



VIDEO 1

EXTENDED IMAGERY & MEANINGFUL PUNCTUATION

Overview

- Images and ideas can and often do extend beyond single lines and stanzas.
- Punctuation choice and placement matters—a lot.
- Readers of poetry must read with the punctuation to guide their understanding.

"A RED, RED ROSE" BY ROBERT BURNS

What's the extended image of love?

O my Luvie is like a red, red rose
That's newly sprung in June;
O my Luvie is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in luvie am I;
And I will luvie thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luvie!
And fare thee weel awhile!
And I will come again, my luvie,
Though it were ten thousand mile.



**"THE CONVERGENCE OF THE TWAIN" BY
THOMAS HARDY**

I

In a solitude of the sea
Deep from human vanity,

And the Pride of Life that planned her, stilly couches she.

II

Steel chambers, late the pyres
Of her salamandrine fires,

Cold currents thrud, and turn to rhythmic tidal lyres.

III

Over the mirrors meant
To glass the opulent

The sea-worm crawls – grotesque, slimed, dumb, indifferent.

IV

Jewels in joy designed
To ravish the sensuous mind

Lie lightless, all their sparkles bleared and black and blind.

V

Dim moon-eyed fishes near
Gaze at the gilded gear

And query: "What does this vaingloriousness down here?" ...

VI

Well: while was fashioning
This creature of cleaving wing,

The Immanent Will that stirs and urges everything

VII

Prepared a sinister mate
For her – so gaily great –

A Shape of Ice, for the time far and dissociate.

VIII

And as the smart ship grew
In stature, grace, and hue,

In shadowy silent distance grew the Iceberg too.

**What images are being
extended?**

**How does the punctuation
function?**



**"THE CONVERGENCE OF THE TWAIN" BY
THOMAS HARDY**

IX

Alien they seemed to be;
No mortal eye could see

The intimate welding of their later history,

X

Or sign that they were bent
By paths coincident

On being anon twin halves of one august event,

XI

Till the Spinner of the Years
Said "Now!" And each one hears,

And consummation comes, and jars two hemispheres.

**What images are being
extended?**

**How does the punctuation
function?**

CREATE A DEFENSIBLE CLAIM:

How do extended imagery and use of punctuation affect meaning in Thomas Hardy's poem "The Convergence of the Twain?"

EXAMPLE THESIS:

Key Takeaways:

- Extended images in a text may be one image or more than one.
- Reading poetry with punctuation marks as signposts is critical to understanding meaning.
- Punctuation functions in a variety of ways, all of which contribute to meaning.



VIDEO 2

INTERRUPTIONS OF PATTERN

Overview

- Crafting repetitive patterns in poetry often results in a unified and cohesive effect.
- Often poets will choose to disrupt a pattern in order to emphasize meaning.
- Poets can disrupt patterns in a variety of ways.

Poetic patterns can...create predictability.

Patterns can exist in:

- word repetition
- similar line structure
- rhyme schemes
- stanza lengths

WYNKEN, BLYNKEN, AND NOD BY EUGENE FIELD

Wynken, Blynken, and Nod one night

Sailed off in a wooden shoe,—

Sailed on a river of crystal light

Into a sea of dew.

"Where are you going, and what do you wish?"

The old moon asked the three.

"We have come to fish for the herring-fish

That live in this beautiful sea;

Nets of silver and gold have we,"

Said Wynken,

Blynken,

And Nod.

What patterns do you notice?

The old moon laughed and sang a song,

As they rocked in the wooden shoe;

And the wind that sped them all night long

Ruffled the waves of dew;

The little stars were the herring-fish

That lived in the beautiful sea.

"Now cast your nets wherever you wish,—

Never afraid are we!"

So cried the stars to the fishermen three,

Wynken,

Blynken,

And Nod.



AT THE ZOO BY WILLIAM MAKEPEACE THACKERAY

First I saw the white bear, then I saw the black;
Then I saw the camel with a hump upon his back;
Then I saw the grey wolf, with mutton in his maw;
Then I saw the wombat waddle in the straw;
Then I saw the elephant a-waving of his trunk;
Then I saw the monkeys—mercy, how
unpleasantly they smelt!

**What happens when
patterns break?**

THE MAN HE KILLED BY THOMAS HARDY

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because —
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

"He thought he'd 'list, perhaps,
Off-hand like — just as I —
Was out of work — had sold his traps —
No other reason why

"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."

What are the patterns?

What are the pattern breaks?

Effect of inconsistencies?

Key Takeaways:

- Consistent patterns may create predictability and can affect tone.
- Interruptions in patterns can create emphasis on words or images and may signal shifts.
- Interruptions in patterns may include surprising punctuation, variation in line and/or stanza length, breaks in rhyme and/or rhythm, and more.
- Remember to read closely and notice structural details.



VIDEO 1

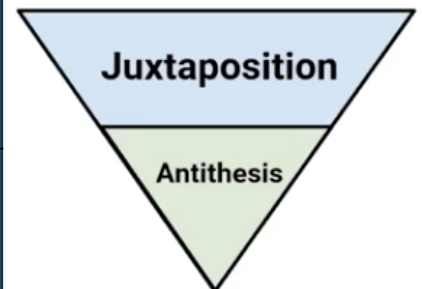
EFFECTS OF CONTRASTS

We will learn:

- Poets engage contrasts in order to emphasize concepts, ideas, or conclusions.
- Two frequently used elements engaged by poets include juxtaposition and antithesis.

Definitions:

<p>Juxtaposition: two contrasting images, objects, or ideas are placed side by side so the difference "pops" in order to highlight it.</p>	<p>Example: From T.S. Eliot's "The Waste Land": April is the cruellest month, <u>breeding Lilacs out of the dead land</u>, mixing Memory and desire, stirring Dull roots with spring rain.</p>
<p>Antithesis: words, phrases, clauses, or sentences are set in deliberate contrast to each other which are expressed in a similar grammatical structure.</p>	<p>Example: From John Milton's <i>Paradise Lost</i>: Better <u>to reign in Hell than serve in heav'n</u>.</p>



THE CHIMNEY SWEEPER BY WILLIAM BLAKE

What contrasts do you notice?

A little black thing among the snow,
Crying "weep! 'weep!" in notes of woe!
"Where are thy father and mother? say?"
"They are both gone up to the church to pray.

Because I was happy upon the heath,
And smil'd among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy and dance and sing,
They think they have done me no injury,
And are gone to praise God and his Priest and King,
Who make up a heaven of our misery."



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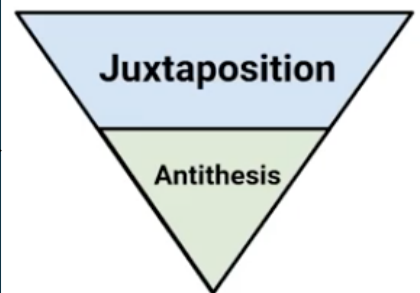
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Effect:

Key Takeaways:

Contrasts created by utilizing juxtaposition and antithesis can intensify differences and highlight qualities:

- characters
- settings
- ideas
- images

These contrasts may contribute to the development of:

- suspense
- tension
- universal theme

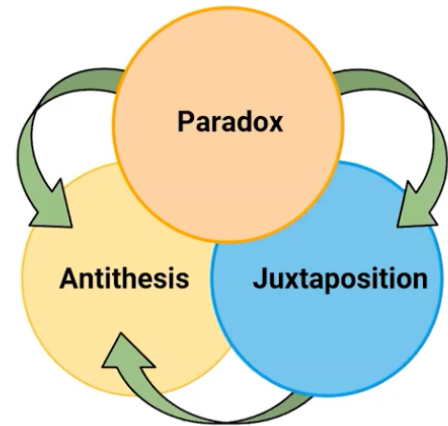


VIDEO 2

PARADOX

We will learn:

- the explanation of paradox.
- the usefulness of paradox.
- the connection among juxtaposition, antithesis, and paradox.



What exactly is paradox?

Explanation: Paradox juxtaposes seemingly contradictory concepts that actually reveal a veiled truth in a statement. The apparent contradiction startles the reader into deeper thought because it actually emphasizes the truth of what is being said since on second glance, the paradox usually does make sense.

Example: The more you give, the more you get.

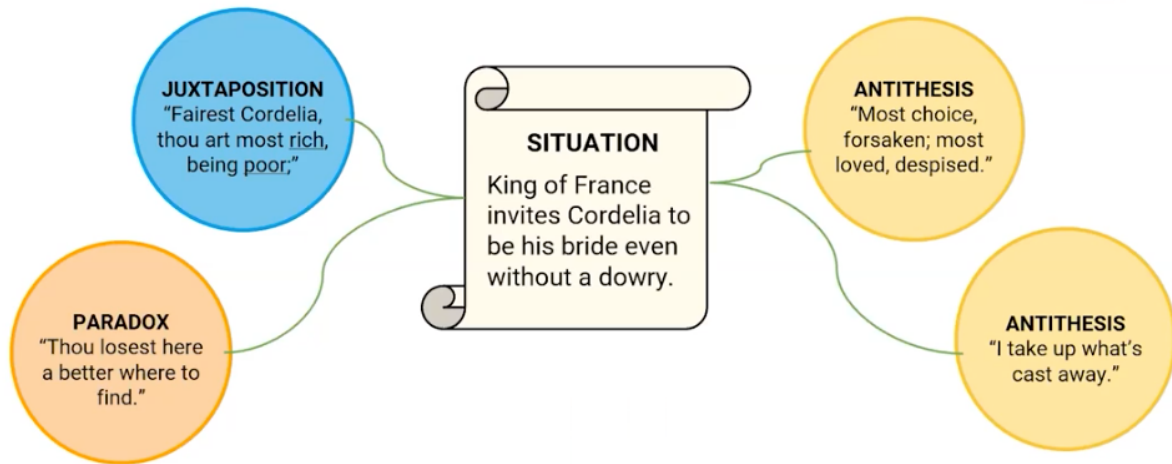
FROM KING LEAR ACT 1 SCENE 1

Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most loved, despised!
Thee and thy virtues here I seize upon:
Be it lawful I take up what's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflamed respect.
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of waterish Burgundy
Can buy this unprized precious maid of me.
Bid them farewell, Cordelia, though unkind:
Thou lovest here, a better where to find.

Where are the contrasts?

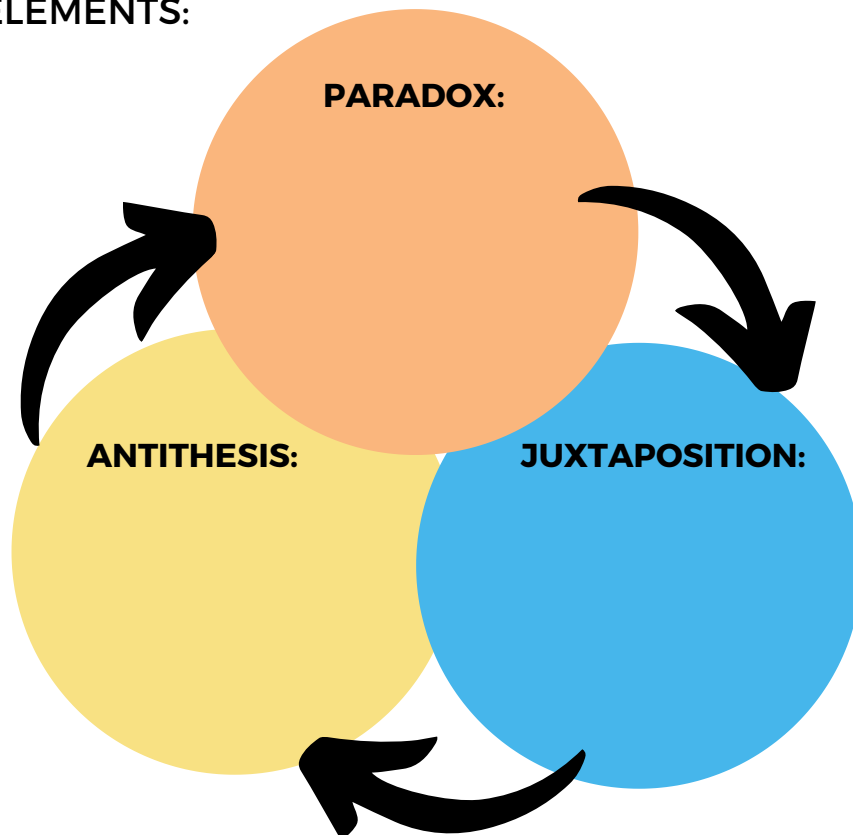


PARADOX BUILT UPON ANTITHESIS:



Effect: The contradictory concept of losing but finding highlights an unexpected truth that forces deeper thought.

OVERLAPPING ELEMENTS:





THE CLOD AND THE PEBBLE BY WILLIAM BLAKE

"Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair.

What is the paradox and what is its effect?

"So sung a little Clod of Clay
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:

"Love seeketh only self to please,
To bind another to its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite."

USE THE SPACE BELOW TO WRITE AN INTRODUCTORY PARAGRAPH

Key Takeaways:

- Writers may employ a variety of literary elements to achieve contrast.
- Paradox is a powerful tool that will generally make us stop in our tracks in order to ponder the truth of an apparent impossibility.
- In order to achieve the author's purpose, juxtaposition, antithesis, and paradox may be present separately or combined in a text.



VIDEO 1

AMBIGUITY

We will learn:

- Ambiguity allows for multiple interpretations of a text.
- Interpretations of ambiguous poems may be based on reader experience.
- While interpretations of a text may be varied, they should be grounded in textual evidence.
- Ambiguity invites critical thinking.

What is ambiguity?

- Ambiguity allows for two or more simultaneous interpretations of a word, phrase, action, or situation.
- Writers will frequently take advantage of ambiguity in order to contribute to the depth and complexity of the work.
- Readers will bring different perspectives and experiences to a text that may influence individual interpretation.

HOW DO YOU SEE THE GLASS?



WHAT DOES A LOCK OF HAIR MEAN?



SONNET 138: WHEN MY LOVE SWEARS THAT SHE IS MADE OF TRUTH

Therefore I lie with her and she with me.
And in our faults by lies we flattered be.

I FELT A FUNERAL, IN MY BRAIN BY EMILY DICKINSON

I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading - treading - till it seemed
That Sense was breaking through -

And when they all were seated,
A Service, like a Drum -
Kept beating - beating - till I thought
My mind was going numb -

And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space - began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race,
Wrecked, solitary, here -

And then a Plank in Reason, broke,
And I dropped down, and down -
And hit a World, at every plunge,
And Finished knowing - then -



VIDEO 1

SYMBOLS

Review:

- **Unit 6:** Definition of symbol; discussion of common symbols and symbolic characters.
- **Unit 7:** Settings can be symbolic, and common associations with symbols develop over time.
- **Unit 8:** Symbols may also suggest a speaker's, character's, or narrator's attitude or perspective toward an experience.

CROSSING THE BAR BY ALFRED LORD TENNYSON

Sunset and evening star,
 And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
 Too full for sound and foam,
When that which drew from out the boundless deep
 Turns again home.

Twilight and evening bell,
 And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
 The flood may bear me far,
I hope to see my Pilot face to face
 When I have crost the bar.



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.

Who is the subject?

Who is the speaker?

What is the situation?

TAKEAWAYS

- Symbols can appear in a variety of ways such as through symbolic characters and settings.
- Notice and observe symbols closely to infer what they may reveal about a character's, character's, or narrator's attitude or perspective.
- Symbols will combine with other devices in poetry to evoke, broaden, and clarify the human experience.



VIDEO 1
CONCEITS

We will learn...

- that conceits are a type of extended metaphor.
- how to recognize conceits.
- why poets use conceits.

What is a conceit?

- Conceits are a type of extended metaphor that rely upon an unlikely or elaborate comparison between two things which are generally very different.
- Conceits often make comparisons between the natural world and a person(s).
- Conceits often stretch critical thinking in order to achieve the desired and often indelible connection.
- Example: _____

THE SUN RISING BY JOHN DONNE

Use the space below to take notes from the video.

Busy old fool, unruly sun,
Why dost thou thus,

Through windows, and through curtains call on us?
Must to thy motions lovers' seasons run?

Saucy pedantic wretch, go chide

Late school boys and sour prentices,

Go tell court huntsmen that the king will ride,

Call country ants to harvest offices,

Love, all alike, no season knows nor clime,

Nor hours, days, months, which are the rags of time.

(the poem concludes...)

Thou, sun, art half as happy as we,

In that the world's contracted thus.

Thine age asks ease, and since thy duties be

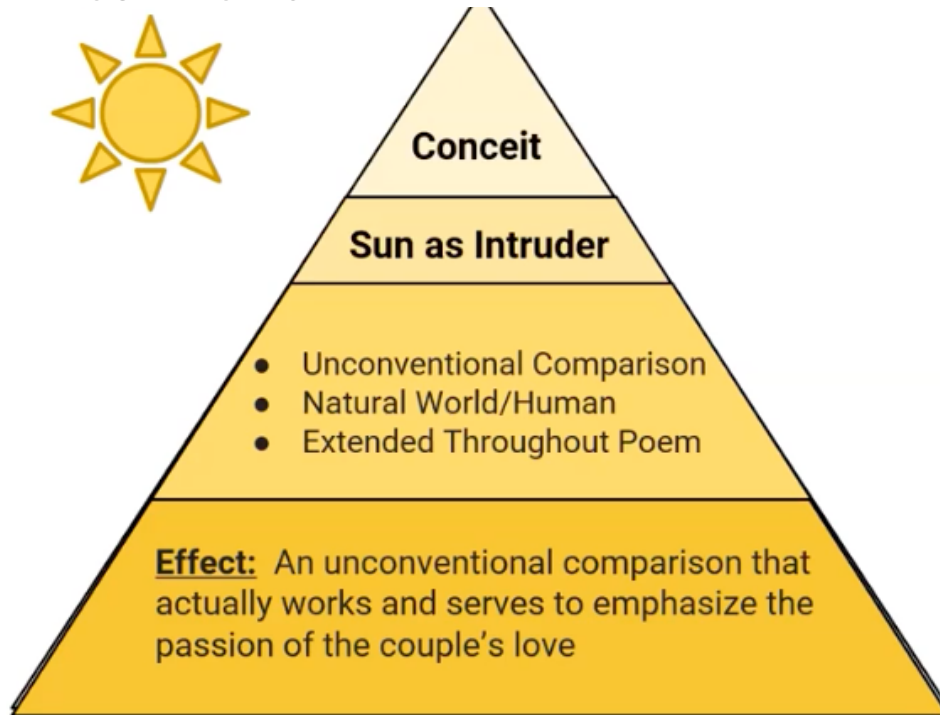
To warm the world, that's done in warming us.

Shine here to us, and thou art everywhere;

This bed thy center is, these walls, thy sphere.



CONCEIT IN THE SUN RISING



BECAUSE I COULD NOT STOP FOR DEATH BY EMILY DICKINSON

Because I could not stop for Death —
He kindly stopped for me —
The Carriage held but just Ourselves —
And Immortality.

We slowly drove — He knew no haste
And I had put away
My labor and my leisure too,
For His Civility —

We passed the School, where Children strove
At Recess — in the Ring —
We passed the Fields of Gazing Grain —
We passed the Setting Sun —

Or rather — He passed Us —
The Dews drew quivering and Chill —
For only Gossamer, my Gown —
My Tippet — only Tulle —

We paused before a House that seemed
A Swelling of the Ground —
The Roof was scarcely visible —
The Cornice — in the Ground —

Since then — 'tis Centuries — and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity —



VIDEO 2

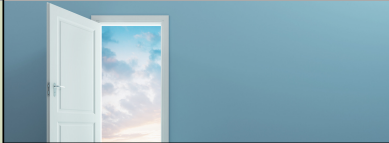


LAYERS OF COMPARISONS

Review...

- Extended metaphors that make unconventional comparisons are called conceits.
- Conceits challenge critical thinking and present opportunities to unpack meaning in a text.

LAYERS OF COMPARISONS

Poets may engage any or all of the following to invite interpretations of a text:

Comparisons	The day is an open door.	
Representations	dove = peace	
Associations	warm apple pie = comfort	

THE HIGHWAYMAN BY ALFRED NOYES

The wind was a torrent of darkness among the gusty trees.

The moon was a ghostly galleon tossed upon cloudy seas.

The road was a ribbon of moonlight over the purple moor,

And the highwayman came riding—
Riding—riding—

The highwayman came riding, up to the old inn-door.

Comparisons	
Representations	
Associations	



THE TABLES TURNED BY WILLIAM WORDSWORTH

Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up! up! my Friend, and clear your looks;
Why all this toil and trouble?

The sun above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:—
We murder to dissect.

Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.

Use the space below to take notes from the video.

Key Takeaways

- Comparisons, representations, or associations used by themselves can and do add meaning to text.
- Layering comparisons, representations, and/or associations can serve as powerful technique to heighten the effect of a poem and enhance its meaning.



VIDEO 1
ALLUSIONS

We will learn:

- When shared knowledge about a reference exists, allusions create emotional or intellectual associations and understanding.
- "Getting" the allusion adds layers to the text and deepens the meaning.

"THE NEW COLOSSUS" BY EMMA LAZARUS

What is the allusion?

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"



ITHAKA BY C. P. CAVAFY

As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians, Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope your road is a long one.
May there be many summer mornings when,
with what pleasure, what joy,
you enter harbors you're seeing for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to learn and go on learning from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you're destined for.
But don't hurry the journey at all.
Better if it lasts for years,
so you're old by the time you reach the island,
wealthy with all you've gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you wouldn't have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you'll have understood by then what these Ithakas mean.

Allusion	
What does it mean?	
Why does it matter?	



EVIDENCE

Allusion	What does it mean ?	Why does it matter ?
Ithaka	The island that is home	Represents the destination, the goal
Laistrygonians	Cannibal giants who attacked and killed many of Odysseus's travel companions	Obstacle
Cyclops	Lawless giant cannibals with one eye in the middle of their foreheads; Odysseus blinded one who was Poseidon's son	Obstacle
Poseidon	God of the sea; major antagonist of Odysseus because he blinded Poseidon's son	Obstacle

KEY TAKEAWAYS

Allusions are a favorite technique employed to add layers of meaning to the artistic work:

- poems
- stories
- songs

Sharpen your close reading skills to notice and wonder about words and phrases that might be allusions. If you think it might be an allusion, it probably is!



VIDEO 1

What is a line of reasoning?

How is it established in an essay?

Thesis Statements

Line of Reasoning

=

Arrangement of Claims and Evidence

Establishing a Line of Reasoning

points of interpretation

literary elements to be analyzed

specific evidence to be used in the argument

Line of Reasoning

Thesis Statement

introduction

claim and evidence

claim and evidence

claim and evidence

body



SAMPLE #1

Go to <https://bit.ly/3c2Nwmk>
and read Question 1

The Landlady's message as portrayed by P.K. Page, directly addressed the unsettling 'creepiness' of an individual who is dependent on the many worlds that exist around her in the tenants and their personal lives. The landlady's complexity makes the audience feel something slightly less intense than condemnation, but also less sympathetic than pity, as reinforced by Page's implementation of active verbs, abrupt punctuation and selective personification.

SAMPLE #2

In their poem, "The Landlady," P.K. Page illustrates the life of a landlady and how her actions result in her playing multiple roles in the lives of her boarders. Through their use of irony and metaphors, the poet demonstrates that impersonal connections spark curiosity in the other party, revealing the immoral nature of humanity to always lean towards discovering the faults of others.

LINE OF REASONING

- may be explicitly presented in the thesis.
- previews the arrangement of the claims and evidence in the essay.
- is established through listing the literary elements or points of interpretation that will be used.
- ultimately provides ease of access to our ideas.



VIDEO 1

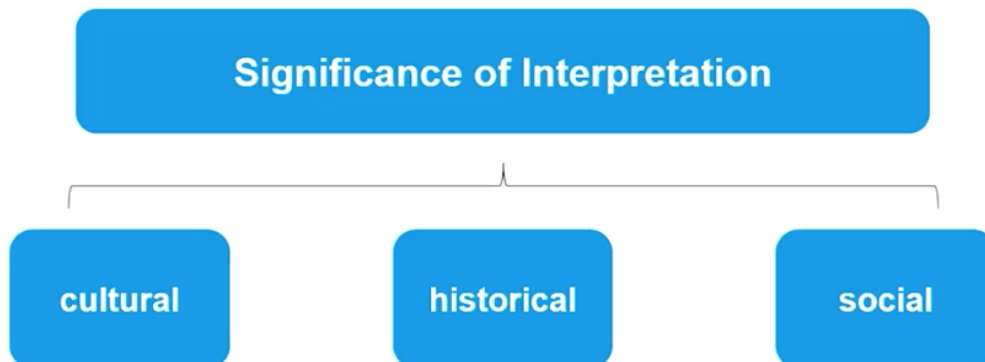
INTERPRETATIONS OF POETRY

Question to Consider

How do we elevate our interpretation of texts to present a sophisticated literary argument?

Situate our interpretation in a broader context.

Broader Context





SAMPLE INTRODUCTION

Go to <https://bit.ly/3c2Nwmk>
and read Question 1

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 garbageman, 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.

SAMPLE EVIDENCE & COMMENTARY

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.

SAMPLE CONCLUSORY STATEMENT

Page's portrayal of the landlady as an inquisitive and sinister character help to convey the idea that **all people, even the seemingly insignificant ones in our lives hold the potential for darkness and danger**, if only given the knowledge to exploit that inner darkness.

SOPHISTICATED LITERARY ARGUMENTS

- discuss the significance of its interpretation in relation to a broader context.
- sustain the discussion of that significance throughout the essay.



VIDEO 1

DEVELOPING EVIDENCE

Effective Evidence

has commentary
that logically
connects the
evidence to the line
of reasoning.

supports all claims
in a line of
reasoning.

Go to <https://bit.ly/3c2Nwmk>
and read Question 1

SAMPLE INTRODUCTION

In their poem, "The Landlady," P.K. Page illustrates the life of a landlady and how her actions result in her playing multiple roles in the lives of her boarders. Through their use of irony and metaphors, the poet demonstrates that impersonal connections spark curiosity in the other party, revealing the immoral nature of humanity to always lean towards discovering the faults of others.

SAMPLE BODY PARAGRAPH #1

The **irony of the difference between how the landlady describes her relationship with the boarders and the reality of intrusiveness by the landlady** reveal her curiosity to always discover more about the boarders. **In the first stanza, the landlady states that "the boarders come and go / impersonal as trains."** Trains are a method of transportation, revealing through the simile that the landlady is only providing a temporary stop for her boarders to help them get from one place to another, much like transportation. The temporary quality of the boarder's time with the landlady supports the idea that their relationship is impersonal. There is no time to form a lasting bond.



SAMPLE BODY PARAGRAPH #1 (CONTINUED)

However, despite establishing this detachment from her boarders the landlady also “searches their rooms for clues when they are out / pricks when they come home late.” Searching her boarders rooms is an invasion of privacy, which is completely unusual and out of place in a relationship that is supposedly impersonal. The irony of this difference reveals that the landlady cannot prevent herself from finding out about the boarders. She cannot suppress her curiosity within an impersonal relationship, which not only paints her character as intrusive, but also reveals that she cannot only be a temporary stop for the boarders. The landlady desires to play another role in her boarder’s lives, which she does by inserting herself in their lives and discovering more about them.

SAMPLE BODY PARAGRAPH #2

Metaphors involving the landlady’s actions reveal her motivations for her curiosity to find faults in others. The landlady is described to have a “camera eye.” This metaphor portrays that they landlady is remembering her boards with a sense of permanence, much like how a photograph makes an event seem permanent. Photographs are also used in investigations; they hold proof of evidence so that it cannot be destroyed. In seeing everything through her camera eye, the landlady is trying to capture every moment in the lives of the boarders, holding onto to evidence of their faults. This is further supported when the landlady “prays she may catch them unprepared at last and palm the dreadful riddle of their skulls – hoping the worst.” The metaphor between the boarder’s thoughts and a riddle again reveal the investigative nature of the landlady, seeing the boarder’s as puzzles she cannot understand.

SAMPLE CONCLUSORY STATEMENT

However, the fact she is still hoping the worst reveal that her investigation is not only done out of simple curiosity. Her motivation to find faults in others reveal the immorality of human nature, perhaps caused by pride to be superior to the people around.

EFFECTIVE EVIDENCE

- develops and supports all claims in a line of reasoning.
- has commentary that logically connects the evidence to the line of reasoning.



VIDEO 1

DIRECT AND INDIRECT TEXT

Questions to Consider

What is attribution in essay writing?

How do I properly attribute text evidence?

Why do I need to attribute text evidence in my writing?

What is Attribution

attribution

=

crediting something to its original creator

How Do I Properly Attribute Text Evidence?

quotation marks

parenthetical citations

including the author's name



CONTEXT OF ESSAYS

timed

quotation marks

author name

formal

parenthetical
citations

explicit evidence
(direct quotes)

implicit evidence
(paraphrase or
summary)

EXPLICIT EVIDENCE IN POETRY

Use a forward slash "/" to denote the separation of lines.

EXAMPLE:

Sample T from 2019 FRQ 1: "The Landlady"

However, despite establishing this detachment from her borders the landlady also "searches their rooms for clues when they are out / pricks when they come home late."

ATTRIBUTION

- refers to acknowledge the source of evidence used in essay writing.
- changes depending on the context of the essay.
- clearly conveys the structure of a literary element.