

HOLIDAY HOMEWORK 假期作业

AP English Literature and Composition

Exercise sheets and past-paper practice, topic by topic.

每个单元：练习卷 + 历年真题。

For class or self-study • no answer keys included.

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1 Reading a character from the page

– Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Description	描写	_____
Perspective	视角	_____

Recall

- You have judged someone from how they speak before you knew them.
- You know a description can be unfair to the person described.
- You have changed your view of a character halfway through a story.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Three channels

Description 描写, dialogue and behaviour reveal characters. A strong reading uses more than one, because the three can disagree and the disagreement is evidence.

Worked example. A character who speaks kindly and acts cruelly has told you more than either channel alone.

■ 2 Who is describing

Descriptions come from a narrator, from other characters, or from the character themselves. A rival's description is evidence about the rival as much as about its subject.

Worked example. When one character calls another 'a hawk', you learn the speaker's view and possibly something true.

■ 3 Perspective

Perspective 视角 is how a character understands their circumstances, formed by background, personality, biases and relationships. It is both shaped and revealed by those relationships.

Worked example. A character raised in poverty reads a generous gift as an obligation, which tells you about the character and the gift.

Watch out: Never take a character's description of another as neutral information. Test it against what that other character actually does elsewhere in the text.

Practice

2.1 Name the three channels that reveal characters. [3]

2.2 A character speaks kindly and acts cruelly. State what the contradiction gives a reader. [2]

2.3 Name three sources a description may come from. [2]

2.4 Explain why a rival's description is evidence about two people. [2]

2.5 Define perspective and name two things that inform it. [2]

1 Narrators, and why point of view limits – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Point of view	叙述视角	_____

Recall

- You have heard two people describe the same argument differently.
- You know a witness can be honest and still wrong.
- You have read a story where you knew more than the narrator did.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Perspective and point of view

Point of view 叙述视角 is the position from which events are related; perspective is how the teller sees them. One is a place to stand, the other a way of seeing.

Worked example. A first-person narrator has a fixed position and a perspective formed by their involvement.

■ 2 What a point of view cannot give

Point of view determines what a narrator **can and cannot** provide. A first-person narrator is inside the events; a third-person narrator observes from outside, with knowledge ranging from limited to all-knowing.

Worked example. A narrator who reports a room she never entered is not a limited first-person narrator.

■ 3 The narrator is not the author

A speaker or narrator is not necessarily the author. Attributing a narrator's opinion to the writer converts a literary choice into a biographical claim the text cannot support.

Worked example. A novel narrated by a liar is not a lying novel.

Watch out: What a narrator cannot see is as useful as what they can. A gap in the account is a choice the text has made, and it is analysable.

Practice

2.1 Distinguish perspective from point of view. [2]

2.2 State what point of view determines. [2]

2.3 Distinguish a first-person from a third-person narrator. [2]

2.4 State the range of a third-person narrator's knowledge. [2]

2.5 Explain why a narrator's opinion should not be attributed to the author. [2]

2 Structure and comparison in a poem – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
contrast	对比	_____
simile	明喻	_____

Recall

- You know where a poem's lines break even when you do not know why.
- You have felt a poem change direction partway through.
- You know a comparison can flatter or insult.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Breaks and arrangement

Line and stanza breaks develop the relationship of ideas in a poem, and their arrangement affects a reader's expectations. A break that separates a subject from its verb makes the reader wait, and the waiting is the effect.

Worked example. A stanza ending mid-sentence suspends an idea across the gap.

■ 2 Contrast

A **contrast** 对比 results from a shift or a juxtaposition. A shift may be signalled by a word, by punctuation, or by a structural convention - and a contrast always has two terms.

Worked example. Saying 'the tone becomes bitter' names one term; the analysis needs what it is bitter against.

■ 3 Simile

A **simile** 明喻 uses 'like' or 'as' to transfer a quality from a comparison subject to a main subject. Identifying it is not analysis; naming the quality transferred is.

Worked example. 'Her voice was like gravel' transfers roughness and wear to the voice, not gravel's colour or weight.

Watch out: A contrast without both terms is not a contrast. Name what the text moved *from* as well as what it moved *to*.

Practice

2.1 State what line and stanza breaks contribute. [2]

2.2 Name the two things a contrast results from. [2]

2.3 Name three ways a shift may be signalled. [3]

2.4 Define a simile and name its two subjects. [2]

2.5 'The tone becomes bitter.' State what is missing. [1]

2 Claim and evidence in a short paragraph – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
claim	主张	_____

Recall

- You have quoted a line and not said what it showed.
- You know an observation is not an argument.
- You have written a paragraph that summarised a poem.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 A claim

A **claim** 主张 requires defence with evidence from the text. 'The poem contains three similes' is checkable and needs no defence; 'the similes make the speaker's grief sound mechanical' does.

Worked example. The test is whether a reader could disagree.

■ 2 In combination

Writers identify details that **in combination** enable a claim. A poem's evidence is small - a word, a break, a comparison - so two or three details supporting one claim is the shape of a strong paragraph.

Worked example. Three images of cold support a claim about the speaker's detachment that no single image supports.

■ 3 Explaining the quotation

A quotation proves nothing until the writer says which words carry the weight and what they do. The claim, the evidence and the explanation are three separate sentences' work.

Worked example. After quoting, the sentence beginning 'the word X does...' is where the argument happens.

Watch out: Length is not evidence. A paragraph that quotes four lines and comments on none is weaker than one that quotes three words and explains them.

Practice

2.1 Define a claim. [1]

2.2 State the test that distinguishes a claim from an observation. [2]

2.3 Explain why 'in combination' matters in poetry. [2]

2.4 State what a writer must add after a quotation. [2]

2.5 Turn 'the poem contains three similes' into a claim. [2]

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

3 Conflict, plot, and significant events – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Conflict	冲突	_____

Recall

- You know a story needs something to go wrong.
- You have read a quiet scene that mattered more than a loud one.
- You know a character can be their own obstacle.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Conflict is about values

Conflict 冲突 is tension between competing values, either within a character or with outside forces. An obstacle alone is not a conflict; the tension must be between things the character values.

Worked example. Choosing between loyalty and honesty is a conflict because both are held.

■ 2 Intersecting conflicts

A text may hold several conflicts, and a primary conflict is **heightened** when another intersects it. A second conflict raises the cost of resolving the first.

Worked example. A character who must betray a friend to tell the truth now pays twice for the same decision.

■ 3 Significance

An event's significance depends on its relationship to the narrative, to the conflict, and to the development of characters. A quiet conversation may be the most significant scene in a novel.

Worked example. The loudest scene changes nothing; the significant one changes what a character will do.

Watch out: Significance is relational, not intrinsic. Ask what the event changes, not how dramatic it looks.

Practice

2.1 Define conflict. [2]

2.2 Name the two kinds of conflict. [2]

2.3 Explain why an obstacle alone is not a conflict. [2]

2.4 State what a primary conflict gains from an intersecting one. [2]

2.5 Name the three relationships an event's significance depends on. [3]

3 Thesis, reasoning, and commentary – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
thesis	论点	_____
line of reasoning	推理线索	_____
Commentary	评述	_____

Recall

- You have written an essay whose paragraphs each made sense alone.
- You know a list of points is not an argument.
- You have quoted well and explained nothing.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 A thesis

A **thesis** 论点 expresses an interpretation and requires defence through evidence and a line of reasoning. It need not list the points or the literary elements to be analysed.

Worked example. 'This essay will discuss imagery, structure and tone' announces topics and takes no position.

■ 2 A line of reasoning

A **line of reasoning** 推理线索 is the logical sequence of claims defending the thesis. Because it is a sequence, the order is itself part of the argument.

Worked example. If two paragraphs can be swapped with nothing lost, they were a list.

■ 3 Commentary

Commentary 评述 explains the logical relationship between the thesis and the evidence. Two students can quote identically and reach opposite conclusions; the difference is entirely in the commentary.

Worked example. Evidence does not interpret itself, so the argument is made in the explanation.

Watch out: Restating a line in plain words is paraphrase, not commentary. Paraphrase says what the line says; commentary says what it does and why that supports the claim.

Practice

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

2.2 State what the CED says a thesis need not do. [2]

2.3 Define a line of reasoning. [2]

2.4 State the test for whether paragraphs form a sequence. [2]

2.5 Distinguish paraphrase from commentary. [2]

4 Character, setting, and what a place reveals – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
inaction	不作为	_____
selection	取舍	_____

Recall

- You have judged someone by the room they keep.
- You know a place can be chosen or imposed.
- You have felt uneasy in a setting a story described.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Choices reveal values

A character's choices - in speech, action and **inaction** 不作为 - reveal what they value. The third is the one readers miss: staying silent is a choice.

Worked example. A character who says nothing when a friend is accused has revealed something they value more.

■ 2 Environment as evidence

The environment a character inhabits provides information about that character. A room they arranged shows taste; a room they cannot leave shows constraint.

Worked example. The same bare room means different things depending on whether it was chosen.

■ 3 Mood from selection

A setting may help establish mood, and mood comes from **selection** 取舍. A place has many features; the narrator names three, and which three is the evidence.

Worked example. Describing a wedding by heat, noise and crowding tells the reader how to feel about it.

Watch out: Do not skim descriptions. If setting is evidence about character, the passages readers skip are the ones carrying the analysis.

Practice

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

2.2 Explain why inaction counts as a choice. [2]

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

2.4 Explain how selection produces mood. [2]

2.5 State what skipping descriptions costs a reader. [1]

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

4 Tone, distance, and the words that carry them – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Tone	语气	_____
Narrative distance	叙述距离	_____

Recall

- You have heard a compliment delivered as an insult.
- You know 'adequate' is not praise.
- You have read a narrator who seemed very close to events, and one very far.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Tone

Tone 语气 is the attitude a narrator or speaker conveys toward a subject, emerging from their perspective. Adjectives and adverbs do not only modify - they judge.

Worked example. Calling a gift 'adequate' states that a minimum was met and implies more was expected.

■ 2 Narrative distance

Narrative distance 叙述距离 has four components - physical, chronological, relational and emotional - and they vary independently. 'Chronologically distant but emotionally invested' is precise; 'distant' is not.

Worked example. A narrator writing fifty years later about a brother she loved has hindsight and warmth at once.

■ 3 Finding tone

Underline the adjectives and adverbs in a passage and ask what attitude they share. Small words - 'merely', 'finally', 'a little' - are as revealing as any noun.

Worked example. Three dismissive adverbs in a paragraph establish a tone no single word states.

Watch out: Naming a tone is not analysis until you show the words producing it. 'The tone is bitter' is a conclusion; the adjectives are the evidence.

Practice

2.1 Define tone and state what it emerges from. [2]

2.2 State what adjectives and adverbs do besides modifying. [2]

2.3 Name the four components of narrative distance. [2]

2.4 Explain why 'distant' is an imprecise description. [2]

2.5 State a practical method for finding a passage's tone. [2]

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.

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

5 Figurative language: transfer and its context – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
metaphor	隐喻	_____
extended metaphor	延伸隐喻	_____
Personification	拟人	_____

Recall

- You have used a comparison that made someone laugh at the wrong moment.
- You know 'like a machine' can be praise or an insult.
- You have seen the same image mean different things in different places.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 What a comparison focuses on

A **metaphor** 隐喻 focuses on the particular traits of the things compared, not on the objects themselves. Naming the trait transferred is the analysis; naming the pair is not.

Worked example. Comparing a city to a furnace transfers heat and consumption, not shape or colour.

■ 2 Extended metaphor

An **extended metaphor** 延伸隐喻 persists through part or all of a text and is expanded with further details, similes and images. As it develops, the trait transferred can change.

Worked example. A voyage metaphor may begin as adventure and end as exile.

■ 3 Personification

Personification 拟人 assigns a human trait to a nonhuman thing, thereby characterising it. The analysis is in which trait is chosen.

Worked example. An angry sea threatens; an indifferent sea is worse, because nothing can be appealed to.

Watch out: Context governs a metaphor. The same comparison transfers different qualities in different passages, so a fixed meaning imported from elsewhere is usually wrong.

Practice

2.1 State what a metaphorical comparison focuses on. [2]

2.2 Define an extended metaphor. [2]

2.3 State how an extended metaphor is expanded. [2]

2.4 Define personification and state where the analysis lies. [2]

2.5 Explain why context governs what a metaphor transfers. [2]

5 Selecting and sufficient evidence in a short poem – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
effective	有效的	_____
sufficient	充分的	_____

Recall

- You have quoted a whole stanza to use one word.
- You know a short poem gives you little to work with.
- You have run out of things to say about four lines.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Six purposes

Evidence can **illustrate, clarify, exemplify, associate, amplify or qualify** a point. Choosing which job a quotation does is a decision, not a formality.

Worked example. Amplifying strengthens a point; qualifying limits it, and an essay that only amplifies sounds one-sided.

■ 2 Effectiveness and sufficiency

Evidence is **effective** 有效的 when commentary explains its relationship to the claim, and **sufficient** 充分的 when quantity and quality together support the reasoning.

Worked example. Eight unexplained quotations are neither effective nor sufficient.

■ 3 The two opposite faults

Too little: one quotation carrying a whole essay. **Too much:** quoting most of a short poem, leaving nothing for the commentary to be about.

Worked example. Quoting ten of fourteen lines leaves the essay with no space to say anything.

Watch out: In a short poem sufficiency is almost always about quality. The right three words, closely read, outweigh six loosely gestured at.

Practice

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

2.2 Distinguish amplifying from qualifying. [2]

2.3 State when evidence is effective and when sufficient. [2]

2.4 Name the two opposite faults in using evidence. [2]

2.5 Explain why sufficiency in a short poem is about quality. [2]

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

6 Complexity: contradiction as evidence – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Inconsistencies	不一致	_____
foil	衬托人物	_____
nuance	细微差别	_____

Recall

- You have known someone who said one thing and did another.
- You know a character can be sympathetic and wrong.
- You have found a novel's ending impossible to settle.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Inconsistency reveals

Inconsistencies 不一致 between a character's private thoughts and their behaviour reveal tensions between private and professed values. The gap is evidence, not a writing fault.

Worked example. A character who preaches thrift and gambles privately has told you what they actually value.

■ 2 Foils

A **foil** 衬托人物 illuminates another character through contrast. A foil does not oppose - it stands beside, and the difference makes something visible.

Worked example. A cautious friend beside a reckless protagonist gives the recklessness a scale.

■ 3 Ambiguity and complexity

Contrasts introduce **nuance** 细微差别, ambiguity or contradiction, and the CED says this makes texts more complex. Ambiguity is two definite readings; vagueness is none.

Worked example. An ending supporting two grounded readings is ambiguous; one supporting neither is vague.

Watch out: Do not tidy a text. An inconsistency you explain away is evidence you have discarded.

Practice

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

2.2 Define a foil and state how it works. [2]

2.3 Distinguish a foil from an antagonist. [2]

2.4 Name the three things contrasts introduce. [3]

2.5 Distinguish ambiguity from vagueness. [2]

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.

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

6 Reliability and interrupted chronology – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Flashback	倒叙	_____
in medias res	中途开始	_____

Recall

- You have read a story that started at the end.
- You know a narrator can leave things out.
- You have suspected a storyteller of making themselves look good.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Inferring bias

Readers infer a narrator's biases from which details they include and which they omit. A reader who detects bias **may** find the narrator less reliable - detecting bias is a reason for caution, not a verdict.

Worked example. A narrator who gives two pages to a dinner and one line to a death has told you their priorities.

■ 2 Unreliable is not lying

An unreliable narrator may be mistaken, self-deceived, too young to understand, or reporting honestly from a limited position. The analysis should say which.

Worked example. A child narrator reporting events she does not understand is unreliable and entirely honest.

■ 3 Interrupted chronology

Flashback 倒叙, foreshadowing, **in medias res** 中途开始 and stream of consciousness interrupt a plot's chronology, creating anticipation or suspense or building tension.

Worked example. A novel that opens with a funeral makes the reader read two hundred pages looking for its cause.

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

Practice

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

2.2 State the force of 'may find that narrator less reliable'. [2]

2.3 Name three reasons a narrator may be unreliable without lying. [3]

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

2.5 Name the three effects such structures can create. [3]

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

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

In your response you should do the following:

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

American Spy

Angels in America

Another Country

As I Lay Dying

Atonement

The Awakening

Behold the Dreamers

The Color Purple

A Doll's House

East of Eden

The English Patient

Fabulation, or the Re-Education of Undine

Frankenstein

Great Expectations

The Great Gatsby

Homegoing

Jane Eyre

The Joy Luck Club

The Kite Runner

Like Water for Chocolate

Little Fires Everywhere

Macbeth

The Memory Keeper's Daughter

The Namesake

Passing

People of the Whale

The Picture of Dorian Gray

Pride and Prejudice

Rebecca

The Remains of the Day

The Scarlet Letter

Song of Solomon

The Sound of a Voice

Sula

Twelfth Night

Washington Black

The Women of Brewster Place

STOP

END OF EXAM

7 Epiphany, pacing, and symbols — Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
epiphany	顿悟	_____
Pacing	节奏	_____
symbol	象征	_____
motif	母题	_____

Recall

- You have understood something suddenly and acted on it.
- You know a page can cover a year or a minute.
- You have seen an object in a story stand for something else.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Epiphany

An **epiphany** 顿悟 is a sudden realisation that lets a character see things in a new light, often related to a central conflict. It affects the plot when the character acts on it.

Worked example. The realisation is not the whole event; the action following it is.

■ 2 Pacing

Pacing 节奏 is the manipulation of time in a text - the ratio of text to story time. Ten pages covering a decade move fast; two pages covering a minute move slowly.

Worked example. Short clipped sentences accelerate a scene regardless of what happens in it.

■ 3 Symbols and motifs

A **symbol** 象征 is an object standing for an idea; a **motif** 母题 is a unified pattern of recurring objects or images emphasising one idea. A motif needs recurrence; a symbol does not.

Worked example. A key appearing six times, always at a refusal, has become a contextual symbol and part of a motif.

Watch out: A symbol's meaning depends on the reader's experience and on the context of its use. A meaning imported from a dictionary of symbols is usually not this text's meaning.

Practice

2.1 Define an epiphany. [2]

2.2 State how an epiphany affects the plot. [2]

2.3 Define pacing. [2]

2.4 Explain why two pages covering a minute move slowly. [2]

2.5 Distinguish a symbol from a motif. [2]

7 Sophisticated commentary and revising a reading – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
alternative interpretations	其他解读	_____
revision	修正	_____

Recall

- You have defended an answer you had already stopped believing.
- You know an essay that considers the other side sounds stronger.
- You have found a passage that contradicted your whole argument.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Three sophisticated moves

Stronger arguments explain an interpretation's significance in a broader context, discuss **alternative interpretations** 其他解读, or use relevant analogies. All three make the argument clearer, not more ornate.

Worked example. Naming a rival reading and showing why yours accounts for more shows the claim has been tested.

■ 2 Evidence may require revision

Textual evidence may require **revision** 修正 of an interpretation if it does not sufficiently support it. Revision is built into the process, not a failure of it.

Worked example. If defending a claim means explaining away what a character plainly does, the claim needs changing.

■ 3 Relevance of an analogy

An analogy must be **relevant** - it must make the interpretation easier to grasp. One that needs its own explanation has cost more than it gave.

Worked example. A comparison to something the reader knows well illuminates; one to something obscure does not.

Watch out: Holding an interpretation against the evidence is not loyalty to a reading. It is a refusal to read.

Practice

2.1 Name the three sophisticated moves. [3]

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

2.3 State when textual evidence requires revision. [2]

2.4 Name two signs that a claim needs revising. [2]

2.5 State what makes an analogy relevant. [2]

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.

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1: a person who rents a room in a house

2: his wife

3: pouring out, releasing

4: a cartoon cat

8 Irony, paradox, and interrupted patterns – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Irony	反讽	_____
paradox	悖论	_____

Recall

- You have said 'wonderful' and meant the opposite.
- You know two true statements can seem to contradict.
- You notice when a poem breaks its own pattern.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Irony

Irony 反讽 arises when events or statements are inconsistent with expectations - either those readers bring to a text or those the text itself establishes. Two possible sources, and naming which is part of the analysis.

Worked example. A poem that praises order and then collapses into disorder has broken its own expectation.

■ 2 Paradox

A **paradox** 悖论 juxtaposes seemingly contradictory elements, and the contradiction - which may or may not be reconciled - reveals a hidden idea.

Worked example. Calling silence 'the loudest answer' holds two terms together to say that refusal can communicate more than speech.

■ 3 Interrupted patterns

When a structural pattern is established, any interruption creates a point of emphasis. The pattern is what makes the break audible.

Worked example. One five-line stanza in a poem of quatrains is where the poem is pointing.

Watch out: Start an analysis with the exception, not the rule. The regular pattern is a background; the one place it breaks is the poem's own emphasis.

Practice

2.1 State the two sources of the expectations irony works against. [2]

2.2 Define paradox. [2]

2.3 State what the CED says about whether a paradox is reconciled. [1]

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

2.5 Explain why an analysis should begin with the exception. [2]

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

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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

8 Conceits, allusions, and attribution – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
conceit	奇喻	_____
allusion	典故	_____
ideas	观点	_____

Recall

- You have used a reference nobody in the room understood.
- You know a comparison can be clever enough to notice itself.
- You know borrowing an idea without saying so is a problem.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Conceit

A **conceit** 奇喻 is an extended metaphor that presents images and associations in surprising or paradoxical ways, often comparing the natural world and an individual. The surprise is what distinguishes it.

Worked example. Comparing two lovers to the legs of a compass is unlikely enough that the reader notices the act of comparing.

■ 2 Allusion

An **allusion** 典故 works because of shared knowledge, creating emotional or intellectual associations. When the knowledge is no longer shared, the line makes less - not nothing.

Worked example. Calling a garden 'an Eden' imports a first, perfect place and probably its loss.

■ 3 Attribution

Writers must acknowledge words, **ideas** 观点, images and texts of others through attribution, citation or reference. In timed essays no particular style is required; extended papers should follow one.

Worked example. Saying 'one common reading holds that...' before disagreeing marks where your own argument begins.

Watch out: An allusion is also evidence about the poem's assumed audience. A poet alluding to a sacred text assumes readers who know it.

Practice

2.1 Define a conceit. [2]

2.2 State what distinguishes a conceit from an ordinary extended metaphor. [2]

2.3 State why an allusion works. [2]

2.4 State what happens when a reader misses an allusion. [2]

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

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.
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10 Down the angels who live off the chorus

The trios singing loosen organs

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Enters something so big in the harmony

We are always in danger of blowing up

With passion

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- 20 In 1944 New York
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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

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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

9 Endings, resolutions, and changed narrators – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
catharsis	净化	_____
irony	反讽	_____

Recall

- You have finished a novel and not known how to feel.
- You know an ending can withhold what it promised.
- You have reread a first chapter and found it different.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Catharsis and its absence

The resolution of a plot's suspense may be called **catharsis** 净化 or emotional release. Some plots end unresolved, and the lack of resolution may itself contribute to an interpretation.

Worked example. An unresolved ending withholds the release the reader was prepared for, which is a choice.

■ 2 Responses to the resolution

A character's response to the resolution reveals their values, and may be inconsistent with everything established earlier. At an ending a character has nothing left to gain by concealment.

Worked example. A cautious character acting recklessly on the last page has revealed

what the caution protected.

■ 3 A narrator who changes

A narrator may change over a text as a result of actions and interactions, and such changes may contribute to **irony** 反讽 or complexity.

Worked example. A final chapter showing the earlier ones were self-serving gives every earlier page a second meaning.

Watch out: An unresolved ending is not a failed ending. Ask what kind of conflict it was, and whether a settled ending would have misrepresented it.

Practice

2.1 Define catharsis. [2]

2.2 State what the CED says about unresolved endings. [2]

2.3 State what a character's response to the resolution reveals. [2]

2.4 Explain why an ending is strong evidence about a character. [2]

2.5 State what changes in a narrator's perspective may contribute to. [2]

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

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

In your response you should do the following:

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

American Spy

Angels in America

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The Awakening

Behold the Dreamers

The Color Purple

A Doll's House

East of Eden

The English Patient

Fabulation, or the Re-Education of Undine

Frankenstein

Great Expectations

The Great Gatsby

Homegoing

Jane Eyre

The Joy Luck Club

The Kite Runner

Like Water for Chocolate

Little Fires Everywhere

Macbeth

The Memory Keeper's Daughter

The Namesake

Passing

People of the Whale

The Picture of Dorian Gray

Pride and Prejudice

Rebecca

The Remains of the Day

The Scarlet Letter

Song of Solomon

The Sound of a Voice

Sula

Twelfth Night

Washington Black

The Women of Brewster Place

STOP

END OF EXAM

9 Writing a literary argument from memory – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
specific moments	具体片段	_____
recursive	循环往复的	_____

Recall

- You have written about a book without it in front of you.
- You have remembered a scene vaguely and could not use it.
- You know a prompt asks for something specific.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Answering the prompt

A thesis must contain the prompt's own terms redescribed as a claim about this text. If the thesis could stand unchanged under a different prompt, it is answering the novel, not the question.

Worked example. A strong claim about a novel that ignores the prompt is a good answer to a question nobody asked.

■ 2 Preparing evidence

In a literary-argument essay the book is not available. Prepare a handful of **specific moments** 具体片段 - a decision, an image, an exchange - known precisely enough to describe.

Worked example. A precisely described remembered scene is admissible evidence; a

vague gesture at the novel is not.

■ 3 The order the process takes

Developing an interpretation is **recursive** 循环往复的: it can emerge from analysing evidence, or from forming a line of reasoning and then finding evidence. With a remembered text the second order is usually forced, and it is legitimate.

Worked example. Deciding the argument first and then recalling the scenes that support it is a normal working order.

Watch out: Never write about a text you cannot describe in detail. A general impression of a novel supports no claim a reader could check.

Practice

2.1 State what a thesis must contain in a literary-argument essay. [2]

2.2 State the test for whether a thesis answers the prompt. [2]

2.3 State what should be prepared for a text you will write about. [2]

2.4 Explain why a vague gesture at a novel is not evidence. [2]

2.5 State the two orders the recursive process permits. [2]

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

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

In your response you should do the following:

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

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

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

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