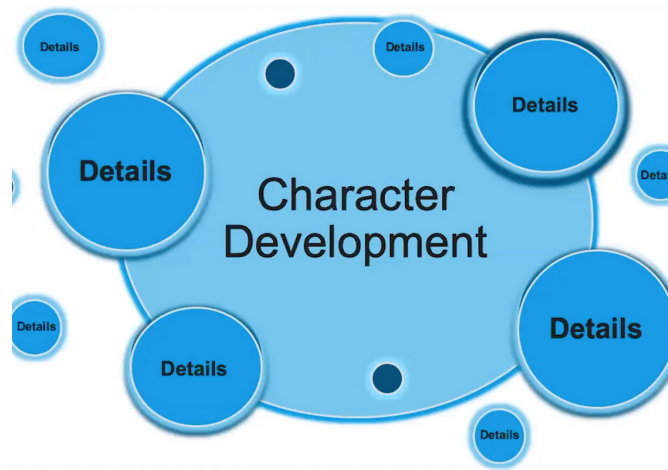




VIDEO 1

CHARACTERS ARE DEVELOPED THROUGH DETAILS



"THE TELL-TALE HEART" BY EDGAR ALLAN POE

True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

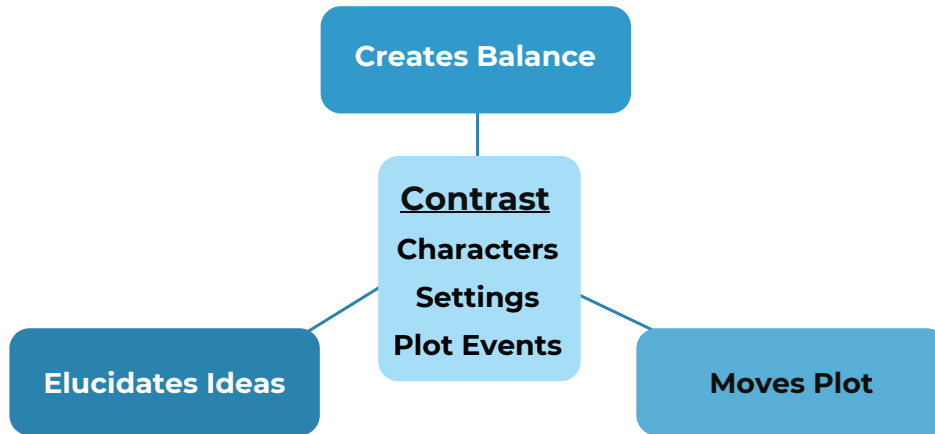
Details about Narrator	Perspective	Motivation

What is the narrator's purpose?



VIDEO 1

WHY CONTRAST IN FICTION?



BEHOLD THE DREAMERS BY IMBOLO MBUE

Read carefully the passage (<https://bit.ly/3mx7LfJ>). Consider the evidence for Jende Jonga and Clark Edwards and how it builds characterization.

JENDE JONGA

Evidence/Details	Characterization	Interpretation
"...he'd gone to the library on Thirty-fourth and Madison and a volunteer career counselor had written [a resume] for him."	He wore the suit he'd worn "the day he entered America."	
"He'd never work a suit to a job interview."	His goal was to "impress" Clark.	
"Never been told to bring a copy of his resume."	He'd been "a farmer" and a "street cleaner" in Cameroon, and a "dishwasher and livery cabdriver" in Manhattan and The Bronx.	
"His throat went dry." "His palms moistened."	He worried that Clark would ask "about his legal status in the country."	
He "wanted his English to be perfect."	Though applying for a job as a chauffeur, he wanted to "come across as intelligent."	



CLARK EDWARDS

Evidence/Details	Interpretation
"Standing and feeding sheets of paper into a pullout shredder" when Jende entered.	
Rather than speaking (as Jende had done), welcoming Jende into his office, or making eye contact with Jende, Clark gave an order upon noticing Jende in his office: "Have a seat."	
His first question: "Do you have any tickets?"	
His second question: "And, you haven't been in any serious accidents, right?"	
After skimming Jende's resume, Clark asks of Jende: "tell me about yourself." Jende can get no further than where he's from before Clark interrupts him with: "I see...What kind of papers do you have in this country?"	
"I said what kind of papers?"	

CONTRASTS REVEAL ATTRIBUTES

**CLARK
EDWARDS**



**CONTRASTING
CHARACTERS**

**JENDE
JONGA**





VIDEO 1

COMPLEX CHARACTER RELATIONSHIPS

"SREDNI VASHTAR" BY SAKI

Main characters: Conradin (10-year-old) and Mrs. De Ropp (cousin/guardian)

- Conradin is a sickly 10-year-old boy.
- He lives with his cousin, Mrs. De Ropp.
- He relies on his imagination to help him survive and as an outlet.
- Conradin secretly cares for animals in an unused garden shed.

EXCERPT - RELATIONSHIP

"Mrs. De Ropp was Conradin's cousin and guardian, and in his eyes she represented those three-fifths of the world that are necessary and disagreeable and real..."

Mrs. De Ropp

EXCERPT - INTERNAL CONFLICT & TENSION

"Mrs. De Ropp would never, in her honestest moments, have confessed to herself that she disliked Conradin, though she might have been dimly aware that thwarting him 'for his good' was a duty which she did not find particularly irksome."

Mrs. De Ropp



EXCERPT - ATTITUDE

"Conradin hated her with a desperate sincerity which he was perfectly able to mask. Such few pleasures as he could contrive for himself gained and added relish from the likelihood that they would be displeasing to his guardian, and from the realm of his imagination she was locked out—an unclean thing, which should find no entrance."

Conradin

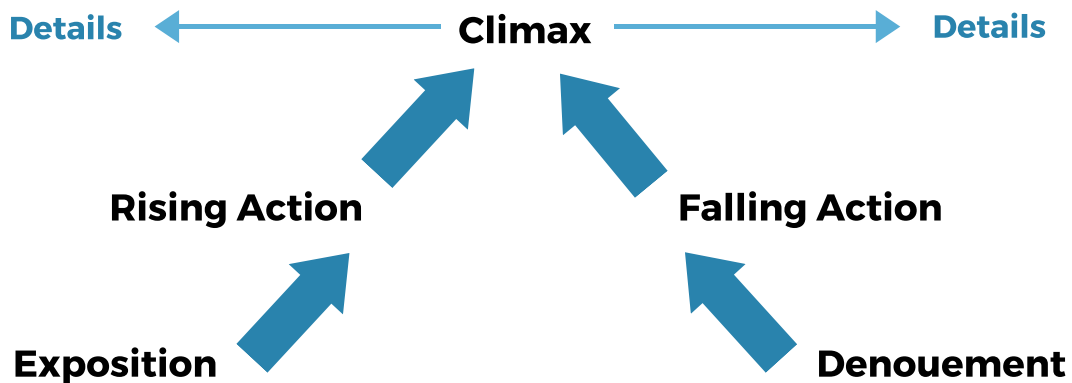
What should we take away (explain the graphic used in the video)





VIDEO 2

PURPOSE OF DETAILS IN FICTION



"CORA UNASHAMED" BY LANGSTON HUGHES [Full text: https://bit.ly/3pb9Bop](https://bit.ly/3pb9Bop)

She was the Studevants' maid of all work -- washing, ironing, cooking, scrubbing, taking care of kids, nursing old folks, making fires, carrying water. Cora, bake three cakes for Mary's birthday tomorrow night. You Cora, give Rover a bath in that tar soap I bought. Cora, take Ma some jello, and don't let her have even a taste of that raisin pie. She'll keep us up all night if you do. Cora, iron my stockings. Cora, come here... Cora, put... Cora... Cora... Cora! Cora! And Cora would answer, "Yes, m'am."

What details are important for analyzing this text?



VIDEO 1

SETTING IN FICTION

- Relies on details
- Depicts time and place
- Conveys values associated with the setting

"CORA UNASHAMED" BY LANGSTON HUGHES

Melton was one of those miserable in-between little places, not large enough to be a town, nor small enough to be a village -- that is, a village in the rural, charming sense of the world. Melton had no charm about it. It was merely a nondescript collection of houses and buildings in a region of farms -- one of those sad American places with sidewalks, but no paved streets; electric lights, but no sewage; a station, but no trains that stopped, save a jerky local, morning and evening. And it was 150 miles from any city at all -- even Sioux City. Cora Jenkins was one of the least of the citizens of Melton.

What do we learn about the setting?

What do we learn from analyzing the setting?



"CORA UNASHAMED" BY LANGSTON HUGHES

She had been in Melton for forty years. Born there. Would die there probably. She worked for the Studevants, who treated her like a dog. She stood it. Had to stand it; or work for poorer white folks who would treat her worse; or go jobless. Cora was like a tree -- once rooted, she stood, in spite of storms and strife, wind, and rocks, in the earth.

What does an analysis of the setting reveal about Cora?

What inferences can we make about the setting of this text, beyond what is explicitly told to us in the excerpt?



VIDEO 1

HOW PLOT ORDERS EVENTS IN NARRATIVE

ARCHETYPES

Archetypes → Identifiable or Universal Patterns in Literature

Character: journey, quest, battle, rise to power, fall from grace, naive, all

Settings: forests, underworlds, utopias, road trips, heavens, dinners

Situations: sacrifice, rebirth, noble birth, journey, meal, tragic death, bullying

"THE LOTTERY" BY SHIRLEY JACKSON

Sacrificial lamb; traditions; group think

"SREDNI VASHTAR" BY SAKI

child vulnerable in hands of an adult; irresponsible adult, imaginative escape

THE GREAT GATSBY BY FITZGERALD

unreliable narrator, tragic hero, unrequited love/triangles, unfulfilling marriage

"CORA UNASHAMED" BY LANGSTON HUGHES

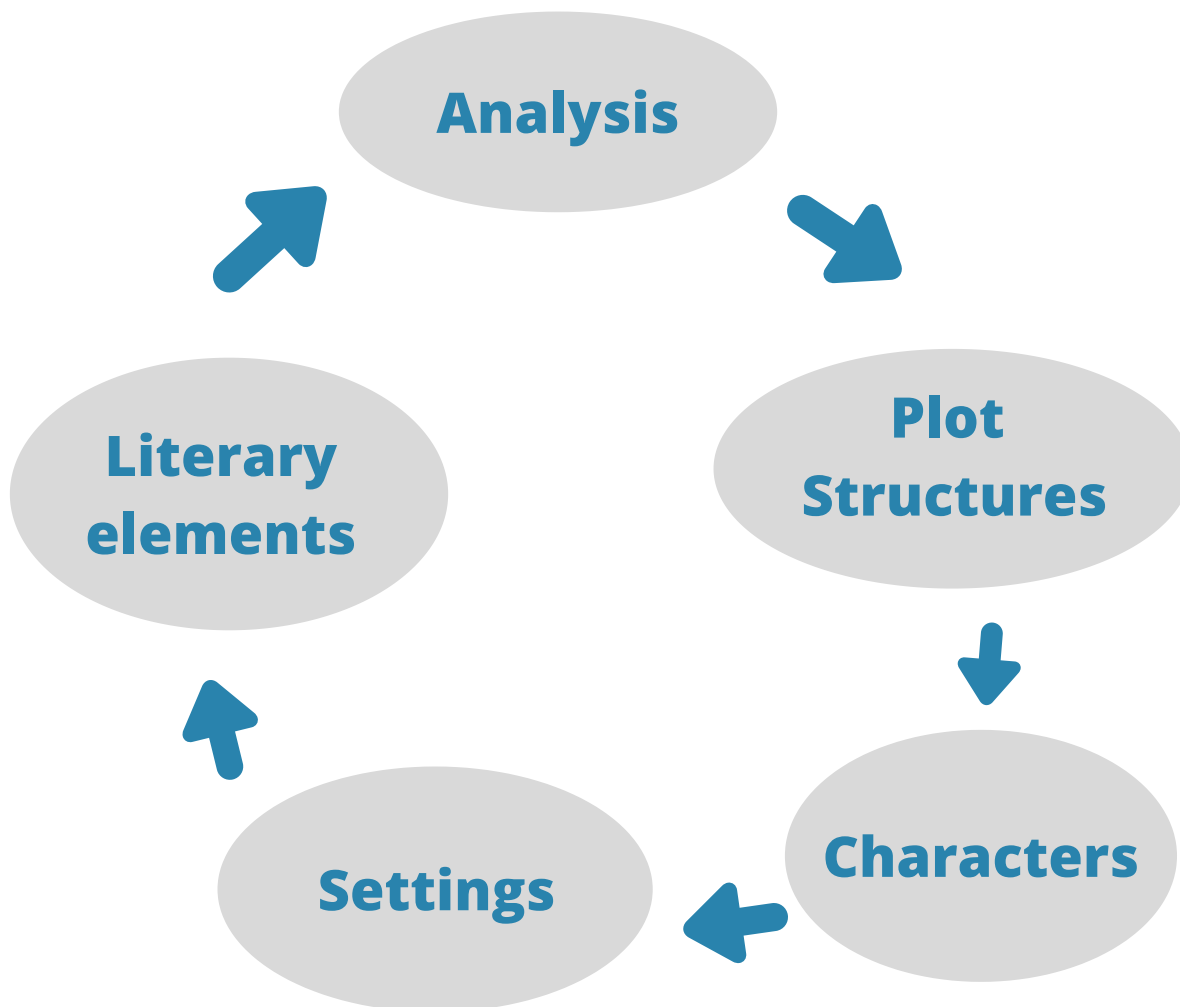
contentious or villainous employer, civil/human rights, humble servant

"THE TELL-TALE HEART" BY POE

madman attempts to commit and cover crime, paranoid character

BEHOLD THE DREAMERS BY IMBOLO MBUE

immigrant seeking asylum, foils, American dream

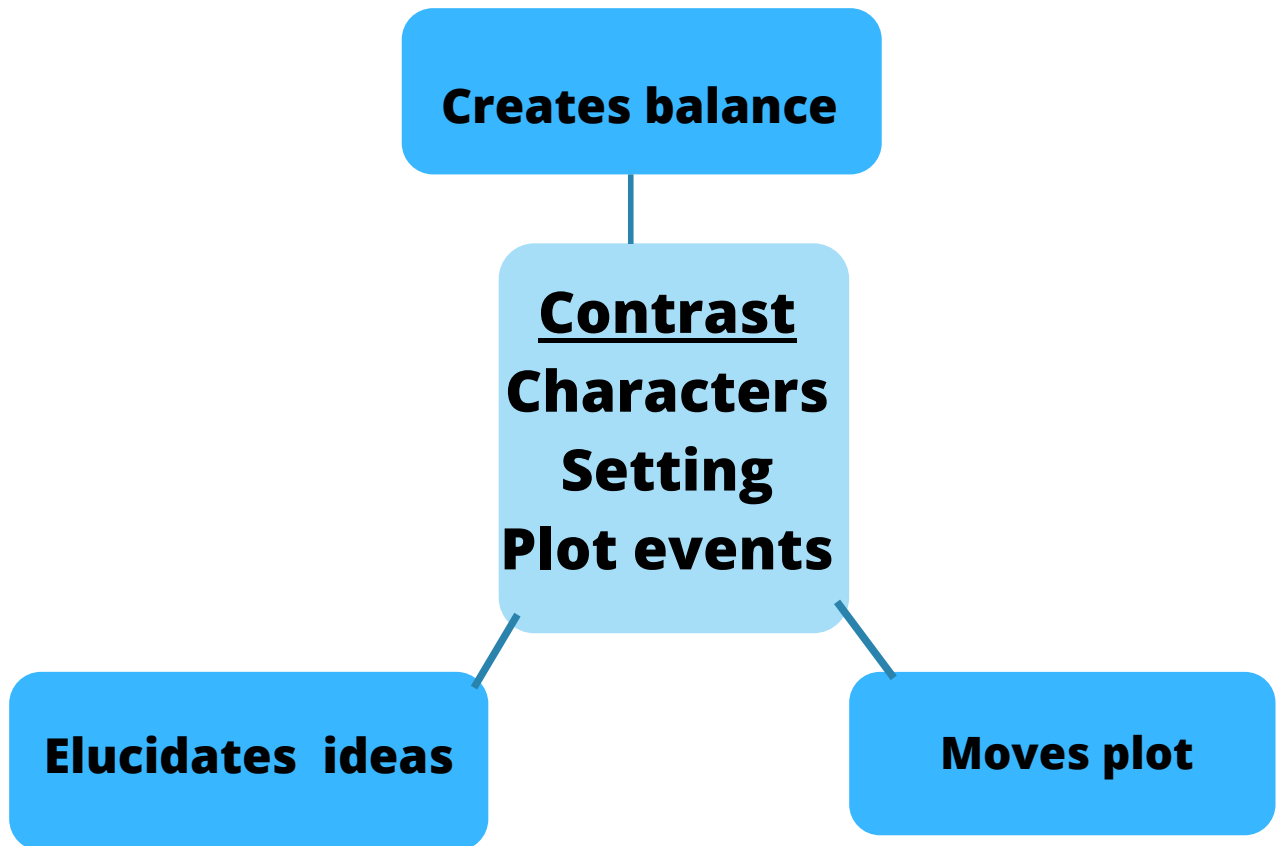




VIDEO 1

THE ROLE OF CONTRASTS WITHIN A TEXT

WHY CONTRAST IN SHORT FICTION





CONTRAST DETAILS IN "SHREDNI VASHTAR" BY SAKI

"Mrs. De Roop was Conradin's cousin and guardian and in his eyes represented those three-fifths that was **necessary and disagreeable and real . . .**"

Mrs. De Roop

Charged with Conradin's care

unpleasant disposition

"Mrs. De Roop would never, in her honestest moments ,would have never confessed to herself that she dislikes Conradin, though she might have been dimly aware that **thwarting him 'for his good' was a duty she did not find particularly irksome.**"

Mrs. De Roop

Never publically confessted to disliking Conradin

Took pleasure in punishing Conradin



VIDEO 1

“Conradan hated her with a desperate sincerity which he was perfectly able to mask. Such few pleasures as he could contrive for himself gained an added relish from the likelihood that they would be displeasing to his guardian, and from the realm of his imagination she was locked out—an unclean thing, which should find no entrance.”

Conradin

Secretly dislikes Mrs. De Ropp

Secretly defies Mrs. DeRopp

Takes pleasure in secret defiance

Imagination is a way of coping and a distraction

CONTRASTS → CONFLICT AND TENSIONS

CONTRASTS IN VALUES = CONFLICTS IN CHARACTERS



VIDEO 2

THE ROLE OF CONTRASTS WITHIN A TEXT

EVIDENCE TO SUPPORT CLAIMS IN THE GREAT GATSBY

“Whenever you feel like criticizing anyone,’ he told me, ‘just remember that all the people in this world haven’t had the advantages that you’ve had.”

“In consequence I’m inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores.”

“The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person”

“I was privy to the secret griefs of wild, unknown men.”

“Most of the confidences were unsought...”

“...the intimate revelations of young men or at least the terms in which they express them are usually plagiaristic and marred by obvious suppressions.”

“I snobbishly repeat a sense of the fundamental decencies is parcelled out unequally at birth.”

“When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever...”

“Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby who represented everything for which I have an unaffected scorn.”

What do you learn about Nick Carraway in terms of what he thinks about himself and how he feels about his ability to narrate from these quotes?

**FIRST PERSON
POIN OF VIEW**

**CONSIDERS
HIMSELF A
MORAL AUTHORITY**

JUDGEMENTAL

PRIVILEGED

**POTENTIALLY
UNRELIABLE
NARRATOR**



SUB- CLAIMS

While at this point in the novel readers do not yet have enough information to determine if Nick is a **reliable narrator**, there is enough evidence to suggest that readers ought to skeptically view his accounts of events surrounding Jay Gatsby.

CONSTRASTS BETWEEN

WHAT NICK SAYS AND WHAT NICK DOES WHICH LEADS TO THE NARRATIVE OF THE GREAT GATSBY.

**AP DAILY
VIDEOS**



**UNIT 4
SKILL 4.A**

VIDEO 1

NARRATOR

1st Person Point of View

**Examine the
perspective of
the narrator**

**Analyze
reliability and
bias of a
narrator**

"THE TELL-TALE HEART" BY POE

Populate the chart with quotes that provide insight into the narrator.

Quotations:

Perspective:



TEXTUAL EVIDENCE

"True! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily -- how calmly I can tell you the whole story."

"And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton."

"I talked more freely to get rid of the feeling; but it continued and gained definiteness -- until, at length, I found that the noise was not within my ears."

CREATURE CONFLICTS

"dreadfully nervous . . . calmly"

contradictory

"what you mistake for madness"

"delusional"

ANALYZING A FIRST-PERSON NARRATOR'S PERSPECTIVE:

- FORCES US TO EXAMINE THE BIAS OF THE STORY
- ALLOWS US TO QUESTION THE VALIDITY OF THE EVENTS
- ULTIMATELY IMPACTS OUR INTERPRETATION OF THE STORY



VIDEO 1

STREAM OF CONSCIOUSNESS NARRATION

1st Person Point of View

**Examine the
stream of
consciousness
narration**

**Explore the
purpose of the
stream of
consciousness
narration**

stream of consciousness

=

**Continuous flow of
thought**

**sensory
details**

**unusual
punctuation**

**stream of
consciousness**

**incomplete
thoughts**

**untraditional
sentence
structure**

AP DAILY VIDEOS



UNIT 4 SKILL 4.B

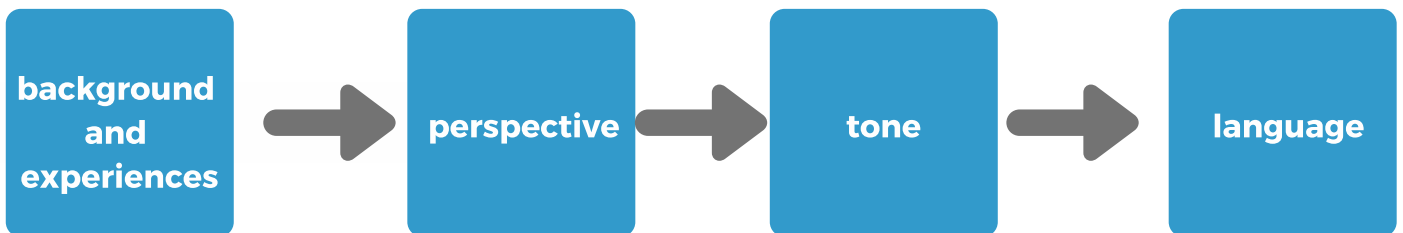
"GIRL" BY JAMAICA KINCAID

CHARACTERISTICS.	QUOTATIONS	QUOTATIONS
INCOMPLETE THOUGHTS		
UNTRADITIONAL SENTENCES		
UNUSUAL PUNCTUATION		
SENSORY DETAILS		



VIDEO 1

PERSPECTIVE



Perspective - how we view the world

tone

DICTION

word choice

SYNTAX

arrangement
of words and
phrases

DETAILS

specifics -
especially
imagery



Diction

- Evaluating the **word choice**

formal	informal
plain	vivid
emotional	passionate

Syntax

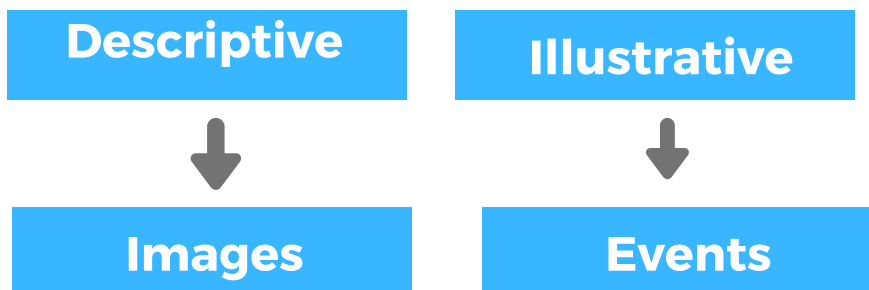
- Evaluating the **arrangement of words and phrases**

Sentences & Punctuation

long, flowing	exclamatory
short	interrogative
complex	balanced

Details

- Evaluating the **specific information the narrator gives the reader**

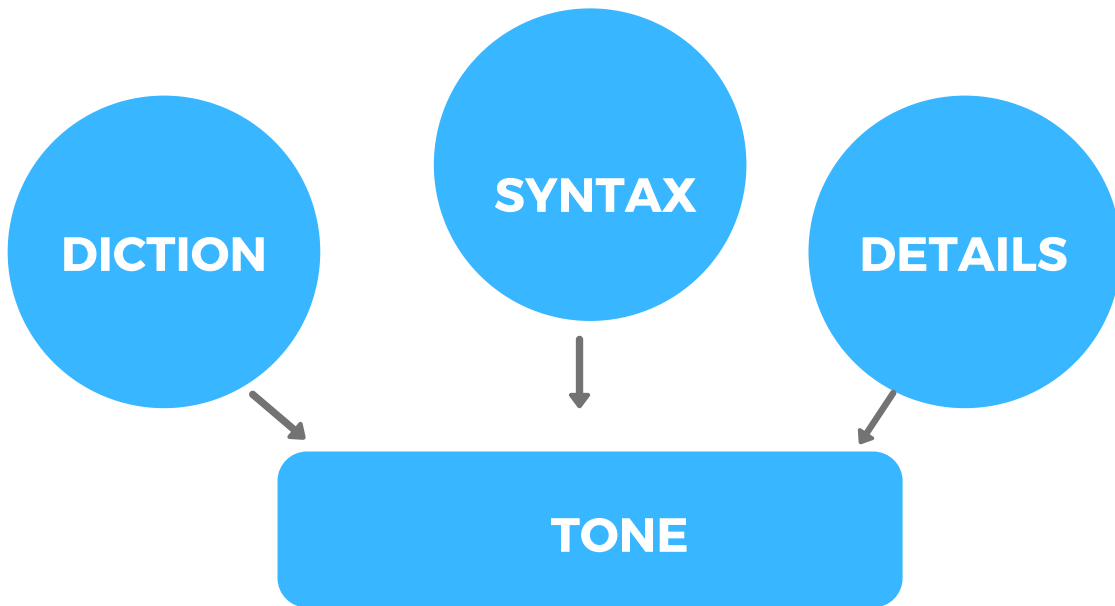


Narration: Tone

- Perspective refers to a narrator's **personal experiences and background**
- Tone refers to the way a narrator's **perspective and attitude are revealed** to the reader
- Tone is conveyed through **diction, syntax, and selection of details**



VIDEO 2
ANALYZING TONE



"A ROSE FOR EMILY" FULL TEXT

Find quotes that provide examples of how Faulkner uses diction, syntax, and details to establish tone. Describe the tone.

	Quotations	Tone	Quotations	Tone
Diction				
Syntax				
Details				



TEXT EVIDENCE

“Alive, Miss Emily had been a **tradition**, a **duty**, and a **care**; a sort of **hereditary obligation** upon the town, dating from that day in 1894...”

“[Mrs. Emily’s house] was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. **But** garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily’s house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps-an eyesore among eyesores.”

“A deputation waited upon her, knocked at the door through which **no visitor had passed** since she ceased giving china-painting lessons **eight or ten years earlier.**”

	QUOTATIONS	TONE	QUOTATIONS	TONE
DICTION	“TRADITION” “DUTY” “CARE”	RESPECTFUL	“HEREDITARY OBLIGATION”	BURDENED
STYLE	PARAGRAPH 2	REMINSICENT		
SYNTAX	“NO VISITOR HAD PASSED”	LIMITED, INTRIGUED		

KEY TAKEAWAYS

Analyzing the tone of a story

- gives **insight to the perspective** of the narrator
- shapes our **interpretation of the story**



VIDEO 1

**ANALYTICAL THESIS STATEMENTS
PROSE AND POETRY FRQS**

THESIS STATEMENTS REVIEW

**make a claim about an
interpretation of a text**



**make a claim that needs
to be proven**

ANALYTICAL THESIS STATEMENTS FOR PROSE AND POETRY FRQS ANSWER

What?

How?

Why?

EXAMPLES:

WHAT?	HOW?	WHY?
In William Faulkner's "A Rose for Emily," a critical tone	is developed through a morbid diction and grotesque details	to convey that the town of Jefferson views Miss Emily as old-fashioned and outdated.
In Edgar Allan Poe's "The Tell-Tell Heart," the stream of consciousness narration	is developed through unconventional syntax and punctuation	to demonstrate how feelings of guilt can lead to a descent into madness.



CHARACTERISTICS OF A STRONG THESIS STATEMENT

SPECIFIC

In William Faulkner's "A Rose for Emily," a **critical tone** is developed through **morbid diction and grotesque details** to convey that the town of Jefferson views Miss Emily as **old-fashioned and outdated**.

In Edgar Allan Poe's "The Tell-Tale Heart," **the stream of consciousness narration** is developed through **unconventional syntax and punctuation** to demonstrate how feelings of guilt can lead to a **descent into madness**.

DEFENSIBLE

In William Faulkner's "A Rose for Emily," a critical tone is developed **through morbid diction and grotesque details** to convey that the town of Jefferson views Miss Emily as old-fashioned and outdated.

In Edgar Allan Poe's "The Tell-Tale Heart," the stream of consciousness narration is developed **through unconventional syntax and punctuation** to demonstrate how feelings of guilt can lead to a descent into madness.

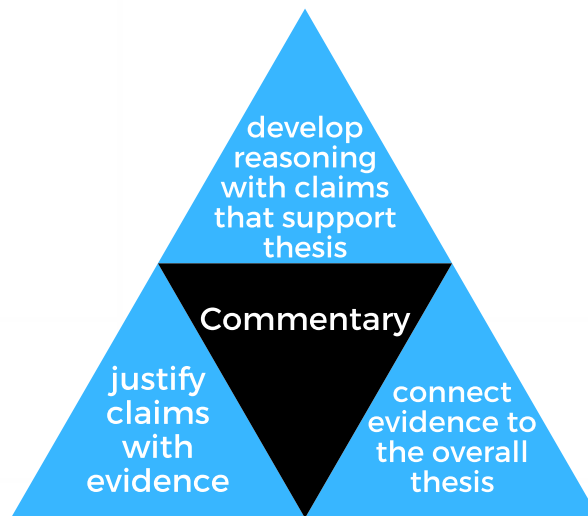
INTERPRETATIVE

In William Faulkner's "A Rose for Emily," a critical tone is developed through morbid diction and grotesque details **to convey that the town of Jefferson views Miss Emily as old-fashioned and outdated**.

In Edgar Allan Poe's "The Tell-Tale Heart," the stream of consciousness narration is developed through unconventional syntax and punctuation **to demonstrate how feelings of guilt can lead to a descent into madness**.



BODY PARAGRAPHS WITH COMMENTARY



Thesis: In William Faulkner's "A Rose for Emily," a critical tone is developed through morbid diction and grotesque details to convey that the town of Jefferson views Miss Emily as old-fashioned and outdated.

Body Paragraph:

developed reasoning

When Emily's character is first introduced, the narrator vividly portrays her appearance as old and decrepit. When town officials visit to inquire about her taxes, the narrator claims she looks "bloated, like a body long submerged in motionless water, and of that pallid hue," (Faulkner). This ghastly description illustrates Miss Emily as a walking corpse, signaling a portrayal of someone who is so obsolete that she is no longer living. Her eyes are referred to as "two small pieces of coal," which further suggest an aged, expired appearance, since coal is a byproduct of carbon that is millions of years old (Faulkner). This gruesome picture of Miss Emily in the beginning of the story establishes the judgment of the narrator and characterizes her as antiquated

justifying
evidence

connects to thesis



BODY PARAGRAPHS:

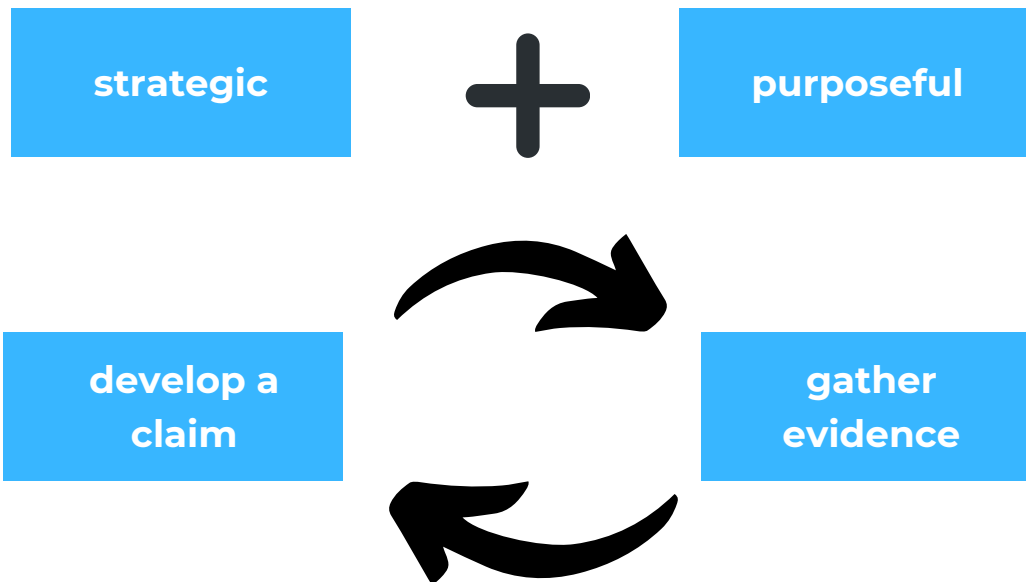
- develop the thesis with a **supportive claim**
- contain **commentary to link the evidence to the claim**
- connect **evidence and claims back to the thesis**

AP DAILY
VIDEOS



UNIT 4
SKILL 7.D

VIDEO 1
EFFECTIVE EVIDENCE



"A ROSE FOR EMILY" FULL TEXT

Thesis: In William Faulkner's "A Rose for Emily," a critical tone is developed through morbid diction and grotesque details to convey that the town of Jefferson views Miss Emily as old-fashioned and outdated.

QUOTATIONS

QUOTATIONS

morbid diction	"flesh of which was strained across the temples"	
grotesque details	"cold, haughty black eyes"	
critical tone	"china painting lessons"	

AP DAILY VIDEOS



UNIT 4 UNIT 4 SKILL 7.D SKILL 7.D

FIND MATCHING QUOTATIONS FROM TEXT TO HELP DEVELOP CLAIM

QUOTATIONS	CONCEPT	QUOTATIONS	CLAIM
"invisible watch ticking at the end of the gold chain"	time		
"ebony head with a tarnished gold head"	deterioration, support		
"her father. spraddled silhouette in the foreground, his back to her and clutching a horsewhip"	power, authority		

POSSIBLE ANSWERS

QUOTATIONS	CONCEPT	QUOTATIONS	CLAIM
"invisible watch ticking at the end of the gold chain"	time	"Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town..."	Miss Emily is stuck in the past
"ebony head with a tarnished gold head"	deterioration, support	"Colonel Sartoris invented an involved tale...that Miss Emily's father had loaned money to the town"	Miss Emily's old-fashioned lifestyle needs support from the town to maintain
"her father. spraddled silhouette in the foreground, his back to her and clutching a horsewhip"	power, authority	"with nothing left, she would have to cling to that which had robbed her"	The dominance that Miss Emily experienced from her father resulted in an isolated adulthood



EFFECTIVE EVIDENCE

- is **strategically selected** for a purpose
- can be selected to **support specific claims or to create claims**
- provides **relevant and sufficient support** of claims



COHERENCE IN WRITING

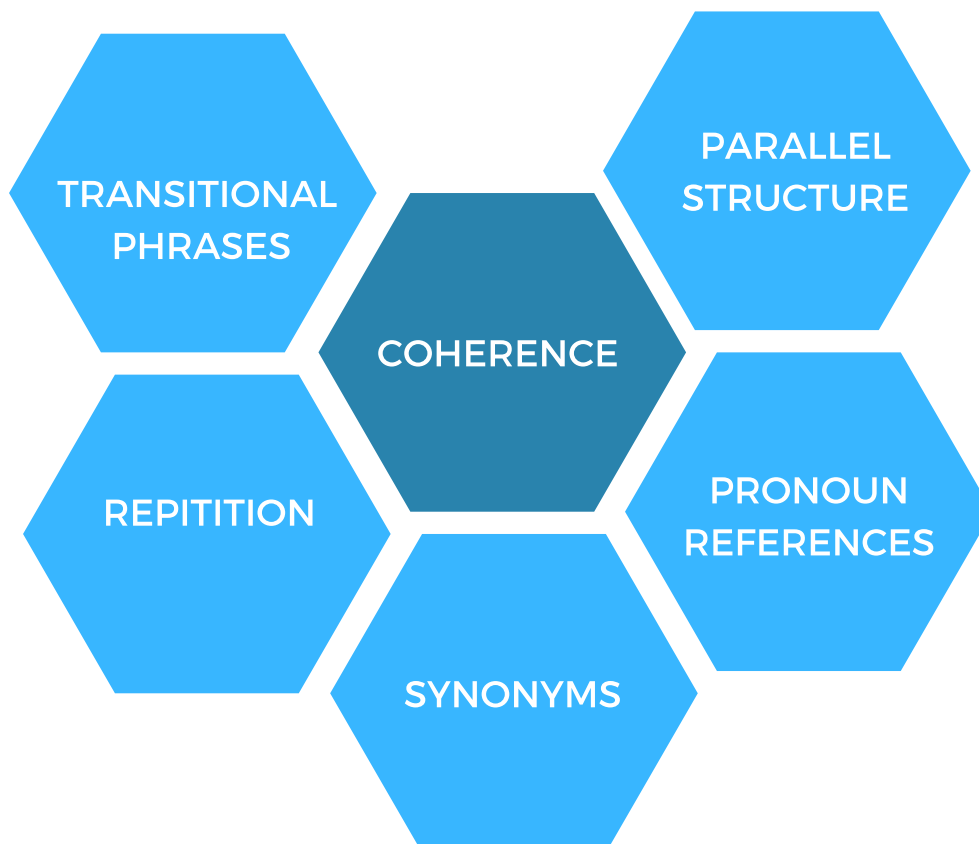
QUESTIONS TO CONSIDER:

- what is coherence?
- how do i achieve it in writing?
- why is coherence important?

WHAT IS COHERENCE?

Coherence is a logical progression of ideas. The ideas flow smoothly sentence by sentence, paragraph by paragraph and idea by idea,

TOOLS FOR COHERENCE





TRANSITIONAL PHRASES

FUNCTION	EXAMPLES
cause-effect	consequently, because of
continuation	further, additionally, also
contrasts	however, although, yet
sequence	before, after, subsequently
similarities	equally, similarly
emphasis	particularly, especially

REPITITION

- Repeat words and phrases that **reflect the thesis of an essay**.
- Repetition helps to keep your **audience focused on your ideas**.

Example:

In William Faulkner's "A Rose for Emily," **a critical tone is** developed through **morbid diction and grotesque details** to convey that the town of Jefferson **views Miss Emily as old-fashioned and outdated**. ...

This **gruesome picture** of Miss Emily in the beginning of the story establishes the **judgment of the narrator** and **characterizes her as antiquated**.



SYNONYMS

CONCEPTS	ECHO WORDS
setting	environment, surroundings
theme	meaning, message, concept
narration	voice, speaker
perseverance	determination, persistence
change	transform, evolve, modify
compassion	understanding, empathy

PRONOUN REFERENCES

- Pronouns **connect sentences by referring to preceding nouns.**
- Pronouns **eliminate unnecessary repetition.**

Example:

When **Emily's** character is first introduced, the narrator vividly portrays **her** appearance as old and decrepit. When town officials visit to inquire about **her** taxes, the narrator claims **she** looks "bloated, like a body long submerged in motionless water, and of that pallid hue," (Faulkner).



PARALLEL STRUCTURE

- Parallel structure matches words, phrases, clauses and sentence structures to **convey similar ideas**.
- Ideas **flow smoothly** from one sentence, paragraph, or idea to the next.

Examples:

- Miss Emily is conveyed as old-fashioned, outdated, and decrepit.
- Miss Emily refuses to accept reality and spends most of her life isolated.
- Miss Emily banished the town officials from her house when they inquired about her taxes. She also refused to allow officials into her house when her father died.

REVISITING YOUR WRITING

annotate for
examples of
coherence in
your own
writing



revise your
writing to
employ the
tools for
coherence

COHERENCE

- refers to how **the logic of your ideas** is communicated to your audience
- is achieved through **transitions, repetition, synonyms, pronouns, and parallelism**
- allows your audience to **follow your ideas smoothly and easily**