

6.7 Details, diction, and syntax reveal perspective

Name: _____ Class: _____ Date: _____ **Total: 18 marks**

KEY WORDS syntax and omission 句法与省略

Objective

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

You must be able to:

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

1 Worked examples

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

■ **Tone’s influence**

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

■ **Syntax**

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

■ **Inclusion and omission**

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

■ **Why omission**

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

2 Practice

2.1 State what syntactical arrangement can do. [2]

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

2.3 Omission is evidence.

(a) Explain why. [2]

(b) State what tone influences. [1]

3 Exam-style questions

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

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

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

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

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

- State what this reveals. [1]
- Explain how a reader uses the proportion. [2]

3.4 Full free-response task. In a war novel, a soldier’s account of a battle runs to four pages of long, subordinated sentences. The account of what he did on the following morning is one paragraph, in which the main verb is missing from three consecutive sentences.

Write an essay that analyses how syntax and omission shape the reader's understanding of the soldier.

Marked on the AP 6-point rubric: **Row A** — Thesis (1), **Row B** — Evidence and Commentary (4), **Row C** — Sophistication (1).

[6]

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Solutions

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

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

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

3.1 A. what it weighs.

3.2 A. the amount of detail.

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

3.4 Row A — Thesis (1). A defensible claim about **what the sentences do**. **Earns it:** "The novel gives the battle a syntax that can subordinate everything and the morning after a syntax that cannot finish a clause, so the soldier's breakdown is located not in what he reports but in his ability to report it." **Does not:** "The author uses short sentences to show that the soldier is traumatised."

Row B — Evidence and Commentary (0–4). Subordination must be read as a claim about control: four pages of long sentences show a mind able to hold cause, sequence and consequence together, which is why the battle passage, for all its horror, is not the disturbing one. The missing main verbs are the essay's central evidence, and the commentary must say what a missing verb withholds — the **action**. The soldier can supply the circumstances of the morning and not the thing he did. The 4-point response notes that the reader is left to complete three sentences and is thereby made to name the act the novel refuses to. Identifying the syntax without interpreting the omission caps at 2.

Row C — Sophistication (1). Earned by recognising that the novel's ethics are in its grammar — refusing to supply the verb is neither squeamishness nor concealment, but a claim that the act does not survive being narrated. Sustained complexity, not a single observation.