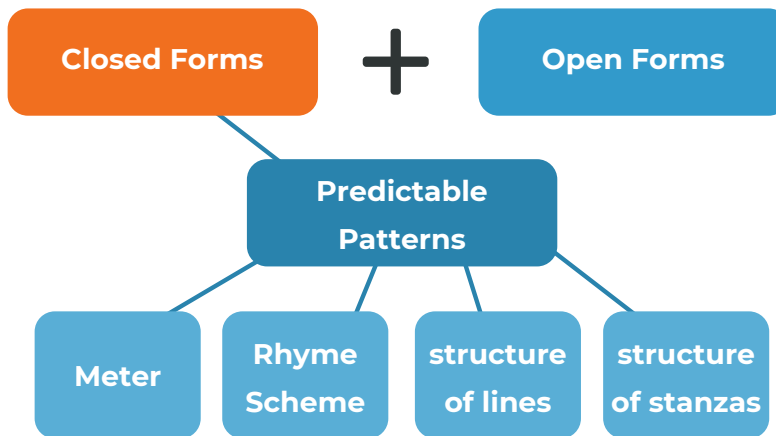




## VIDEO 1

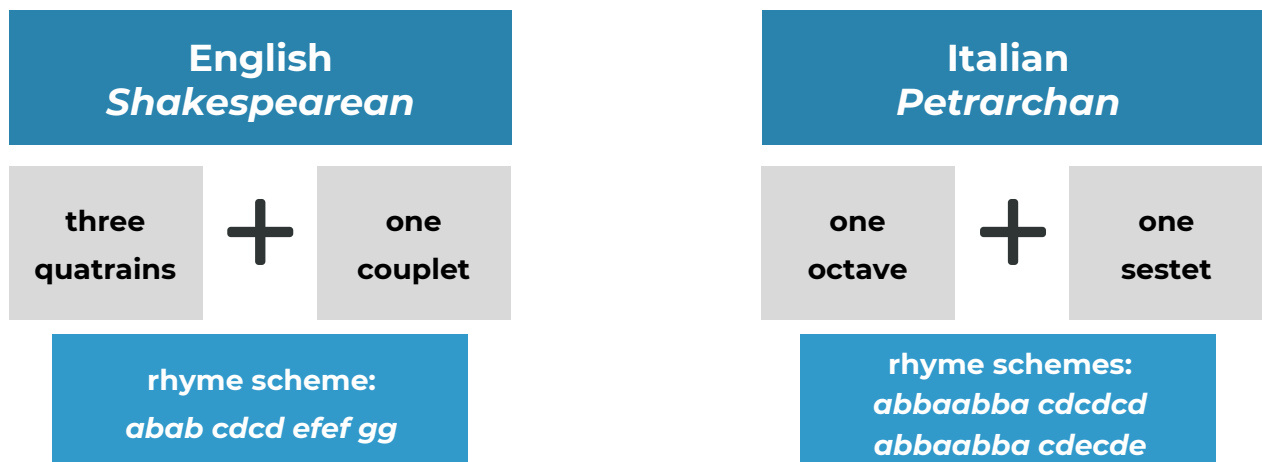
### STRUCTURE OF POEMS - CLOSED FORMS



Examples of Closed Forms:

What are the characteristics of a sonnet?

### TYPES OF SONNETS





## THE WORLD IS TOO MUCH WITH US BY WILLIAM WORDSWORTH

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers;—  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon;  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;  
It moves us not. Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

**What are the characteristics of an Italian sonnet?**

### Poems for Further Reading:

Ballad

- "Ballad of Birmingham" by Dudley Randall

Villanelle

- "Do Not Go Gentle Into That Good Night" by Dylan Thomas
- "Mad Girl's Love Song" by Sylvia Plath

Sonnet

- "How Do I Love Thee?" (Sonnet 43) by Elizabeth Barrett Browning
- Sonnet 18: "Shall I compare thee to a summer's day?" by William Shakespeare

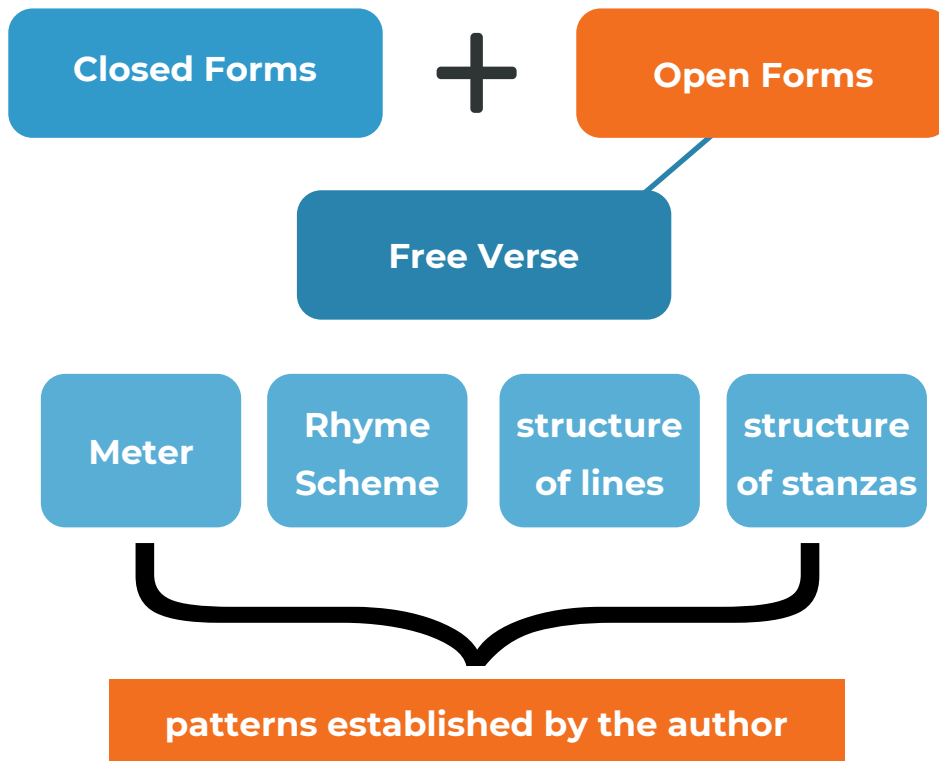
### CLOSED FORMS

- refer to poems that have a predictable pattern
- allow the reader more access to the organization of ideas expressed in the poem
- can be purposefully changed by an author, adding complexity to a poem's meaning



## VIDEO 2

### STRUCTURE OF POEMS - OPEN FORMS





**Consider how the structure of the poem below contains elements of rhythm. Mark any shifts you find.**

**THERE WILL COME SOFT RAINS BY SARA TEASDALE**

There will come soft rains and the smell of the ground,  
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,  
And wild plum trees in tremulous white,

Robins will wear their feathery fire  
Whistling their whims on a low fence-wire;

And not one will know of the war, not one  
Will care at last when it is done.

Not one would mind, neither bird nor tree  
If mankind perished utterly;

And Spring herself, when she woke at dawn,  
Would scarcely know that we were gone.

**OPEN FORMS**

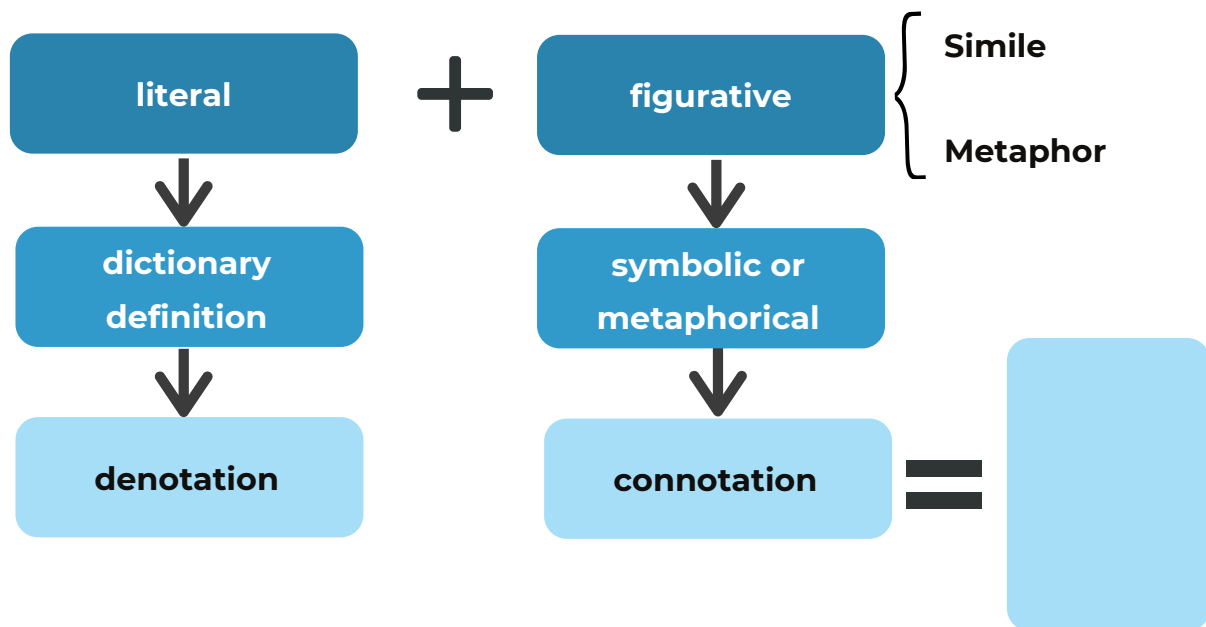
- refers to poems that do not follow traditional forms of poetry
- have patterns established by the author
- emphasize certain ideas and concepts based on patterns employed by the author



## VIDEO 1

### KEY QUESTION:

How does the meaning of specific words and phrases impact interpretation of a text?





## **I HEAR AMERICA SINGING BY WALT WHITMAN**

I hear America singing, the varied carols I hear,

Those of mechanics, each one singing his as it should be blithe and strong,

The carpenter singing his as he measures his plank or beam,

The mason singing his as he makes ready for work, or leaves off work,

The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,

The shoemaker singing as he sits on his bench, the hatter singing as he stands,

The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,

The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,

Each singing what belongs to him or her and to none else,

The day what belongs to the day—at night the party of young fellows, robust, friendly,

Singing with open mouths their strong melodious songs.

**What ideas or emotions are associated with "singing?"**

**What ideas or emotions are associated with "delicious?"**

**What ideas or emotions are associated with "strong melodious songs?"**

### **KEY TAKEAWAYS:**

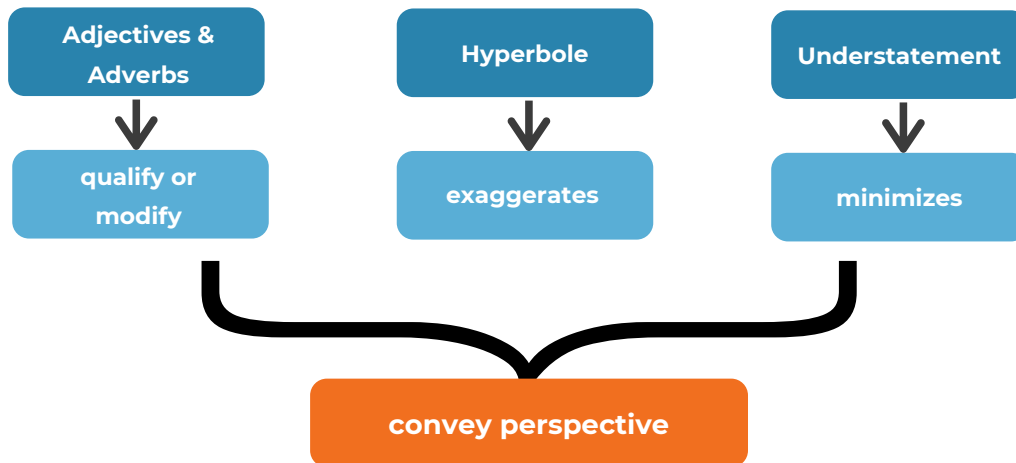
Connotation:

- refers to the ideas and emotions associated with words and phrases
- adds complexity and nuance to a text
- ultimately impacts how we interpret a text



## VIDEO 1

### DESCRIPTIVE WORDS AND PHRASES



### OZYMANDIAS BY PERCY BYSSHE SHELLEY

I met a traveller from an antique land,  
Who said—"Two vast and trunkless legs of stone  
Stand in the desert. . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away."

**What words describe the statue?**

**What words describe the setting?**

**Where are examples of hyperbole and understatement?**

### KEY TAKEAWAYS:

Descriptive words and phrases:

- Adjectives and adverbs qualify and modify the objects that are being described.
- Hyperbole and understatement focus attention on the specific trait of an object being described.
- Examining descriptions can deepen understanding of the speaker's perspective and impact reader interpretation.



## **VIDEO 1**

### **WHAT IS IMAGERY?**

- Imagery is writing that \_\_\_\_\_: touch (tactile), taste (gustatory), smell (olfactory), sound (auditory), sight (visual), movement (kinesthetic), and internal sensations (organic).
- Imagery uses \_\_\_\_\_ (often adjectives and adverbs) to create an experience.
- Imagery can be a form of \_\_\_\_\_ that represents something in a text through \_\_\_\_\_ with the senses.
- Imagery is supposed to help the reader feel \_\_\_\_\_.

### **WHEN I HEARD THE LEARN'D ASTRONOMER BY WALT WHITMAN**

When I heard the learn'd astronomer,

When the proofs, the figures, were ranged in  
columns before me,

When I was shown the charts and diagrams, to add,  
divide, and measure them,

When I sitting heard the astronomer where he lectured  
with much applause in the lecture-room,

How soon unaccountable I became tired and sick,

Till rising and gliding out I wander'd off by myself,

In the mystical moist night-air, and from time to time,

Look'd up in perfect silence at the stars.

**Look for words and phrases that appeal to our senses:**

**Do they create comparisons or contrasts?**

**How does the speaker feel?**





**IMAGERY IN THE LECTURE HALL**

Sense	Descriptive Words	Effect/Feeling
Auditory	heard	repetitive, boring, passive
Visual	proofs, figures, charts, diagrams	clinical, very controlled, confined
Kinesthetic	sitting	inactive, bored, stuck
Organic	tired and sick	tired, sick, unpleasant hearing about stars

Imagery of the speaker in the lecture hall creates feelings of entrapment, boredom, yearning

**IMAGERY OUTSIDE IN NATURE**

Sense	Descriptive Words	Effect/Feeling
Kinesthetic	rising, gliding, wander'd	graceful movement, unencumbered
Tactile	mystical moist	feeling of excitement, visceral
Visual	looked up	free, unhindered
Auditory	perfect silence	joy, quiet, experiencing stars

Imagery of the speaker outside creates a feeling of freedom, excitement, and pleasure.

**KEY TAKEAWAYS:**

Imagery's effects:

- To which senses does the imagery appeal?
- What descriptive words and phrases create the image?
- Is the imagery positive or negative?
- What kinds of comparisons, contrasts, or emotional associations come about as a result of the imagery?
- How do those senses make the speaker and audience feel?



## VIDEO 1

### METAPHORS

metaphors

compare  
two  
subjects  
that are  
usually  
unrelated

emphasize  
qualities  
about the  
subjects  
being  
compared

convey  
perspective  
about the  
subjects  
being  
compared

extended  
metaphors



sustained  
throughout several  
lines of poetry or  
throughout the  
entire text

### EXTENDED METAPHOR - "O CAPTAIN! MY CAPTAIN!"

Quotations	Qualities or Perspective



**O CAPTAIN! MY CAPTAIN! BY WALT WHITMAN**

O Captain! my Captain! our fearful trip is done,  
The ship has weather'd every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring;  
    But O heart! heart! heart!  
    O the bleeding drops of red,  
    Where on the deck my Captain lies,  
    Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;  
Rise up—for you the flag is flung—for you the bugle trills,  
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,  
For you they call, the swaying mass, their eager faces turning;  
    Here Captain! dear father!  
    This arm beneath your head!  
    It is some dream that on the deck,  
    You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,  
My father does not feel my arm, he has no pulse nor will,  
The ship is anchor'd safe and sound, its voyage closed and done,  
From fearful trip the victor ship comes in with object won;  
    Exult O shores, and ring O bells!  
    But I with mournful tread,  
    Walk the deck my Captain lies,  
    Fallen cold and dead.

**KEY TAKEAWAYS:**

Extended Metaphors:

- persist throughout several lines of a text or throughout an entire text
- allow the reader to examine a perspective about the subject
- add complexity by emphasizing several different qualities about the subject being compared



## **VIDEO 1**

### **PERSONIFICATION**

**personification**

**type of  
comparison**

**assigns  
human  
traits to  
nonliving  
objects**

**characterizes  
the object**

### **THE WORLD IS TOO MUCH WITH US BY WILLIAM WORDSWORTH**

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers;—  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon;  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;  
It moves us not. Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

**Where is personification  
and what does it do?**



**THERE WILL COME SOFT RAINS BY SARA TEASDALE**

There will come soft rains and the smell of the ground,  
And swallows circling with their shimmering sound;

**Where is personification  
and what does it do?**

And frogs in the pools singing at night,  
And wild plum trees in tremulous white,

Robins will wear their feathery fire  
Whistling their whims on a low fence-wire;

And not one will know of the war, not one  
Will care at last when it is done.

Not one would mind, neither bird nor tree  
If mankind perished utterly;

And Spring herself, when she woke at dawn,  
Would scarcely know that we were gone.

**FOG BY CARL SANDBURG**

**Where is personification  
and what does it do?**

The fog comes  
on little cat feet.

It sits looking  
over harbor and city  
on silent haunches  
and then moves on.

**KEY TAKEAWAYS:**

Personification:

- is a type of comparison
- assigns human traits to nonhuman objects
- characterizes the object through the use of human traits



## VIDEO 1

### ALLUSION

what is an  
allusion?



a reference to  
something that  
exists outside of  
the text

allusion

cultural

historical

literary

mytho-  
logical

religious

### THE WORLD IS TOO MUCH WITH US BY WILLIAM WORDSWORTH

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers;—  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon;  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;  
It moves us not. Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

**Where is allusion  
and what kind is it?**



**THERE WILL COME SOFT RAINS BY SARA TEASDALE**

There will come soft rains and the smell of the ground,  
And swallows circling with their shimmering sound;

**Where is allusion  
and what kind is it?**

And frogs in the pools singing at night,  
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Robins will wear their feathery fire  
Whistling their whims on a low fence-wire;

And not one will know of the war, not one  
Will care at last when it is done.

Not one would mind, neither bird nor tree  
If mankind perished utterly;

And Spring herself, when she woke at dawn,  
Would scarcely know that we were gone.

**OTHER EXAMPLES**

**Historical Allusion:**

"Ozymandias" by Percy Bysshe Shelley

- historical reference to Ramses II, a pharaoh of ancient Egypt

"O Captain! My Captain!" by Walt Whitman

- historical reference to President Lincoln and the US Civil War

**Literary Allusion**

"I, Too" by Langston Hughes

- literary reference to Walt Whitman's "I Hear America Singing"

**KEY TAKEAWAYS:**

Allusions:

- are references to historical events, places, or people that exist outside of the text
- are references to other literary works, including myths and sacred texts, that exist outside of the text
- are references to other artistic works, such as paintings or music, that exist outside of the text



## **VIDEO 2**

### **GEORGE FOREMAN IN ZAIRE BY JACK BEDELL**

—for Norman Mailer, who would know

Achilles never showed up to a fight  
to find some other half-god like Hercules  
geared up and fighting for the other side.  
He beat down his honorable Hector's,  
stared away his wicked kings,  
and piled up his laurels without equal  
until he found himself lying in the grass of Troy  
unable to breathe and dying,  
an arrow from some coward's bow  
having found his one weakness  
from a hundred yards away.  
Fate spared him the pain of getting up,  
of living past that cold night, of age.  
*(stanza 2 on the following page)*

**What allusions can  
you find? What kind  
are they?**





Staring up into a wet African sky, though,  
Foreman knew he'd have to get up,  
eventually, take off his gloves,  
and walk past Ali raising his belt,  
past a stronger man with better anger than his own.  
And as much as he must have wished  
for some succubus to blame  
or some blueprint of fate to excuse his loss,  
he had felt the worth of another man  
pressed right up against his body  
and had found the weight  
impossible to bear. It was enough  
to take his breath away, I'm sure,  
but like the rest of us, suddenly,  
he lifted himself up,  
and his feet found the ground.

**What allusions can  
you find? What kind  
are they?**

**KEY TAKEAWAYS:**

Allusions:

- allow the reader to use their prior knowledge to create meaning
- add complexity of meaning to a text
- give a deeper insight to the qualities and traits of characters and events in a text



## **VIDEO 1**

### **TURNING A CLAIM INTO A DEFENSIBLE, ANALYTIC THESIS**

#### **We must understand what is **NOT** being asked of us:**

- It is **NOT** asking for a \_\_\_\_\_ of the poem.
- It is **NOT** asking for whether or not we \_\_\_\_\_ the poem.
- It is **NOT** asking us to \_\_\_\_\_ the prompt as a sentence.
- It is **NOT** asking us to make a \_\_\_\_\_ about the poem.

#### **We must understand what **IS** being asked of us:**

- It **IS** asking us to provide a defensible interpretation to answer a question.
- It **IS** asking us to include minimal evidence that could support an interpretation.
- It **IS** asking us to hint at your line of reasoning for structuring the essay.
- It **IS** asking us how an author creates meaning in the poem.

#### **Ask yourself:**

- Is it \_\_\_\_\_?
- Does it \_\_\_\_\_ of the prompt?
- Does it \_\_\_\_\_ of a character/speaker relationship to character/setting/event/etc?
- Does it \_\_\_\_\_ or allow for possible disagreement, and does it allow us to try to persuade the reader to accept a claim/argument?

### **WHAT IS THE PROMPT ASKING OF YOU?**

#### **FROM 2015 FRQ ON DEREK WALCOTT'S "XIV"**

In the following poem by Caribbean writer Derek Walcott, the speaker recalls a childhood experience of visiting an elderly woman storyteller. Read the poem carefully. Then, in a well-developed essay, discuss the speaker's recollection and analyze how Walcott uses poetic devices to convey the significance of the experience.



**XIV BY DEREK WALCOTT**

With the frenzy of an old snake shedding its skin,  
the speckled road, scored with ruts, smelling of mold,  
twisted on itself and reentered the forest  
where the dasheen leaves thicken and folk stories begin.  
Sunset would threaten us as we climbed closer  
to her house up the asphalt hill road, whose yam vines  
wrangled over gutters with the dark reek of moss,  
the shutters closing like the eyelids of that mimosa  
called Ti-Marie; then — lucent as paper lanterns,  
lamplight glowed through the ribs, house after house —  
there was her own lamp at the black twist of the path.  
There's childhood, and there's childhood's aftermath.  
She began to remember at the minute of the fireflies,  
to the sound of pipe water banging in kerosene tins,  
stories she told to my brother and myself.  
Her leaves were the libraries of the Caribbean.  
The luck that was ours, those fragrant origins!  
Her head was magnificent, Sidone. In the gully of her voice  
shadows stood up and walked, her voice travels my shelves.  
She was the lamplight in the stare of two mesmerized boys  
still joined in one shadow, indivisible twins.

**SAMPLE THESIS**

Derek Walcott in his poem "XIV" conveys the visceral memories of the speaker's childhood visiting an elderly storyteller that connected him to both the Caribbean's nature and his brother ultimately contrasting his bittersweet longing for that mystical excitement that came with childhood before "childhood's aftermath."

**Look for shifts and ways to  
chunk the text as you read.**



## **VIDEO 1**

### **WHAT DOES A TOPIC SENTENCE DO?**

- A topic sentence tells the reader **what aspect of the thesis we will prove** in that paragraph to support our argument.
- A topic sentence tells the reader **how we plan to order our ideas on that topic** within the paragraph.
- A topic sentence hints to the reader **how this relates back to the thesis**.
- A topic sentence should be **analytical**.

### **KEY QUESTIONS TO CONSIDER:**

- Does this present one aspect or argument that must be proven in this body paragraph?
- Does it relate back to the thesis? If not, then we have faulty line of reasoning.

### **SAMPLE PARAGRAPH FROM FRQ1 "THE LANDLADY"**

In every person's life there consists a rarely thought of group of acquaintances who despite interacting little in person with an individual, know intimate details of their life. The garbage man, the postal service worker, the landlady - These people enjoy a unique perspective of the populations they serve; they process the things we deem useless and discard, handle the personal messages and financial information we send and receive, they own the homes we foolishly call our own. In P. K. Page's 1943 poem, "The Landlady," he portrays one such woman with intimate knowledge of the lives of others, despite her boarders' attempts to maintain their privacy. **Page portrays the landlady as a curious and inquisitive presence who may just have dark motives, using the elements of imagery and tone to convey her complexity.**

### **HOW COULD WE ORDER THE TOPIC SENTENCES?**

**TS 1:** Page's use of imagery highlights specific body parts with which the landlady conducts her observation, giving her a nearly un-human like presence by isolating each act of invasion.

**TS 2:** When portraying the landlady Page employs a very ominous tone, helping to emphasize the potentially dangerous nature of a woman who knows so much.



## **VIDEO 2**

### **COMMENTARY**

Commentary is where we link evidence to our claim in our body paragraphs and relate it back to the argument of the thesis.

Take your supporting details and ideas and explain them, relate them, interpret them, expand them, and analyze them.

#### **ELABORATE THROUGH:**

- Opinion
- Reaction
- Insight
- Reflection
- Interpretation
- Evaluation

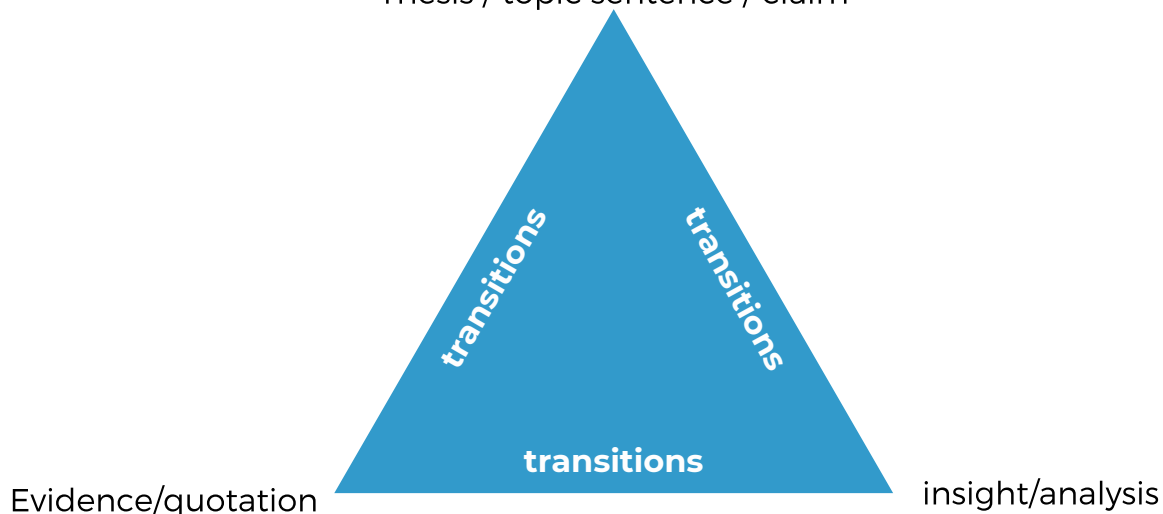
#### **WHAT IS COMMENTARY?**

- This is where you interpret the evidence/quotation.
- Explain why the evidence/quotation is important to an argument.
- Use key words from the main argument or topic sentence to show relevance and build coherence.
- Create relationships between the argument, ideas/insight, evidence, and signal commentary through transitional words and phrases.

Analysis focuses on the **EFFECT** of the literary elements, not on the elements themselves. It's not enough to just say the literary element or device is there, but we must explain why it's there.

**TRANSITIONS ARE** \_\_\_\_\_

Thesis / topic sentence / claim





- **Use transition phrases to signal explanation:** *"This description/metaphor/imagery/detail/etc. shows..." or "This passage emphasizes..."*

### Common Commentary Starters:

- This (also) shows that...
- This is (important) because...
- Consequently,
- Furthermore
- Therefore,
- For example, when...it means/shows...
- (Evidence) implies that...

## SAMPLE PARAGRAPH FROM FRQ1 "THE LANDLADY"

**Student Thesis:** Page portrays the landlady as a **curious and inquisitive** presence who may just have **dark motives**, using the elements of **imagery** and **tone** to convey her complexity.

Page's use of imagery highlights specific body parts with which the landlady conducts her observations, giving her a nearly un-human like presence by isolating each act of invasion. Page compares the landlady's eye to a camera, giving the impression that she attempts to remember and immortalize the things she sees. He describes her as having "tickling ears," implying that she is always listening, ready to overhear whatever private information she can glean. He describes her flesh itself as "curious," as if she not only perceives information, but somehow absorbs it through her skin as well. Page's use of imagery which isolates the Landlady's senses make her feel like she is a machine, designed and engineered for ultimate invasion of privacy and gives her an almost ominous and omnipresent feeling. Additionally, Page describes the actions of the boarders as very cautious and private. Particularly, the image of boarders who "hold the walls about them as they weep or laugh" allows the reader to visualize the type of paranoia the landlady's presence creates.

**Underline the transitions  
in the paragraph**



### KEY TAKEAWAYS:

- Commentary is what explains the evidence and links it back to the topic sentence/aspect of the thesis.
- Transition words and phrases are the glue between the topic sentence, evidence, and commentary to establish a line of reasoning.



## SELECTING EVIDENCE

When we read a passage, we annotate for specific images, figures of speech, and ideas that stand out and lead to our insights. We use that to create our thesis and topic sentences. So now, we need evidence.

### EVIDENCE

- Should briefly explain where in the passage the statement/example occurs.
- Should be a partial direct quotation, include who is speaking, and what literary element this is demonstrating.
- Should include a transition such as "for example," "for instance," "when..., then..."
- Should be used in context of the passage and argument.

### SAMPLE PARAGRAPH E FROM FRQ1 "THE LANDLADY"

**What's the problem with this paragraph?**

The poet devises a creepy, unsettling, suspenseful tone throughout the poem, in order to convey how the boarders feel about the landlady. The poet describes the measures boarders take to avoid succumbing to the landlady in great detail, painting the landlady as a threat, and the boarders, in turn, as victims. The creepy tone adds suspense to the landlady boarder's relationship, coming across to the reader as tense and dangerous.

### SAMPLE PARAGRAPH SS FROM FRQ1 "THE LANDLADY"

**What's the problem with this paragraph?**

The word choice of diction creates and image in the readers for example "They hold the walls about them as they weep or laught" these explains the faces of the publicly. Also "wonders when they are quiete...trembles to know the traffic of their brains." these gives us an image in how the people is acting physical and mental.



**SAMPLE PARAGRAPH HH FROM FRQ1 "THE LANDLADY"**

The landlady's insatiable dependence on others is more fundamental to her existence than can be understood by anyone with a joyful life of their own. Page equips stanza four with active physical verbs, such as "unlocks" (line 14) and "searches" (line 15), portraying the physical aspect of her reliance on others' lives. She actively gathers physical evidence of their goings-on. Page follows this with active emotional verbs characterizing stanza five. As the landlady "wonders" (line 17) and "dreams" (line 18) of what happens in the unavailable portions of the boarders' lives, her mindscape is established as being shaped by what "they" (lines 17 and 18), the boarders, do. Page then takes this concept to a new depth with the reappearance of the subject-less active verb in line 30 to show that the landlady "prays" based on her hopes with regard to the boarders. This audience in response feels disgusted by the physical violations of privacy and irked by the mental dedication the landlady spends on virtual strangers, but her spiritual reliance on them is apparently not her choice. This can rather be seen as a condition that the landlady is forced to live with, establishing complex conflict in the audience between disapproval and empathy.

**What's makes this the best paragraph?**

**REMINDER:**

**There should always be more commentary than evidence in a body paragraph**





**VIDEO 1**  
COHERENCE

**SAMPLE ESSAY ON "THE LOVESONG OF J. ALFRED PRUFROCK" BY T. S. ELIOT**

To take T. S. Eliot's "The Lovesong of J. Alfred Prufrock" only at its own intrinsic value latent in the text would be to limit it. Written in 1917 at the end of World War I, the poem wrangles with the isolation and disillusionment resulting from the tumultuous events of its time. "Prufrock" reflects the existentialist learnings of society, which followed on the heels of those events. In the midst of a world political theater that failed to prevent mass destruction; in the midst of a God who failed to answer all the questions; in the midst of a patriciate that failed stands J. Alfred Prufrock as the modern existential isolated man.

The historical context in which Eliot write "Prufrock" makes his narrator's question and tone appropriate and also provides an explanation for the epigraph from Dante's Inferno. Prufrock symbolizes one who, in Dante's work, would never return from Hell. While Prufrock begins his address "you and I," he quickly descends from the social connection, spiraling downward into the abyss of isolation and internal despair. His symbolic name "Prufrock" or "prudent frock" demonstrates how he is no longer human, merely a shell or casing, an exterior with only hollowness within. By the first line, "Let us go then, you and I," Prufrock's cause is already ironically lost. He is a shell, incapable of any attachment to the world in which he exists; to do so would change him and make him human, something Eliot's social commentary says cannot happen in the state of his world.

Yet he's not human, despite his longing to be so. Prufrock is representative of the byproduct of a mechanistic age of doubt and diametrically opposed ideologies competing for the adherence of mankind.

**Use the space below to explain what strategies the writer uses and how they add to the essay's coherence**



## SOPHISTICATED SYNTAX

- Look for places we can combine sentences into compound sentences, complex sentences, or compound-complex sentences.

### Compound Sentence

2 or more independent clauses

### Complex Sentence

1 independent clause + 1 or more dependent clauses

### Compound-Complex Sentence

2 or more independent clauses + 1 or more dependent clauses

- Look for places we can combine sentences with semicolons or colons.

Use a semicolon in the place of a comma + coordinating (FANBOYS) conjunction

Use a colon in the place of end punctuation & to emphasize what's after the colon.

## COMBINING SENTENCES AND ADDING COMPLEXITY

Two separate sentences: let's join them.

The hunter wanders into the woods. He grows closer to nature.

1. Change them to a compound sentence:

***The hunter wanders into the woods, and he grows closer to nature.***

2. Change them into a complex sentence:

***When the hunter wanders into the woods, he grows closer to nature.***

3. Change them to a compound-complex sentence:

***When the hunter wanders into the woods, he grows closer to nature, and he grows closer to his own thoughts.***

4. Combine them with a semicolon:

***The hunter wanders into the woods; he grows closer to nature.***

5. Combine with a colon:

***The hunter wanders into the woods: he grows closer to nature.***

## KEY TAKEAWAYS:

- Repeat words and ideas to create that cohesion between sentences and between paragraphs.
- Look for places we can combine sentences into compound sentences, complex sentences, or compound-complex sentences.
- Look for places we can combine sentences with semicolons or colons.