

# The Keys to the Kingdom



## Key **Diction: Words Used and to What Effect (Prose & Poetry)**

### *Levels of Diction (Levels of Articulation)*

- Vulgarity
- Slang Colloquial
- Jargon
- Cliché
- Dialect
- Informal/Standard
- Formal diction/elevated language

### *Types of Diction*

- Elevated Diction (dignified, impersonal, scholastic) vs. Informal/Colloquial Diction (elevated, irregular)
- Convolutd vs. Simple
- Concrete vs. Abstract (specific vs. general)
- Euphonious vs. Cacophonous
- Literal vs. Figurative

## Key **Point of View (Prose & Poetry)**

<p><b>FIRST PERSON</b> The one telling the story is involved in the story or a character in the story. It means the author itself is a character.</p>	<p><b>THIRD PERSON</b> The one telling the story is only a witness of the story. The persona is not involved in the story.</p>
<p><b>THIRD PERSON OMNISCIENT</b> The reader knows everything about the story. Everything is revealed to the reader except to the characters.</p>	<p><b>THIRD PERSON LIMITED OMNISCIENT</b> The reader does not know everything. There are hidden parts of the story that the reader doesn't know. Not everything is revealed to the authors</p>

## Key **Types of Imagery (Prose & Poetry)**

*Olfactory Imagery:* stimulates the sense of smell

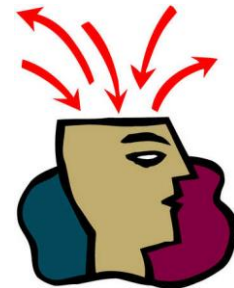
*Tactile Imagery:* stimulates the sense of touch

*Visual Imagery:* stimulates the sense of sight

*Auditory Imagery:* stimulates the sense of hearing

*Gustatory Imagery:* stimulates the sense of taste

*Kinesthetic Imagery:* recreates a feeling of physical action or natural bodily function (like a pulse, a heartbeat, or breathing)





## Organization (Prose & Poetry)

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All good writing has a system of organization or structure. Syntax is concerned with the sequence of words; organization is concerned with the sequence of paragraphs or stanzas. The following are some of the most commonly used method of organization employed by writers of prose and poetry. Organization is sometimes called the movement of a passage.

- |   |  |
|---|--|
| 1. <i>General to specific (deductive)</i>   | 13. <i>Question and answer</i>   |
| 2. <i>Specific to general (inductive)</i>   | 14. <i>Analogy or imagery ordered</i>                                    |
| 3. <i>Chronological (time sequence)</i>   | 15. <i>Cause and effect</i>  |
| 4. <i>Narrative (order of occurrence or order of telling)</i>                                       | 16. <i>Order of importance (most to least; least to most)</i>            |
| 5. <i>Association/memory (one object to another or my memories)</i>                                 | 17. <i>Function</i>  |
| 6. <i>Movement to lack of movement (storm to calm or calm to storm)</i>                             | 18. <i>Process</i>   |
| 7. <i>Observation</i>   | 19. <i>Allusion</i>  |
| 8. <i>Sensory (organized by senses; dark to light or light to dark, etc)</i>                        | 20. <i>Emotions</i>  |
| 9. <i>Spatial (inside to outside; far to near; top to bottom; fall to rise; flight and pursuit)</i> | 21. <i>Dominant impression to least dominant impression (or reverse)</i> |
| 10. <i>Comparison and contrast (opposites)</i>  | 22. <i>Abstract to concrete (or reverse)</i>                             |
| 11. <i>Fact and example</i>   | 23. <i>Past to present or present to past</i>                            |
| 12. <i>Definition</i>   | 24. <i>Seasons</i>   |
|   | 25. <i>Disorder to order to order to past</i>                            |
|   | 26. <i>Gain to loss or loss to gain</i>                                  |



## Syntax (Prose & Poetry)

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*“Sentences which suggest far more than they say, which I have an atmosphere about them, which do not merely report an old, but make a new impression...: to frame these, that is the art of writing.”* – Henry David Thoreau, 1851

SCHEME = ARTFUL SYNTAX (e.g., parallelism, juxtapositions, antitheses)

**When analyzing syntax, we look for the following types of construction or patterns:**

- |  |   |
|--|---|
| a. Specific paraphrasing patterns                          | f. Different sentence types (simple, compound, complex, cumulative, loose, or periodic) |
| b. Length of sentence (long or short)                      | g. Specific kinds of punctuation  |
| c. Number of sentences                                     | h. Rhythm and cadence in a sentence   |
| d. Divisions within a piece with different syntax for each | i. Repetitions  |
| e. Parallel structure                                      | j. Subject openers and non-subject openers  |
|  | k. Rhetorical questions   |

**To help you get a first impression of the writer’s syntax, you might ask yourself:**

1. What is the order of the parts of the sentence? Is it normal (subject-verb-object: Oranges grow in California) or is it inverted (in California grown oranges)?
2. Which part of speech is more prominent – nouns or verbs?

3. What are the sentences like? Are they periodic (moving toward something important at the end) or cumulative (adding details that support an important idea in the beginning of the sentence)?
4. How does the sentence connect its words, phrases, and clauses?
5. Does the sentence length fit the subject matter? Why is the sentence length effective? What variety of sentence lengths are present?
6. Sentence beginnings – is there variety or a specific pattern?



## Types of Sentences (Prose & Poetry)

Simple Sentence	One subject and one verb. <i>Effect: child-like quality; highlights certain things as important against a background of other things (when used after a string of longer sentences)</i>
Compound Sentence	More than one subject and/or verb (no dependent clauses). <i>Effect: balance; makes two ideas equal in importance.</i>
Complex Sentence	One independent and 1+ clauses. <i>Effect: orders ideas into main and subordinate ideas: the main or most important idea is the independent (main) clause while the subordinate idea is the dependent (subordinate) clause.</i>
Compound-Complex Sentence	2+ independent clauses and 1+ dependent clause
Loose (Cumulative) Sentence	Details before the subject and verb. <i>Effect: builds up to a climax with meaning unfolding slowly</i>
Juxtaposition	Normally unassociated ideas, words or phrases placed together
Parallelism	Show equal ideas; for emphasis; for rhythm
Repetition	Words, sounds, and ideas used more than once – rhythm/emphasis
Rhetorical Question	A question that expects no answer

### Words to help in describing literary syntax and its effect:

- Plain, spare, austere, unadorned, simple, dry
- Ornate, elaborate, flowery, flowing
- Jumbled, chaotic, thudding
- Erudite, esoteric, complex, deceptively simple
- Journalistic, terse, laconic
- Harsh, grating
- Mellifluous, musical, lilting, lyrical
- Whimsical, staccato, abrupt, solid
- Elegant, sprawling, disorganized

### Construction of sentences to convey attitude:

Declarative: assertive (a statement)

Interrogative: asks a question

Imperative: authoritative (command)

Exclamatory: expresses emotion

### Punctuation is included in syntax!

Ellipses                    a trailing off; going off into a dreamlike state

Dash                        interruption of a thought; an interjection of a thought into another

Semicolon                parallel ideas; equal ideas; a piling up of detail

Colon                        a list; a definition or explanation; a result

Italics	for emphasis
Capitalization	for emphasis; to personify
Explanation Point	for emphasis; for emotion

## **Techniques (Prose & Poetry)**

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When it comes to literary devices, focus on how AND WHY they are used – what the device adds to the meaning of the text. Literary devices are tools the author uses to create meaning. They are not important in and of themselves, and truly excellent writers don't just observe devices, they discuss their consequences. \*Download and print the full and comprehensive "Terms and Devices Reference Chart".



... And all these aspects of writing serve the development of theses (ideas) and characters. That's what we write about. Every essay is the same, but each person's approach needs to be their own which calls upon the students' natural, yet academic/rational voice to critical effect.

**Best way to prepare for the test: READ COPIOUSLY.**

Great literature of all cultures deals with one or more of the following questions:

### **I. What is the nature of the universe—the cosmos?**

Is the universe hostile / beneficent / indifferent to humanity?

What is the nature of evil? What is the source of evil?

Why, if God is good, does He allow evil to exist? (The Problem of Evil)

Why, if God is just, does He allow the good to suffer? (The Problem of Pain)

### **II. What is God's relationship to humans?**

Does God exist?

Is God the Creator?

Is God concerned about humanity?

Is God indifferent toward humanity?

Should humans fear / obey / love / sacrifice to / praise / propitiate / pray to God?

### **What is the nature of God?**

Is God (gods) basically: an angry God? a proud God? a jealous God? a kind God?

Is God all good?

Does God Himself bring evil to humanity and cause suffering?

### **III. What is the nature of human beings?**

Are humans basically good or evil?

Are people determined or do we have free will?

Are people noble—more divine than animal? or

Are people degraded, corrupt—more animal than spirit?

Are people a balance? If so, how is the balance preserved?

What is the human being's greatest faculty? reason? imagination?

Do humans have a soul? Can they achieve immortality? How?

Are humans in the universe by design or by chance? If by design, why?

What is a human's basic purpose in life? Is there a purpose?

To save the human soul?

To find happiness? If so, what is happiness and how are we to achieve it?

What is the "good" life for humans? How can life gain significance?

How can people give value to their lives?

How can people find their greatest satisfaction, completeness, fulfillment?

How do people establish values, ethics, morals? What are their bases?

### **IV. What is the relationship of one human to another?**

How are we to treat people? Are all people to be treated as equals?

On what basis should we / do we evaluate our fellow humans?

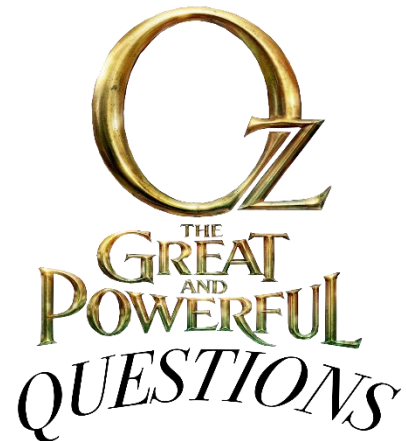
Are we basically social animals or anti-social ones?

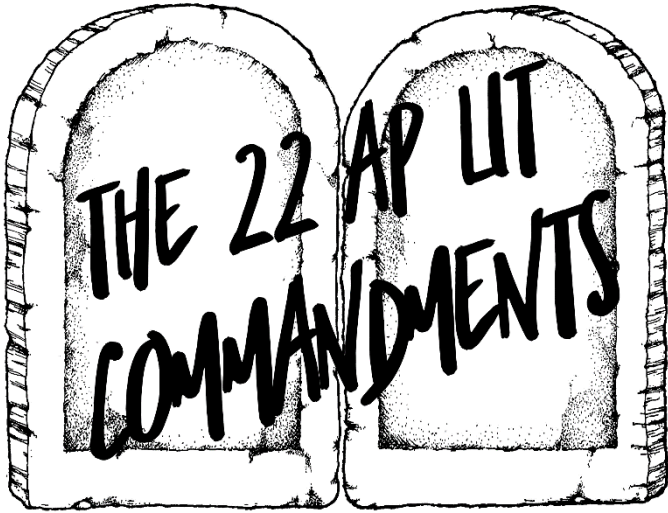
How are we to establish an orderly existence with other humans?

What is the "ideal" or "good" society? How can it be established?

Under what social system can people best flourish?

On what base should we regulate our association with other people?





1. There's only one story
2. The story is a quest with: 1) a quester, 2) a destination, 3) a stated purpose, 4) challenges and trials along the way, 5) a real reason for going
3. When people eat or drink together, it's communion
4. Ghosts or vampires are more than just ghosts

or vampires. Consider age, gender, experience of the characters and how they exploit/pursue each other

5. Acknowledge the form of the poem to discover its purpose
6. Nothing is wholly original
7. When in doubt it's from Shakespeare or the Bible
8. Children never relinquish their fairy tales and cartoons: they show up later in lit
9. Myths are still told because they still matter to us
10. Notice the connotations of weather and seasons
11. Does the text use traditional narrative method, or does it rely on the mythic method?
12. Violence in quality writing represents something else; 2 categories = specific injury (character versus character) & narrative violence (general harm)
13. We sense greater depth when something is happening beneath the surface
14. A symbol can't be reduced to just 1 thing; if so it would be an allegory
15. Listen to your instincts (use the force, Luke)

16. Good writing is inherently political in that it addresses realities of our world, perhaps it doesn't do much more with current political trends
17. Christian symbolism: wounds/sacrificing, adept with kids, wood and food, arms outstretched, alone in wild, tempted, surrounded by thieves, catch-sayings, rising from death, use of the #'s 12,7, and 3, has followers, forgiving, etc.
18. Flight=freedom; emerging from water/fire=death and rebirth/baptism
19. Irony trumps everything. 3 types: dramatic, verbal, situational
20. Sex can be read into many apparently nonsexual passages; good sexual imagery isn't porn. Sex scenes in literature mean something different
21. Never say "always" or "never"
22. Geography is used to provide theme, symbol, plot...anything in the scope of story elements. When a character goes south, they will run amok

## What AP Readers Long to See...

This list of suggestions for AP students writing the AP exam was compiled during the 2007 AP English reading at the Convention Center in Louisville, Kentucky. Although its participants read essays that answered only question number 1, their suggestions apply to other parts of the exam as well.

The prompt, which generated the essays being scored, was from the 2007 AP English Literature exam, as follows:

*In the following two poems (A Barred Owl by Richard Wilbur & The History Teacher by Billy Collins – not reprinted here), adults provide explanations for children. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.*

I've done my best to encapsulate, synthesize and categorize comments – there were over 40 pages from which to work. I also know that there are contradictions here; that's just the way it is. However, the similarities far outweigh the differences. We do all seem to be on the same page, so to speak.

### Structure & Composition

1. Fully develop your essays; try to write at least 2 pages. It's a shame to read the first page of what promises to be an 8 or 9 essay and then have the writer not fully develop their ideas and quit after one page. However, a longer essay is not necessarily a better essay.
2. Integrate your quotations gracefully (1) into your analysis of literary devices (2) with an interpretation of meaning (3). Thoroughly explain the relevance of the quote to the prompt and your analysis. Don't assume that your understanding of a quote is the same as the readers' understanding; you have to interpret its significance to the work, your thesis and the prompt. Show, don't tell.
3. Spend time planning your essay (10 minutes), and find some angle, within the context of the prompt, that you feel passionate about, whether emotionally, intellectually or philosophically (passion moves readers). If the prompt refers to "literary devices" or any other technical aspects of the work, ignore the reference and ask first, "What does the poem mean?" THEN, ask, "What message does the author have for you?" THEN, ask, "How is that message delivered?" At this point, the devices should suggest themselves in a context in which the technicalities of the work will be seen to create its effectiveness rather than obscuring its power.
  - a. One reader suggested leaving some space at the beginning and write your introduction last, once you know what you've actually written.
4. Don't just jump from thought to thought; transition quickly but effectively.
5. Make sure your essay has a clear ARGUABLE thesis statement which clearly reflects what you intend to discuss. Make sure your thesis is an EXACT reflection of what the prompt is asking WITHOUT simply restating the prompt. A good formula is "The text shows X in order to show/highlight/accomplish Y." Connect the literary device back to the author's point.
6. Spend more time thinking and analyzing the ENTIRE text rather than paraphrasing the text in your response. Many writers miss or ignore subtle shades of meaning which show contrasts or similarities. Look for ambiguities and ambivalence in the selection.
7. Make sure that all your claims/analysis has effective support AND that the support you choose is the best the text has to offer. When considering what support to use, reflect on the following:
  - a. Are they all equal?



- b. Do they grow or diminish in importance or scale?
  - c. Are there different aspects of one thing or varieties?
8. The conclusion should be a separate paragraph, even if you only have time for one sentence. Don't just stop after your last argument, and avoid simply repeating your introduction in your conclusion. A good conclusion could restate the thesis, emphasize salient aspects of the essay and end with a provocative clincher.
  9. While avoiding the formula of the five-paragraph essay, it would also be helpful to see more than one or two GIGANTIC paragraphs. Because readers read through only once and quickly, not having those cues to where ideas begin and end contributes to the incoherency of an essay. Structure is part of essay writing, and students need to show that they can command the language and their thoughts into a structured essay.
  10. Don't use plot summary in your response. "Summary is death!"
  11. Evidence, evidence, evidence!
  12. Avoid formulaic writing, especially in the opening of your essay. If you use a formula to get the pen moving, then do, but if 10 or 15 seconds though will help you craft something more creative or original or efficient, that that's 10 seconds well spent. Readers will read hundreds and hundreds of essays, 90% of which start the same way (think refrigerator word magnets simply rearranged a thousand different ways), and if you can create something memorable (but not wacky), it may bring more attention to your work.
  13. Don't use line numbers, but briefly quote instead. Line numbers never substitute for the actual quote when supporting a point, AND most readers will not go back to the poem or text to see which lines you are referring to. Finally, when quoting, don't simply give the first and last words with an ellipsis in between. Use the exact words that are most important in demonstrating your point.
  14. Take some time to consider point of view and audience before digging in. Many essays confuse the actual purpose of the text by not thinking about or ignoring the proposed audience or point of view.
  15. Teachers should remind students that they can write on any work OF LITERARY MERIT which is a PLAY or a NOVEL. Some students wrote notes that they hadn't read any of the suggested works so they were giving up. In addition, the reading slowed down as readers searched the table for someone who might even recognize titles that none of us had heard of.

## Style

1. Avoid long, flowery (purple prose), showy, catchy, etc, introductions; stick to a few sentences and get to the point (aka your thesis).
2. Don't moralize or comment on the quality of the work – "I liked the poem," etc; focus on literary analysis as a means to convey your opinions not on how you personally felt about the selection. And, don't comment on the author, either: "Such and such was a great 20<sup>th</sup> century author who...." Or "Milton does a great job of ..."
3. Try not to be too controversial, politically speaking.
4. Avoid affective fallacy, which argues that the reader's response to a poem is the ultimate indication of its value.
5. Creative writing is not academic writing.
6. Take some risks. Be aware of your strengths as a writer and show them off. Be critical and analytical.
7. Develop your essay well, but be thinking about being concise, too. Less can be more.
8. Don't repeat yourself. Find new ways to say the same thing if you must reiterate a point.

9. Write as legibly and neatly as possible; **WRITE USING LARGE LETTERS**. *Readers will always do their best to read every word, but stumbling through an essay which is illegible, too small or too big does impact our understanding of the response.*
10. It's not necessary to write titles for your responses; in fact, many readers do not like them at all.
11. Don't confuse the characters in a poem or text with the audience or the speaker of the piece. Don't confuse the speaker with the author, either.
12. Avoid lists: "The writer uses words such as ...to show..."
13. Complex ideas require complex or multiple sentences. Don't oversimplify.
14. Do not use little hearts, stars or circles to dot your "i's." It makes your essay harder to read and takes away valuable time from your analysis.
15. Use a black pen.
16. Use an active voice, simple present tense (literary tense) and strong verbs.
17. Be yourself! Strut your stuff! Use your own voice in the essay. **BUT**, don't show off or "act smart" either. Patronizing or pretentious essays often don't make the cut because the author is more interested in himself or herself than in taking care of business (aka answering the prompt).
18. We don't care about your love life, your opinions on Iraq or the US government, your ex-boyfriend or girlfriend, how you're having a bad hair day, your unreasonable parents, or your lousy AP teacher (at least for the purposes set before us) – write about the literature.
19. Avoid "fluff."
20. When editing your writing, try not to make changes within the sentence; simply cross out the whole sentence and start over.
21. Don't apologize in your essay for a lack of understanding, learning, etc. Show what you can do; don't apologize for what you can't do.

### Focus – aka **THE PROMPT**

1. Respond to the prompt and the prompt **ONLY (AP = Address the Prompt – accurately, completely and specifically)**. Make sure you have a clear understanding of what the prompt asks before beginning, and don't twist it into what you really want to write about. We readers need to know what and how you understood the text and its relationship to the prompt. *This came up many, many times and is probably the most important part of your task. Too many great essays go down in flames because the student simply did not respond to the prompt.*
2. Be as specific as possible with your analysis as it refers to the prompt. Don't over-generalize. Generalizations don't make good evidence to support assertions.
3. Don't simply restate the prompt in your introduction. Using language from the prompt is fine when and if it is combined with an interpretation which you plan on pursuing in the essay.
4. Some literary devices are genre specific; know the difference. There is some overlap, of course, but certain distinctions are worth noting.
5. Don't simply list devices; focus on a few and show how **AND WHY** they are used – what the device adds to the meaning of the text. Literary devices are not important in and of themselves, and truly excellent writers don't just observe devices, they discuss their consequences. Literary devices are tools the author uses to create meaning. Ask yourself "So what?" If there's a rhyme scheme, so what? What purpose does it serve?
6. Especially when responding to poetry, explain how form relates to content. Form and content are mutually constitutive; any discussion of one should include the other.

7. Literary terms should be used correctly and appropriately. If you're not sure what a term means or refers to, don't use it in your essay, and don't make up devices. Finally, don't take time to define literary terms. We're English teachers; we already know them. Instead, focus on explaining how the literary device is being used effectively.
8. When you analyze a work, assess the whole work from start to finish as an organic whole. Don't carve your analysis into paragraphs for each device; evaluate how the work builds to its conclusion and creates its tone and effects.
9. Don't forget what are often the most important parts of a text, especially a poem: THE TITLE AND THE ENDING.
10. When asked to compare and contrast, remember that simply because one text uses devices X, Y and Z does not mean that the second text uses the same devices and, therefore, must be part of your analysis. You should be looking at overall meaning and how the author achieves that meaning regardless of the devices involved for each text.
11. Don't write about ANYTHING which can't be related back to the theme and the prompt. Also, don't show off by alluding to other works that you have read or studied, not even in the conclusion. Doing so almost always diminishes your other observations.
12. Take some time to review your essay and make sure it relates back to the prompt. Many essays start out well focused and end up digressing.
13. Many readers responded that you should try to discuss rhyme, structure, etc when working with poetry BUT ONLY if you know what you are talking about. The same is true when dealing with structural attributes of prose passages. BUT, don't ONLY discuss structure, and don't assume that structure is the end all or be all of the analysis.
14. If you don't have much to discuss, do it quickly.
15. If you think a selection is too simple or easy, look again!
16. Don't force symbolism into your analysis. Everything is not symbolic. It is better to miss symbolism that only might exist than to distort the meaning of the work by creating symbols that are simply not there.

### Vocabulary & Word Choice

1. The term "diction" does not mean "word choice." It refers more specifically to the formality of the writer's language. Looking closely at the writer's selection of words and phrases, along with his or her use of sentence construction and syntax, all lead to determining the diction of a selection.
2. When comparing and contrasting, don't write that the texts are similar and different or that they are "the same and different." *This comment was made MANY times.*
3. Avoid the use of clichés.
4. Put your time into answering the prompt – understatement is fine instead of litotes, for example.
5. Do not inflate your essay with jargon. Readers know "big words," too. They may know more of them than you. Instead, use words effectively and in context. Simple, clear, and direct diction is preferable to high-toned literary baffle-gab (pretentious and obscure talk full of technical terminology or circumlocutions).
6. Do not misspell the names of poets, authors, poems, books, terms from the prompt, etc. It looks sloppy. Plus, poems are not plays or novels; plays are not poems or novels; and novels are not poems or plays.
7. Know the differences – *analyzing, explaining, paraphrasing, summarizing, describing, etc.*
8. "Simplistic" doesn't mean "simple."

9. Mastery of grammar and mechanical skills is important and strengthens the essay.
10. Writers don't "use" diction or tone, nor do they "use literary terms" in their writing. ALL sentences have diction and syntax. The question is, therefore, what kind of diction and syntax is being used AND why. Don't write that, "The author uses diction (or syntax or whatever) to show his or her meaning."
11. A rhyme scheme and/or metrical pattern do not mean the poem is "sing songy" or "childlike."
12. Avoid the word "flow"; it means nothing.
13. Poems and stories are not "journeys."
14. Don't talk about the effect something has on the reader's feelings or emotions. In fact, avoid the word "feel" altogether. Example: "...to make the reader feel..."; "...a story-like feel versus a rhythmic feel..."; "As one reads, it will make the reader flow through the poem and feel like he is there."
15. Authors don't "use" devices to make something interesting, more accessible or more complicated to read or understand.
16. Avoid using the diminutive or augmentative forms of words simply to highlight what may be more subtle differences in meaning.
17. Don't create "new" words (or neologisms) in your essays.
18. Avoid empty words: unique, different, similar, negative, etc – make your own "weak word list."
19. "Rhyme" does not mean the poem is simple.
20. Poetry is written in stanzas not paragraphs.
21. Avoid "in today's society" and "paints a picture."
22. Words are not a poetic device.
23. Mood and tone are not the same thing.

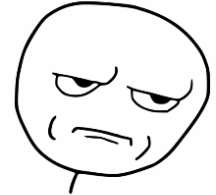
# STOP ASKING ME HOW TO FORMAT AN AP LITERATURE PARAGRAPH

## Thesis “frame”:

“Author’s name” “Title of piece” (verb) the (blank) of (blank) by (style device) and (style device).

**Ex:** Edward Field’s “Icarus” adapts the tragic misfortune of the Icarus myth to a contemporary setting through the use of frustrated imagery, colloquial diction, and a futile tone in order to manifest the disheartening mediocrity that Icarus has fallen victim to.

ARE YOU KIDDING ME?



## Body paragraph “frame”: Needs to be ***AT LEAST 8-11 sentences!***

Topic	Topic
Quote	Quote #1
Denotative	Denotative
Connotative	Connotative
Connotative	Connotative
Connotative	Quote#2
Connotative	Denotative
Connotative...	Connotative
	Connotative

1. Topic/intro sentence
2. Quote from the text, **EMBEDDED PROPERLY**. Stop with starting a sentence with a quote. Who taught you that??
3. **Denotative sentence** about quote (THERE CAN ONLY BE ONE):
  - a. Tie this quote back into the body of the work as a whole—what is it saying literally?
4. **Connotative sentences:**
  - a. Dissect the quote in terms of **its relation to society, art, humanity, etc.**
  - b. This could take the rest of the paragraph if you’re extra amazing!
  - c. At the least, please just give about 2-3 sentences of solid analysis (the more the better)
5. **How many quotes should I have per paragraph?**
  - a. Stop asking this question. There is no set amount.
  - b. If you’re too square to jive with that answer, know that usually two quotes a paragraph suffice **ONLY IF** you are able to follow the denotative-connotative-connotative format mentioned above

Upon seeing the ghost of his father, Hamlet exclaims, “Be thou a spirit of health, or a goblin damned?” Hamlet is taken aback by the ghostly visage of his father, and wonders aloud if he is there as a temptation for eternal damnation. Shakespeare deploys the use of antithesis to juxtapose the ideologies of an angel and a demon in order to exemplify the reoccurring theme in the text about sin and salvation. Hamlet is obsessed most of the play with pained thoughts about suicide and what occurs after death—his religious convictions mirroring those of the societies present in Elizabethan England. Hamlet must identify the ghost’s true intentions, and must decide of his acts will end with piety or if they will become the transgression that will damn him forever.

# The Blank of Blank

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**Author's Name "Title of piece" (verb) the (blank) of (blank) by (style device) and (style device).**

Example: Edward Field's "Icarus" adapts the tragic misfortune of the Icarus myth to a contemporary setting through the use of frustrated imagery, colloquial diction, and a futile tone in order to manifest the disheartening mediocrity to which Icarus has fallen victim.

1. The guilt of sin
2. The joy of new love
3. The explosion of repressed emotions
4. The injustice of the law
5. The search for a deeper connection with God
6. The emptiness of materialism
7. The hopelessness of youthful ambition
8. The horror of war
9. The irony of bureaucratic inefficiency
10. The inhumanity of persecution
11. The façade of civility
12. The supposed inferiority of women
13. The organic connection to one's ancestors
14. The hope of spring
15. The liberation of new knowledge
16. The pain of rejection
17. The deceit of the status quo
18. The dehumanization of technology
19. The repression of progress
20. The cruelty of children
21. The joy of raising children
22. The power of love
23. The danger of ignorance
24. The humiliation of defeat
25. The harshness of reality
26. The bliss of ignorance
27. The irrepressible cycles of history
28. The paradox of humanity
29. The tedium of work
30. The indifference of society
31. The passion of competition
32. The struggle for approval
33. The complexities of art
34. The fear of death
35. The naivete of youth
36. The gravity of conformity
37. The fear of the unknown
38. The injustice of social classes
39. The pre-determined nature of fate
40. The hubris of pride
41. The beauty of nature
42. The consequences of neglect
43. The after effects of violence
44. The bravery of soldiers
45. The beauty of simplicity
46. The karma of good deeds
47. The necessity for laughter
48. The nostalgia for the past
49. The insecurity of the future

# What Writers Do

Consider using these verbs about what writers do. Practice here will help you avoid summarizing plots or paraphrasing poetry by keeping the focus on the writers. The words in brackets from the list offer only a few samples of where the thought may be going. For each statement, though, follow through and tell why the writers do what they do. Sentences will end differently depending on the purpose of your paragraph.



## SUGGESTION

allude to  
hint at  
imply  
offer

## TENOR

lighten relieve  
brighten  
darken  
reduce, subdue

## TIME & PACE

quicken, accelerate  
delay, slow  
anticipate  
recall, remind

## PRESENTATION

introduce  
reveal  
show, portray  
conclude

## ARRANGEMENT

group, array  
order  
align, misalign  
coordinate  
repeat, reflect  
juxtapose  
respond  
differentiate  
compare, contrast

## CHANGE

alter  
change  
shift  
manipulate  
temper  
qualify  
restore, refresh  
embellish  
transcend

## EVOCATION

create  
establish  
arouse, awaken  
conjure up  
elicit, evoke  
ignite  
inspire  
invoke  
provoke, stir

## ASSERTION

assert  
convey  
affirm  
maintain  
indicate  
explain  
clarify  
signify  
explore

## INTENSITY

strengthen, reinforce  
heighten  
intensify, fortify  
increase, augment  
amplify  
emphasize/underscore  
enhance

solidify  
substantiate  
support  
lessen  
weaken  
diminish  
dispel

## CRITICISM

promote  
praise  
exalt, extol  
glorify  
subordinate  
oppose  
refute

criticize  
reject, repudiate  
deplore  
attack, condemn  
ridicule, deride  
mock  
parody