (a) discussing an alternative interpretation. (b) the essay's own reading must be established first so the comparison has something to weigh the rival against.

1. In Colleen McElroy's poem "Monologue for Saint Louis," published in 1980, the speaker returns to her childhood home in St. Louis, Missouri, after an extended absence and contemplates how she has changed. Read the poem carefully. Then, in a well-written essay, analyze how McElroy uses literary elements and techniques to convey the speaker's complex experience of returning 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.

Monologue for Saint Louis

home again and the heart barely there
when choked by clusters of words
thick as the clumps of blue-black
grapes we snatched every summer

Line 5 from the neighbor's arbor¹
succulent pockets of flesh laced
with green staining our lips and fingers

it is summer again and I am home
vowing penance² for all my disappearances
10 since that first summer
when the arbor was clotted
with pockets of grapes latticed on each
interlocking vine

now earthworms have trellised the arbor
15 and that crumbling heap of rotting black
sticks cannot shield us from wind or words
we are the women we whispered about each summer
familiar houses and schoolyards have disappeared
childhood streets are blocked with singular black

20 one-way signs aligned like a lacework
of warnings or accusing fingers
I am home again
and my cousins sit in their cloaks of black
skin dragging me through twisted vines
25 of genetic maps thick with childhood vows

they remember each summer
how each year I vowed to return home
forever but I am lost in a riddle of words
home is a vacant lot its back yard clotted
30 with a stainless-steel arch³ and clusters
of tiny parks sprouting like trelliswork

enclosing some strange summer
resort my cousins have disappeared
into like the shadows of beasts and bad air
35 that infect this flat country and I am home
a stranger in love with words
with tart sweet clusters of poems

“Monologue for Saint Louis” from *Queen of the Ebony Isles* ©1984 by Colleen J. McElroy. Published by Wesleyan University Press.
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1: vining plants trained to grow over a lattice, framework, or trellis

2: an act that demonstrates regret and offers amends through self-sacrifice

3: the Gateway Arch, a 630-foot-tall arch located in a national park

1. In Victor Hernández Cruz's poem "Two Guitars," published in 2001, the speaker imagines that two guitars are alive and engaging in conversation about their musical experiences. Read the poem carefully. Then, in a well-written essay, analyze how Hernández Cruz uses literary elements and techniques to convey a complex portrayal of the guitars' musical world.

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.

Two Guitars

Two guitars were left in a room all alone
They sat on different corners of the parlor
In this solitude they started talking to each other

My strings are tight and full of tears

Line 5 The man who plays me has no heart

I have seen it leave out of his mouth

I have seen it melt out of his eyes

It dives into the pores of the earth

When they squeeze me tight I bring

10 Down the angels who live off the chorus

The trios singing loosen organs

With melodious screwdrivers

Sentiment comes off the hinges

Because a song is a mountain put into

15 Words and landscape is the feeling that

Enters something so big in the harmony

We are always in danger of blowing up

With passion

The other guitar:

- 20 In 1944 New York
When the Trio Los Panchos¹ started
With Mexican & Puerto Rican birds²
I am the one that one of them held
Tight like a woman
- 25 Their throats gardenia³ gardens
An airport for dreams
I've been in theaters and cabarets
I played in an apartment on 102nd street
After a baptism pregnant with women
- 30 The men flirted and were offered
Chicken soup
Echoes came out of hallways as if from caves
Someone is opening the door now
The two guitars hushed and there was a
- 35 Resonance in the air like what is left by
The last chord of a bolero.⁴

Victor Hernández Cruz, "Two Guitars" from *Maraca: New and Selected Poems, 1965-2000*. Copyright © 2001 by Victor Hernández Cruz. Reprinted with the permission of Coffee House Press. www.coffeehousepress.org.

1: a musical group that specializes in boleros and other romantic ballads

2: guitars

3: a type of plant known for its striking flowers

4: a genre of romantic music that originated in Cuba and has been popular throughout the Americas; common themes include unrequited love, betrayal, and abandonment

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

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

In John Rollin Ridge’s poem “To a Star Seen at Twilight,” published in 1868, the speaker admires a solitary star shining at twilight and considers its significance. Read the poem carefully. Then, in a well-written essay, analyze how Ridge uses literary elements and techniques to convey the speaker’s complex reflection on the star.

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.

To a Star Seen at Twilight

Hail solitary star!
That shinest from thy far blue height,
And overlookest Earth
And Heaven, companionless in light!
The rays around thy brow
Are an eternal wreath for thee;
Yet thou’rt not proud, like man,
Though thy broad mirror is the sea,
And thy calm home eternity!
Shine on, night-bosomed star!
And through its realms thy soul’s eye dart,
And count each age of light,
For their eternal wheel thou art.
Thou dost roll into the past days,
Years, and ages too,
And naught thy giant progress stays.

I love to gaze upon
Thy speaking face, thy calm, fair brow,
And feel my spirit dark
And deep, grow bright and pure as thou.
Like thee it stands alone;
Like thee its native home is night,
But there the likeness ends,—
It beams not with thy steady light.
Its upward path is high,
But not so high as thine—thou’rt far
Above the reach of clouds,
Of storms, of wreck, oh lofty star!
I would all men might look
Upon thy pure sublimity,
And in their bosoms drink
Thy loveliness and light like me;
For who in all the world
Could gaze upon thee thus, and feel
Aught in his nature base,
Or mean, or low, around him steal!

Shine on companionless

As now thou seem'st. Thou art the throne

Of thy own spirit, star!

2 And mighty things must be alone.

Alone the ocean heaves,

Or calms his bosom into sleep;

Alone each mountain stands

Upon its basis broad and deep;

5 Alone through heaven the comets sweep,

Those burning worlds which God has thrown

Upon the universe in wrath,

As if he hated them—their path

No stars, no suns may follow, *none*—

2 'Tis great, 'tis great to be alone!

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.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

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

In George Moses Horton’s poem “On Summer,” published in 1829, the author describes multiple aspects of summer in a rural area. Read the poem carefully. Then, in a well-written essay, analyze how Horton uses literary elements and techniques to develop a complex portrayal of the setting.

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.

On Summer

Esteville¹ fire begins to burn;
The auburn fields of harvest rise;
The torrid flames again return,
And thunders roll along the skies.

5 Perspiring Cancer² lifts his head,
And roars terrific from on high;
Whose voice the timid creatures dread;
From which they strive with awe to fly.

The night-hawk ventures from his cell,
10 And starts his note in evening air;
He feels the heat his bosom swell,
Which drives away the gloom of fear.

Thou noisy insect, start thy drum;
Rise lamp-like bugs to light the train;
5 And bid sweet Philomela³ come,
And sound in front the nightly strain.

The bee begins her ceaseless hum,
And doth with sweet exertions rise;
And with delight she stores her comb,
10 And well her rising stock supplies.

Let sportive children well beware,
While sprightly frisking o’er the green;
And carefully avoid the snare,
Which lurks beneath the smiling scene.

25 The mistress bird assumes her nest,
And broods in silence on the tree,
Her note to cease, her wings at rest,
She patient waits her young to see.

The farmer hastens from the heat;
30 The weary plough-horse droops his head;
The cattle all at noon retreat;
And ruminates beneath the shade.

The burdened ox with dauntless rage,
Flies heedless to the liquid flood,
35 From which he quaffs,⁴ devoid of gauge,⁵
Regardless of his driver’s rod.

Pomaceous⁶ orchards now expand
Their laden branches o’er the lea;
And with their bounty fill the land,
40 While plenty smiles on every tree.

On fertile borders, near the stream,
Now gaze with pleasure and delight;
See loaded vines with melons teem—
'Tis paradise to human sight.

5 With rapture view the smiling fields,
Adorn the mountain and the plain,
Each, on the eve of Autumn, yields
A large supply of golden grain.

¹ a town in North Carolina

² zodiac constellation associated with midsummer

³ a character in Greek mythology who was transformed
into a nightingale

⁴ drinks

⁵ measure

⁶ of or relating to apples

**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.**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

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

In Alice Cary's poem "Autumn," published in 1874, the speaker contemplates the onset of autumn. Read the poem carefully. Then, in a well-written essay, analyze how Cary uses literary elements and techniques to convey the speaker's complex response to the changing seasons.

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.

Autumn

Shorter and shorter now the twilight clips
The days, as though the sunset gates they crowd,
And Summer from her golden collar slips
Line And strays through stubble-fields, and moans aloud,

5 Save when by fits the warmer air deceives,
And, stealing hopeful to some sheltered bower,¹
She lies on pillows of the yellow leaves,
And tries the old tunes over for an hour.

The wind, whose tender whisper in the May
10 Set all the young blooms listening through th' grove,
Sits rustling in the faded boughs to-day
And makes his cold and unsuccessful love.

The rose has taken off her tire² of red—
The mullein-stalk³ its yellow stars have lost,
15 And the proud meadow-pink⁴ hangs down her head
Against earth's chilly bosom, witched with frost.

The robin, that was busy all the June,
Before the sun had kissed the topmost bough,
Catching our hearts up in his golden tune,
20 Has given place to the brown cricket now.

The very cock crows lonesomely at morn—
Each flag⁵ and fern the shrinking stream divides—
Uneasy cattle low,⁶ and lambs forlorn
Creep to their strawy sheds with nettled sides.

25 Shut up the door: who loves me must not look
Upon the withered world, but haste to bring
His lighted candle, and his story-book,
And live with me the poetry of Spring.

¹ a spot in a garden shaded by a covering of vines or branches

² attire

³ stem of a woolly-leaved plant

⁴ slender plant with pink flowers

⁵ plant with long tapering leaves

⁶ moo

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.

ENGLISH LITERATURE AND COMPOSITION**SECTION II****Total time—2 hours****3 Questions****Question 1**

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

In William Ellery Channing’s poem “The Barren Moors,” published in 1843, the speaker addresses moors, open expanses of wild, uncultivated land. Read the poem carefully. Then, in a well-written essay, analyze how Channing uses literary elements and techniques to develop a complex portrayal of the speaker’s experience of this natural setting.

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.

The Barren Moors

On your bare rocks, O barren moors,
On your bare rocks I love to lie,—
They stand like crags upon the shores,
Or clouds upon a placid sky.

Across those spaces desolate,
The fox pursues his lonely way,
Those solitudes can fairly sate¹
The passage of my loneliest day.

Like desert Islands far at sea
Where not a ship can ever land,
Those dim uncertainties to me,
For something veritable stand.

A serious place distinct from all
Which busy Life delights to feel,
I stand in this deserted hall,
And thus the wounds of time conceal.

No friend’s cold eye, or sad delay,
Shall vex me now where not a sound
Falls on the ear, and every day
20 Is soft as silence most profound.

No more upon these distant wolds²
The agitating world can come,
A single pensive thought upholds
The arches of this dreamy home.

25 Within the sky above, one thought
Replies to you, O barren moors!
Between, I stand, a creature taught
To stand between two silent floors.

¹ fully satisfy

² hills

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.

8.9 Selecting relevant and sufficient evidence

Name: _____ Class: _____ Date: _____

Total: 12 marks

Objective

Build the skills to select **evidence in a short poem** 短诗取证.

You must be able to:

- state the conditions for effectiveness and sufficiency
- explain what sufficiency means in a fourteen-line poem
- name the six purposes evidence serves
- avoid the two opposite faults

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.

■ In a short poem

There is little text, so sufficiency is nearly always about **quality**: the right three words, closely read, outweigh six loosely gestured at.

■ Six purposes

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

■ Two faults

Too little: one quotation carrying an essay's whole claim. **Too much:** quoting most of a short poem, which leaves nothing for the commentary to be about. Both fail sufficiency from opposite directions.

2 Practice

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

2.2 Explain what sufficiency usually means in a short poem. [2]

2.3 There are two opposite faults.

(a) Name them. [2]

(b) State why quoting most of a short poem fails. [1]

3 Exam-style questions

3.1 In a short poem, sufficiency is usually about [1]

- **A** quality
- **B** quantity
- **C** length
- **D** rhyme

3.2 Quoting most of a short poem leaves nothing for [1]

- **A** the commentary to be about
- **B** the thesis
- **C** the title
- **D** the reader

3.3 An essay on a fourteen-line poem quotes ten of the lines.

(a) State the fault. [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 quality rather than quantity, since the right few words closely read outweigh many loosely gestured at.

2.3 (a) too little — one quotation carrying the whole claim; too much — quoting most of the poem. (b) it leaves nothing for the commentary to be about.

3.1 A. quality.

3.2 A. the commentary.

3.3 (a) too much evidence and too little commentary. (b) cut to the two or three phrases the claim actually rests on and use the space to explain what those phrases do.

8.10 Control over the elements of composition

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS attribution 引用出处

Objective

Build the skills to handle **attribution** 引用出处.

You must be able to:

- state what writers must acknowledge
- name the three ways of acknowledging it
- state the CED's note about the timed exam
- explain why attribution matters even without a style

1 Worked examples

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

■ What must be acknowledged

Writers must acknowledge words, ideas, images, texts, and other intellectual property of others through attribution, citation, or reference. Ideas as well as words.

■ Three ways

Attribution, citation, or reference. Naming the source in a sentence is attribution; a formal entry is citation; a pointer to a work is a reference.

■ The exam note

“Students are not expected to use a specific attribution style (like MLA) within the timed essays on the AP Exam, but should follow such guidelines for any extended papers they develop in class through multiple revisions.”

■ Why it still matters

Even without a style, the reader must be able to tell your reading from someone else's. Saying “one common reading holds that...” before disagreeing is attribution, and it strengthens the essay by marking where your own argument begins.

2 Practice

2.1 State what writers must acknowledge and by what means. [2]

2.2 State the CED's note about timed essays. [2]

2.3 Attribution matters even without a style.

(a) Explain why. [2]

(b) State what the CED expects for extended papers. [1]

3 Exam-style questions

3.1 Writers must acknowledge words, images, texts and [1]

- **A** ideas
- **B** page numbers
- **C** their own drafts
- **D** the exam room

3.2 In timed essays students are not expected to use [1]

- **A** a specific attribution style
- **B** any evidence
- **C** a thesis
- **D** commentary

3.3 A student mentions a well-known reading before disagreeing with it.

(a) State what this is. [1]

(b) Explain how it strengthens the essay.

[2]

Solutions

2.1 words, ideas, images, texts and other intellectual property of others, through attribution, citation or reference.

2.2 students are not expected to use a specific attribution style such as MLA in timed essays but should follow such guidelines for extended papers developed through multiple revisions.

2.3 (a) the reader must be able to tell the writer's reading from someone else's. (b) that they follow such style guidelines.

3.1 A. ideas.

3.2 A. a specific style.

3.3 (a) attribution. (b) it marks where the student's own argument begins and shows the disagreement is with a real position rather than an invented one.