

# AP English Language & Composition—What you must know to survive and succeed!

What is rhetoric? A few scholarly minds define it this way.

**Plato:** [Rhetoric] is the "art of enchanting the soul." (The art of winning the soul by discourse.)

**Aristotle:** Rhetoric is "the faculty of discovering in any particular case all of the available means of persuasion."

**Andrea Lunsford:** "Rhetoric is the art, practice, and study of human communication."

In this class, we focus on the rhetorical analysis of a variety of texts—nonfiction and fiction, print and nonprint—from the 16<sup>th</sup> to the 21<sup>st</sup> centuries. We will synthesize our own arguments on a variety of subjects. We will develop advanced reading, writing, and rhetorical strategies that will help you now, in college, and beyond.

## May's AP test is important

It keeps us honest, but it is ONE snapshot of ONE morning of this class. Overall class performance is a far better indicator of your diligence, dedication, and insight. **The test itself is three hours and 15 minutes.**

- One hour for 52-54 multiple choice questions on 4-5 passages – Counts as 45% of the final score
- 15 minutes to read synthesis essay sources and plan essay
- Two hours for three essay questions, includes rhetorical analysis and argument – Counts as 55% of the final score

## Multiple Choice Questions

**Remember**

- Plan time carefully. You have one hour for about 54 questions or about 1 question a minute.
- Survey the whole multiple choice section. Start with a passage that seems easiest to you.
- You will probably need to read and then reread each passage. One read can skim; the second should scour.
- Survey all of the questions for each passage. Answer the ones that seem easiest first.

- If you're having troubles getting into a passage, read the questions first to get your bearings.
- If you can't eliminate two answers, skip it.
- Make sure the number of the question matches the number on the answer sheet. Take a second and check each number as you go along.

## Five basic types of questions

- 1. Words and/or phrases in context:** Using the indicated portion of the text, what does the word or phrase mean?  
Skill - definition
- 2. Main Idea:** Read the text. Which answer best summarizes or defines the text?  
Skill - reading comprehension, making inferences
- 3. Terms:** What does it mean? Reference: vocabulary within the text, rhetorical strategies, and literary devices.  
Skill - definition
- 4. Function:** Why is a word used or what phrases are juxtaposed against each other?  
Skills - Determining author's purpose  
Reading comprehension
- 5. Organization:** Why is this paragraph here?  
Skills - Determining author's purpose  
Reading comprehension  
Understanding author's purpose

The wrong answer choices follow a pattern - Wrong answer choices "reward" a surface reading and have less depth. Remember if part of the answer choice is wrong, it's all wrong.

## Mnemonics for analyzing texts

**SOAPStone:** used to analyze texts

- **Subject:** What is the topic of the text?
- **Occasion:** Why is the speech being delivered or passage written? Is it a special event?
- **Audience:** With whom is the writer or speaker communicating? How do you know? Which words tell you?
- **Purpose:** What is the audience supposed to do? What lesson should

they learn? How is the audience supposed to feel at the end?

- **Speaker: (or author)** Is the speaker a reliable person to discuss this topic? What qualifications does he or she possess?
- **Tone:** What is the tone or attitude of the speaker or author towards the subject?

**SMELL:** used analyze advertising or other persuasive texts.

- **Sender-receiver relationship:** Who is the target audience? Why is the sender using this language and/or these images?
- **Message:** Summarize the statements made.
- **Effect:** What is the desired effect? What does the author want the reader to do?
- **Logic:** What type of reasoning is at work? Consider images as well as words. How does its presence or absence affect the message?
- **Language:** How does the language of the text affect the meaning? How does it make the text more effective? Remember to consider images as well as words.

**DIDLS -** used when considering descriptive passages.

- **Diction:** Which words does the author use that are unusual or effective?
- **Images:** What specific images does the write enable you to envision clearly?
- **Details:** Which details – visual, auditory, etc. -- does the writer develop to help develop his main idea?
- **Language:** What do you notice about the way the author puts the sentences together? Is it simple? complicated? Is the author writing for people who know a lot or a little about the topic already?
- **Syntax:** Does the length of the sentence affect the topic? Does it affect the way you react?

**Rhetorical Precis-** used to practice precise description of the argument and context an author presents in a text.

- **Sentence 1:** Name of author, the type and title of the work, a rhetorically accurate verb (see list) that describes what the author is doing in the text, and a THAT clause in which you state the major assertion (thesis statement) of the author's text.

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- ☛ **Sentence 2:** An explanation of how the author develops and/or supports the thesis (for instance, comparing and contrasting, narrating, illustrating, defining, using sarcasm, relating personal experience, using examples, etc.). Your explanation is usually presented in the same chronological order that the items of support are presented in the work.
- ☛ **Sentence 3:** A statement of the author's apparent purpose, followed by an IN ORDER TO phrase in which you explain what the author wants the audience to do or feel as a result of reading the work.
- ☛ **Sentence 4:** A description of the intended audience and/or the relationship the author establishes with the audience.

### Writing in AP Language

- ☛ Keep in mind that your primary goal is clarity: the precise communication of your ideas.
- ☛ Remember your audience and your purpose. What do you want your audience to think, do, or believe after reading your essay? Is your audience positive, negative, neutral, or disinterested? What kinds of evidence and reasoning would most effectively accomplish this goal?
- ☛ Use apt, sophisticated diction.
  - Avoid pedestrian words and phrases such as "got", "a lot", "really", "okay"; avoid non-words such as "reoccur" (the correct word is "recur").
  - Avoid clichés - "You can't judge a book by its cover," "A picture's worth a thousand words," etc. Too many students use them, and they set the reader's teeth on edge.
  - Avoid contractions, abbreviations, and slang. This is a formal occasion.
  - Make sure every pronoun you use has a clear antecedent. That includes the ubiquitous "it."
  - Limit the "be" verbs: *There is, It is, and so on*
  - Use an active voice. See the list for some stronger verbs.

### Verbs to Use in AP Writing

Instead of using weaker verbs like *shows, uses, or utilizes*, use stronger verbs like:

Asserts	hints at	ignites
Details	highlights	changes
alludes to	constrains	invokes
Implies	explores	exemplifies
Clarifies	alters	conveys
Portrays	manipulates	repudiates
Inspires	conjures up	compares
describes	produces	masters
suggests	evokes	creates
connotes	elicits	refutes
Reveals	juxtaposes	documents
delineates	construes	enunciates
Shifts	solidifies	maintains
specifies	differentiates	demonstrates
evokes	transcends	stirs
Notes	emphasizes	dispels
Depicts	explains	twists
Tackles	enhances	elucidates

- ☛ Maintain present tense when analyzing texts.
- ☛ SENTENCE STRUCTURE: You vary your sentence structure and all sentences are punctuated correctly. Beware of comma splices.
- ☛ CONVENTIONS OF FORMAL WRITING: third person only, no contractions
- ☛ GRAMMAR: Be aware of parallel structure, subject-verb and pronoun agreement, and dangling or misplaced modifiers. Try not to end a sentence with a preposition.
- ☛ Remember that correct grammar, verb tense, and sentence structure must always be maintained, even when quoting.
- ☛ Show respect for the authors.
  - Don't say *they are stupid* or *do not know what they are talking about*. Chances are *it is not Virginia Woolf who does not know what she's talking about*.
  - Don't refer to the authors by their first names. *In the intro, refer to the author by both names, then henceforth use the last name.*

### Handling quotations:

- ☛ Try imbedding the quote in your own sentence.
- ☛ Make sure the quote never stands alone; always include significance.

- ☛ If you use a long quote, indent all lines of the quote and separate it from the rest of your paper with spaces.
- ☛ All quotes are not created equal. Choose carefully which words you wish to quote.
- ☛ Do NOT use a quote as a topic sentence. Topic sentences are part of YOUR structure and should be your unique thoughts and wording.
- ☛ Remember that a mere quote doesn't show anything, prove anything, or make anything obvious or evident. YOU, as the writer, have that job.
- ☛ Be sure that you use absolutely correct MLA format when citing quotations. If your sentence ends with a quotation, be sure to put the ending quotation marks before the parenthetical citation and the period after the parenthetical citation: *The boy's condition causes him to walk with a "weird shuffling gait" (19).*
- ☛ Students often think the words states and quotes are interchangeable. They're not. Charles Dickens states, "It was the best of times..." not quotes. To quote is to repeat what someone else said.
- ☛ *It's okay to use an ellipsis in a quote as long as the quote still makes sense.*

### Insertion of Quotes as Support

Weak	Strong
When Jerry says, "You have everything, and now you want this bench. Are these the things men fight for?" it shows that he is trying to intimidate Peter by making fun of his honor.	Attacking Peter's sense of honor, Jerry orders him off the bench and tauntingly asks if a mere park bench "are the things men fight for" in Peter's small world.
When Peter finally says, "Get up and fight," Jerry inquires, "Like a man?" This shows that Jerry is attacking Peter's sense of manliness.	Jerry, now desperate to fulfill his suicidal mission, resorts to attacks on Peter's manliness, provoking him into fighting "like a man."
In responding to Jerry's comments about having a male child, Peter says "It's a matter of genetics, not manhood, you monster." It is obvious that Peter is angry at Jerry's insinuations.	Although Peter knows that the gender of his children is "a matter of genetics, not manhood," he nevertheless lashes out at Jerry's insults, leaving the reader to doubt Peter's sense of security.

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## Timed Essays

### Preparation (15 minutes)

- ☛ Take the time to read the question carefully—underlining (and numbering) the most important parts.
- ☛ Take the time to read the prompt TWICE. Work the text—use all the clues you see to get specifics about the author, the audience, the purpose, and the rhetorical strategies the author uses to achieve that purpose.
- ☛ Plan the essay to address each part of the question.

### Draft Essay (20 minutes)

**WOW (Introductory Paragraph)** *Don't waste time on a long or fancy intro. Throw away the bread and get to the meat.*

- With no time for a general introduction, your first paragraph clearly sets the angle of your analysis.
- Make sure your THESIS statement (and whole first paragraph) is a direct and complete response to the prompt. Keep in mind that a fact or summary cannot be a thesis. Do not repeat the prompt, but it is often helpful to use key words.

### STUFF (Body Paragraphs)

- The topic sentence of each body paragraph is a CLAIM (not a fact or summary statement) which clearly supports the argument of your thesis.
- Each claim is well-SUPPORTed with plenty of concrete evidence. (you do not need to waste time copying large sections of the text—use key words in quotation marks) Remember not to leave DRT hanging—it needs to be secured with prose to the rest of the paragraph.
- INTERPRETATIONS clearly explain how the evidence supports your claim.
- The tie of every claim to the thesis is clear: Either it is clearly stated, or the inference is obvious.

### OOH! (Conclusion)

- Your concluding paragraph returns to the thesis idea but uses different words and extends the idea. (In effect, show the reader that you have proved your

thesis, but not in a boring or redundant manner.)

- If at all possible, finish with a fresh, brilliant insight that ties all of your ideas together and at the same time flows logically from your argument.

### Review Essay (5 minutes)

- TRANSITIONS: To link paragraphs you use effective transitions to enhance the overall flow, coherence, and sense of your essay.
- Review the prompt to make sure you have addressed the entire question.
- Check mechanics: diction, syntax, grammar, spelling, and punctuation.

## Three general kinds of timed essays in AP Language

### 1. Analysis Essays

- ☛ **Rhetorical purpose:** to convince the reader to think, do, or believe X; also personal, expository, and argumentative
- ☛ **Rhetorical modes:** narration, description, cause and effect, process analysis, comparison, example, classification, argument (though all communication is argument)
- ☛ **Rhetorical strategies** – these are the broad categories—remember to get specific
  - Ethos – establish credibility of speaker
  - Pathos – address needs of the audience
  - Logos – use one or more rhetorical modes to address purpose
- ☛ **Style/Rhetoric/Language: Diction, Detail, Syntax, Imagery, and Tone**

**Advice:** *Stick to an analysis of the essay. Don't wander off into your personal experiences.*

*Avoid the words "paints a picture in the reader's mind." Too many students use it, and it doesn't say anything. Identify and explain the effect or tone the author is creating. Notice I said, "and explain" - identifying isn't enough.*

*Don't define terms. The readers are experienced AP teachers and English professors. We don't need to be told a simile is a comparison using like or as.*

## SHOWING, NOT TELLING

Telling	Showing
<i>Peppering prose with Latin and Greek laundry lists of terms</i>	<i>Demonstrating understanding of the effects of those strategies</i>
"The writer appeals to pathos"	"the author appeals to the emotions of the audience when he..." "the author makes the audience afraid of the consequences, and so sways their opinion when she..."
"The writer uses logos"	"the writer uses a carefully-reasoned cause-and-effect argument that shows unequivocally that X leads to Y" "the writer uses plenty of examples to support her point that..." or "the writer reaches a logical conclusion that..."
"The writer uses ethos"	"the writer establishes his authority by..." "the writer makes herself sympathetic to the audience by..." "the writer clearly has a good reputation because..."

## PHRASES BANK TO DESCRIBE THE RHETORICAL PURPOSES/FUNCTIONS:

- ☛ Anticipate objections raised by the ideas presented in X
- ☛ Expresses a causal relationship between X and Y
- ☛ Introduce a series of generalizations
- ☛ Makes an appeal to authority
- ☛ Present a thesis that will be challenged in paragraph B
- ☛ Presents a misconception that the author will correct
- ☛ Provide evidence to contrast with that in X
- ☛ Provide support for a thesis
- ☛ Provides a specific example for the preceding generalization
- ☛ Restates the thesis

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## STRUCTURE/DEVELOPMENT

- An exaggeration followed by qualifying statements
- Chronological examination of a topic
- Claim followed by supporting details
- Explanation of an issue leading to an examination of the same issue
- Generalization followed by other generalizations
- Historical example followed by contemporary examples
- Movement from particular to general
- Presentation of two conflicting ideas followed by a resolution

## TONE

Acerbic and Cynical	Lyrical nostalgia
Harsh and strident	Uncertain
Cautious ambivalence	Feigned innocence
Informal and Analytical	Disbelieving
Contemplative and Conciliatory	Poignant remorse
Irate but carefully Judicious	Relieved
Enthusiastic and Optimistic	Reverent and Respectful
Serious but faintly condescending	Objective
Self-deprecating humor	Scornful and Unsympathetic
Superficial and Capricious	Exasperated

## ATTITUDE

Awe	Profound admiration
Feigned intimacy	Reasoned objectivity
Reasoned objectivity	Disapproval
Qualified enthusiasm	Idoltrous devotion
Suspicion	Indifference

## 2. Argument Essays

If given a passage to analyze, use the modified Graff Model to help you plan your essay.

1. (author) \_\_\_\_\_ makes the general argument that \_\_\_\_\_.
2. More specifically, X argues that \_\_\_\_\_.
3. In this passage, X suggests that \_\_\_\_\_.
4. In conclusion, X believes that \_\_\_\_\_.

5. I agree/disagree with X, because \_\_\_\_\_.
6. More specifically, I believe that \_\_\_\_\_.
7. For example, \_\_\_\_\_.
8. Although X might object that \_\_\_\_\_, I maintain that \_\_\_\_\_.
9. Therefore, I conclude that \_\_\_\_\_.

If given a topic that doesn't involve an analysis of the author's argument, use this model instead.

1. Write the thesis sentence as an "Although" sentence, putting the opposition in the dependent clause and your position in the independent clause.
2. Using a concessory transition word like "Certainly," or "Sure," make the first body paragraphs a good presentation of the OPPOSITION. Give the opposing arguments full and fair presentation.
3. Then, using the most powerful turning word, "However," begin the presentation of your argument.
4. Continue with more paragraphs, using add-on transitions like "Moreover," "In addition," "Not only that," "Furthermore," making the case solid for your position.
5. Use the most powerful concluding word, "Therefore," and end with a memorable, succinct conclusion.

**Advice:** In either case, generate 6-10 examples that support your position. Pick the best examples (best means that the examples really fit the argument AND that you know enough about them to use them well), not just the first ones to pop into your head.

*It doesn't matter if you defend, challenge, or qualify as long as you do it well.*

*Think of the argument prompt as a springboard for creating your own argument. You don't need to discuss Susan Sontag, and, for heaven's sake, don't try to analyze her argument. Your purpose here is to persuade the reader that your argument is sound and reasonable.*

*The reader wants "specific evidence" - two important words, often overlooked. The courtroom does not want the hypothetical or the theoretical. Use your own experience, incidents you know about, or what you have read about (or, in Sontag's case, the pictures you have seen).*

*If you give me 3 examples of specific evidence, make sure they illustrate 3 different points, not 3 examples to illustrate the same point.*

## 3. Synthesis Essays

**Reading and Preparation (15 minutes) – before you start the writing.**

1. Take the time to read the question – underlining the most important parts. Write a quick answer to the question based on what you already know about the subject.
2. Take the time to read the sources TWICE. Work the text—use all the clues you see to get specifics about the author, the audience, the purpose, and the likely biases. **This means reading the introductory information carefully as well.**
3. Select 6-10 examples that support your position. Use at least three of the sources—identify the sources as (Source A) or the information in the parentheses. Pick the best examples (best means that the examples really fit the argument AND that you know enough about them to use them well), not just the first ones to pop into your head.
4. Remember that your argument is central. The sources support this argument. Do NOT merely summarize the sources.
5. Plan your argument: thesis, claims, reasoning. See Argument section for a suggested outline.

## Other kinds of writing in AP English Language

### CSI Checklist

- Your CLAIM is an opinion—an arguable or debatable idea. It is not a fact or a detail or a summary statement. If you happen to say your claim out loud and everyone in the class agrees with you, then chances are you have not written a claim.
- Choose evidence from the text, including details and quotations, that clearly SUPPORT your claim.
- Always be sure to Transition into, and/or Lead in to the Quote (TLQ). Make sure

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you have informed your reader of the speaker and context before you quote.

- Every quotation is seamlessly inserted as part of one of your sentences. Do not put a quotation as a separate sentence.
- Cite every quotation parenthetically using MLA format. Example: *Ophelia will "the effect of this good lesson keep" (1.3.45).*
- After every quotation you **INTERPRET**: What does it mean? Exactly how does the evidence support your claim?
- You conclude with a final sentence of interpretation, tying up your claim, and ending with a fresh insight.

### Essay Checklist—Process Writing

The big difference between a timed essay and one that goes through multiple steps and revisions (hence, **process**) is the **WOW** (Introductory Paragraph), the parenthetical citations, and the chance to polish and perfect your prose and examples.

- Grab the reader's attention and introduce the topic.
- Narrow the focus.
- The method of development may or may not be clearly stated/listed as part of your thesis statement, but the direction of the argument is evident to the reader. (If you list the main points of the claims to follow, you must discuss those claims in the same order you list them in the thesis statement.)
- The last sentence of your first paragraph is your **THESIS** statement. It is clear and precise, presenting the angle of your argument. Your thesis statement is an arguable idea. A fact or summary cannot be a thesis.

### Rhetorical Terms – A Glossary

- ad hominem fallacy**—(Latin for "to the man") a fallacy of logic in which a person's character or motive is attacked instead of that person's argument.
- ad populum fallacy**—(Latin for "to the crowd") a fallacy of logic in which the widespread occurrence of something is assumed to make it true or right; e.g. "*The Escort is the most widely sold car in the world; therefore, it must be the best.*"
- allegory**—a story in which the people, places, and things represent general concepts or moral qualities.
- allusion**—a brief reference to a person, place, event, or passage in a work of literature or the Bible assumed to be sufficiently well known to be recognized by the reader; e.g. "*I am Lazarus, come from the dead.*" T. S. Eliot
- analogy**—a comparison between two things in which the more complex is explained in terms of the more simple; e.g. comparing a year-long profile of the stock index to a roller-coaster ride.
- anecdote**—a short entertaining account of some happening, frequently personal or biographical.
- anticlimax**—a sudden drop from the dignified or important in thought or expression to the commonplace or trivial, often for humorous effect.
- appeal to authority**—citation of information from people recognized for their special knowledge of a subject for the purpose of strengthening a speaker or writer's arguments.
- argumentation**—exploration of a problem by investigating all sides of it; persuasion through reason.
- begging the question**—a fallacy of logical argument that assumes as true the very thing that one is trying to prove; e.g. 1. *The Bible is the infallible word of God.* 2. *The Bible says that God exists. Therefore,* 3. *God exists.*
- cause and effect**—examination of the causes and/or effects of a situation or phenomenon; e.g. Essay topics such as "*How did the incumbent mayor lose the election?*" or "*What causes obesity?*" are well suited to cause and effect exposition.
- chronological ordering**—arrangement in the order in which things occur; may move from past to present or in reverse chronological order, from present to past.
- classification as a means of ordering**—arrangement of objects according to class;

e.g. media classified as print, television, and radio.

- colloquial expression**—words and phrases used in everyday speech but avoided in formal writing; e.g. Jack was bummed out about his chemistry grade instead of Jack was upset about his chemistry grade.
- damning with faint praise**—intentional use of a positive statement that has a negative implication; e.g. "*Your new hairdo is so...interesting.*"
- deduction** (deductive reasoning)—a form of reasoning that begins with a generalization, then applies the generalization to a specific case or cases; opposite to induction. (see *syllogism*)
- digression**—a temporary departure from the main subject in speaking or writing.
- ellipsis**—1. In grammar, the omission of a word or words necessary for complete construction but understood in context. E.g. "*If (it is) possible, (you) come early.*" 2. The sign (...) that something has been left out of a quotation. "To be or not...that is the question."
- euphemism**—the use of a word or phrase that is less direct, but that is also less distasteful or less offensive than another; e.g. "*he is at rest*" is a euphemism for "he is dead."
- expository writing**—writing that explains or analyzes.
- false dilemma**—a fallacy of logical argument which is committed when too few of the available alternatives are considered, and all but one are assessed and deemed impossible or unacceptable; e.g. A father speaking to his son says, "*Are you going to go to college and make something of yourself, or are you going to end up being an unemployable bum like me?*" The dilemma is the son's supposed choice limitation: either he goes to college or he will be a bum. The dilemma is false, because the alternative of not going to college but still being employable has not been considered.
- hyperbole**—an extravagant exaggeration of fact, used either for serious or comic effect; e.g. "*Your beauty, that did haunt me in my sleep/ To undertake the death of all the world,/So I might live one hour in your sweet bosom.*" Shakespeare, *Richard III*
- imagery**—lively descriptions which impress the images of things upon the mind; figures of speech.
- induction** (inductive reasoning)—a form of reasoning which works from a body of fact

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to the formulation of a generalization; opposite to deduction; frequently used as the principal form of reasoning in science and history.

**inverted syntax**—reversing the normal word order of a sentence; e.g. "Whose woods these are I think I know." Robert Frost

**irony**—a method of humorous or sarcastic expression in which the intended meaning of the words is the opposite of their usual meaning; e.g. saying that a cold, windy, rainy day is "lovely."

**litotes**—in rhetoric, a figure in which an affirmative is expressed by a negation of the contrary. A "citizen of no mean city" is, therefore, "a citizen of an important or famous city."

**metaphor**—a figure of speech in which one thing is compared to another by being spoken of as though it were that thing; e.g. "...a sea of troubles." William Bradford

**non sequitur**—a statement that does not follow logically from what preceded it.

**order of importance**—a method of organizing a paper according to the relative significance of the subtopics.

**oxymoron**—a figure of speech in which contradictory terms or ideas are combined; e.g. "thunderous silence."

**parable**—a short story from which a lesson may be drawn; Christ used the parable to teach his followers moral truths. The parable of the Sower and the Good Samaritan are examples of his parables.

**parallel syntactic structures**—using the same part of speech or syntactic structure in (1) each element of a series, (2) before and after coordinating conjunctions (and, but, yet, or, for, nor), and (3) after each of a pair of correlative conjunctions (not only...but also, neither...nor, both...and, etc.). Below are examples for definitions (1) and (3):

(1) *Over the hill, through the woods, and to grandmother's house we go.*

(3) *That vegetable is both rich in vitamins and low in calories.*

**paradox**—a statement which seems self-contradictory, but which may be true in fact. "Success is counted sweetest / By those who ne'er succeed..." Emily Dickinson

**parody**—a literary composition which imitates the characteristic style of a serious work or writer and uses its features to treat trivial, nonsensical material in an attempt at humor or satire.

**pedantry**—a display of narrow-minded and trivial scholarship or arbitrary adherence to rules and forms.

**personification**—a figure of speech in which an inanimate object or abstract concept is endowed with human attributes; e.g. *the hand of fate*.

**periodic sentence structure**—a sentence written so that the full meaning cannot be understood until the end; e.g. Across the stream, beyond the clearing, from behind a fallen tree, the lion emerged.

**persuasion**—taking a single position for the purpose of getting others to accept that position; may appeal to emotion or reason.

**point of view**—the way in which something is viewed or considered by a writer or speaker; in fiction, it is the relationship assumed between the teller of a story and the characters in it, usually demonstrated by the author's use of either first or third person.

**post hoc fallacy**—(from the Latin: post hoc, ergo propter hoc meaning "after this, therefore because of this.") This fallacy of logic occurs when the writer assume that an incident that precedes another is the cause of the second incident. For example: "Governor X began his first term in January. Three months later, the state suffered severe economic depression. Therefore, Governor X cause the state's depression." The chronological order of events does not establish a cause-effect relationship.

**rhetoric**—the art of using words effectively in writing or speaking so as to influence or persuade.

**rhetorical question**—a question asked for rhetorical effect to emphasize a point, no answer being expected; e.g. "Robert, is this any way to speak to your mother?"

**satire**—a literary work in which vices, abuses, absurdities, etc. are held up to ridicule and contempt; use of ridicule, sarcasm, irony, etc. to expose vices, abuses, etc.

**simile**—a figure of speech involving a comparison using like or as; e.g. "O my love is like a red, red rose." Robert Burns

**spatial ordering**—organization of information using spatial cues such as top to bottom, left to right, etc.

**syllogism**—a form of reasoning in which two statements or premises are made and a logical conclusion is drawn from them; a form of deductive reasoning. Example: *Major Premise: J and G Construction builds unsafe buildings.*

*Minor Premise: J and G Construction built the Tower Hotel.*

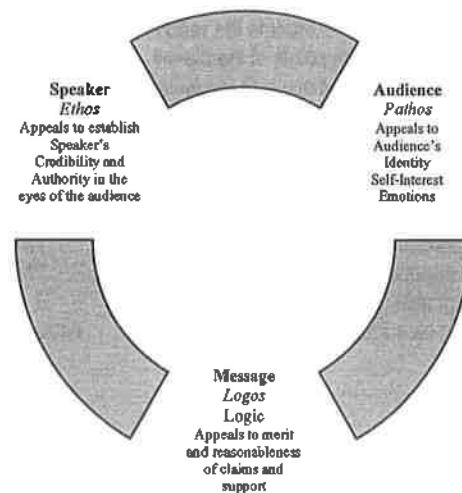
*Conclusion: The Tower Hotel is an unsafe building. (see deduction)*

**symbol**—something that stands for another thing; frequently an object used to represent an abstraction, e.g. *the dove is a symbol of peace.*

**syntax**—in grammar, the arrangement of words as elements in a sentence to show their relationship.

**tone**—a way of wording or expressing things that expresses an attitude; the tone may be *angry, matter-of-fact, pedantic, or ironic.*

**understatement**—deliberately representing something as much less than it really is. Jonathan Swift wrote, "Last week I saw a woman flayed, and you will hardly believe how much it altered her appearance."



## *Aristotelian Appeals: Logos, Ethos, and Pathos*

Whenever you read an argument you must ask yourself, "Is this persuasive? If so, why? And to whom?" There are many ways to appeal to an audience. Among them are appealing to *logos*, *ethos*, and *pathos*. These appeals are identifiable in almost all arguments.

<p style="text-align: center;"><b>To Appeal to LOGOS (logic, reasoning):</b></p> <p>the argument itself; the reasoning the author uses; logical evidence</p>	<p style="text-align: center;"><b>To Develop or Appeal to ETHOS (character, ethics):</b></p> <p>how an author builds credibility &amp; trustworthiness</p>	<p style="text-align: center;"><b>To Appeal to PATHOS (emotion):</b></p> <p>words or passages an author uses to activate emotions</p>
<p style="text-align: center;"><b>Types of LOGOS Appeals</b></p>	<p style="text-align: center;"><b>Ways to Develop ETHOS</b></p>	<p style="text-align: center;"><b>Types of PATHOS Appeals</b></p>
<ul style="list-style-type: none"> <li>• Theories / scientific facts</li> <li>• Indicated meanings or reasons (because...)</li> <li>• Literal or historical analogies</li> <li>• Definitions</li> <li>• Factual data &amp; statistics</li> <li>• Quotations</li> <li>• Citations from experts &amp; authorities</li> <li>• Informed opinions</li> <li>• Examples (real life examples)</li> <li>• Personal anecdotes</li> </ul>	<ul style="list-style-type: none"> <li>• Author's profession / background</li> <li>• Author's publication</li> <li>• Appearing sincere, fair minded, knowledgeable</li> <li>• Conceding to opposition where appropriate</li> <li>• Morally / ethically likeable</li> <li>• Appropriate language for audience and subject</li> <li>• Appropriate vocabulary</li> <li>• Correct grammar</li> <li>• Professional format</li> </ul>	<ul style="list-style-type: none"> <li>• Emotionally loaded language</li> <li>• Vivid descriptions</li> <li>• Emotional examples</li> <li>• Anecdotes, testimonies, or narratives about emotional experiences or events</li> <li>• Figurative language</li> <li>• Emotional tone (humor, sarcasm, disappointment, excitement, etc.)</li> </ul>
<p style="text-align: center;"><b>Effect on Audience</b></p>	<p style="text-align: center;"><b>Effect on Audience</b></p>	<p style="text-align: center;"><b>Effect on Audience</b></p>
<p>Evokes a cognitive, rational response. Readers get a sense of, "Oh, that makes sense" or "Hmm, that really doesn't prove anything."</p>	<p>Helps reader to see the author as reliable, trustworthy, competent, and credible. The reader might respect the author or his/her views.</p>	<p>Evokes an emotional response. Persuasion by emotion. (usually evoking fear, sympathy, empathy, anger.)</p>
<p style="text-align: center;"><b>How to Talk About It</b></p>	<p style="text-align: center;"><b>How to Talk About It</b></p>	<p style="text-align: center;"><b>How to Talk About It</b></p>
<p><i>The author appeals to logos by defining relevant terms and then supports his claim with numerous citations from authorities.</i></p> <p><i>The author's use of statistics and expert testimony are very convincing logos appeals.</i></p>	<p><i>Through his use of scientific terminology, the author builds his ethos by demonstrating expertise.</i></p> <p><i>The author's ethos is effectively developed as readers see that he is sympathetic to the struggles minorities.</i></p>	<p><i>When referencing 9/11, the author is appealing to pathos. Here, he is eliciting both sadness and anger from his readers.</i></p> <p><i>The author's description of the child with cancer was a very persuasive appeal to pathos.</i></p>

## Rhetorical Strategies & Their Functions

What are rhetorical strategies?

Rhetorical strategies are techniques writers use for a particular effect. Though the metaphor may sound somewhat crude, all writers draw from a "toolbox" of rhetorical strategies as they express ideas and evoke responses in their readers.

Here's a list of a number of rhetorical strategies and a basic description of their functions. Add to the list as you see additional ones in your reading.

<u>Device</u>	<u>Function—not what it is but what it does!</u>
1. analogy	to make a pointed comparison, often a very powerful comparison
2. metaphor	"
3. simile	"
4. hyperbole	to provoke a response, to cast something in a strong light
5. understatement	to spark the reader's imagination, or make a pointed observation
6. juxtaposition	to call attention to extremes
7. imagery	to illustrate an idea, a feeling, or the particular qualities of something; to produce a feeling, idea or tone.
8. alliteration	to create a memorable phrase
9. allusion	to lend authority to an idea, to make an association with something the reader knows
10. refrain	to create a memorable phrase
11. anaphora	to create a memorable, powerful effect, to reinforce an idea
12. repetition	"
13. parallelism	"
14. tone	to communicate an attitude towards the subject
15. undertone	to communicate an attitude towards the subject that cuts beyond the attitude that appears on the surface
16. words w/heavy connotations	to cast the subject in a particular light, to imply



17. selection of detail	to concretize a particular idea, fact, or feeling
18. lists, cataloguing	to create a sense of overwhelming force or magnitude
19. irony	to convey complexity
20. paradox	to point out an apparent contradiction
21. anecdote	to provide a concrete example or humanize an abstract concept
22. humor	to disarm the audience, diffuse hostility, warm the reader to the writer's ideas
23. satire	to ridicule and inspire reform
24. sarcasm, verbal irony	to ridicule or criticize
25. invective	to ridicule, chastise or convey contempt
26. narrative pace	to convey energy or intense feelings (or lack thereof)
27. appeals to reason, emotion, patriotism, religion, ethics, etc.	to provoke the audience to respond in a particular way, to tap into a reader's intellect feelings, needs, values, etc.
28. rhetorical question	to provoke the reader to respond or to think, or to lead them to the next idea
29. short, staccato sentences	to call attention to an idea
30. paraleipsis	to draw attention to something while pretending not to do so
31. litotes	to draw attention to something while pretending to be subtle

## RECOGNIZING AND WRITING ABOUT TONE

**Teacher remarks:** The denotative meaning of tone is simple: the author's attitude toward his or her subject or audience. But tone is a large and complex umbrella concept in style analysis in both poetry and prose, fiction and nonfiction. Just as every human voice has a "tone," all writing has tone. It is the end result of how the author uses all other literary devices, so the devices like imagery, diction, syntax, figurative language, and selection of detail, for example, are the tools a writer uses to create tone. If a reader does not understand the tone of a piece, then he or she simply does not understand the piece. In AP English we often speak of tone and "undertone," meaning the surface level tone and what we detect underneath. For example, Twain's *The Adventures of Huckleberry Finn* is famous for its light, humorous, folksy surface tone and its sometimes dark, bitter undertone. In addition to tone and undertone, in AP English we see that a piece of writing is likely to have shifts in tone. This complexity of tone characterizes much of the writing a student is likely to see on AP English tests, both Literature and Language. Finally, it is helpful to think of the complete phrase "tone...of voice." In general, any word you can use to describe a tone of voice can also be used to describe tone in writing.

What follows is a long list of great tone words. Are there any you don't know? Ask about them, look them up—make a point of learning them!

### TONE WORDS BY CATEGORY

#### Reverence

reverent  
 awe  
 veneration  
 solemn  
 mystical  
 majestic  
 apocalyptic  
 religious  
 pious

#### Irreverence

irreverent  
 impious  
 iconoclastic

#### Happiness

happy  
 pleased  
 merry  
 gleeful  
 light  
 delight  
 cheerful  
 gay  
 sanguine  
 mirth  
 enjoyment  
 relish  
 giddy  
 agreeable  
 amiable  
 warm  
 playful  
 friendly

#### Sadness

sad  
 somber

melancholy  
 sorrowful  
 lament  
 despair  
 despondent  
 regretful  
 dismal  
 dark  
 gloomy  
 dejected  
 grave  
 grieving  
 morose  
 sullen  
 woeful  
 bleak  
 remorse  
 forlorn  
 agonized  
 anguished  
 depressed  
 miserable  
 barren  
 empty  
 bereft  
 pitiful  
 pathetic  
 lugubrious  
 distressed  
 discouraged  
 disheartened  
 hurt  
 wounded  
 elegiac

#### Irony

ironic  
 biting  
 smirking

sneering  
 derisive  
 icy  
 witty  
 humorous  
 sarcastic  
 satiric  
 mocking  
 sardonic  
 flippant  
 cynical  
 mock-heroic  
 mock-serious  
 taunting

#### Love

loving  
 affectionate  
 cherish  
 fondness  
 admiration  
 tenderness  
 sentimental  
 romantic  
 Platonic  
 adoring  
 narcissistic  
 passionate  
 lustful  
 infatuated  
 enamored  
 compassionate  
 benevolent  
 dreamy  
 flirtatious  
 coy  
 seductive  
 sexy  
 inviting

yearning  
 longing  
 ardor

#### Anger

angry  
 vehement  
 rage  
 outrage  
 antipathy  
 irritated  
 indignation  
 vexed  
 incensed  
 petulant  
 irascible  
 riled  
 bitter  
 acrimonious  
 irate  
 fury  
 wrath  
 rancor  
 consternation  
 hostility  
 miffed  
 aggravated  
 umbrage  
 gall  
 bristle  
 exasperated  
 explosive  
 spiteful  
 caustic  
 revengeful  
 belligerent  
 petulant  
 perturbed  
 pique

sharp  
contentious

**Joy**  
joyful  
elated  
zeal  
fervor  
jubilant  
buoyant  
euphoric  
ecstatic  
blissful

**Calm**  
calm  
serene  
tranquil  
placid  
peaceful  
content  
complacent  
accepting  
at ease  
satisfied  
soothing

**Hope**  
expectant  
anticipatory  
hopeful  
encouraged  
buoyed  
heartened

**Hate**  
hateful  
vengeance  
abhorrence  
evil  
animosity  
enmity  
malice  
rancor  
aversion  
loathing  
despising  
scornful  
contemptuous  
disdainful  
jealous  
envious  
repugnance  
repulsion  
revulsion  
revengeful  
resentment  
spiteful  
disgusted  
bitter  
vicious

invective  
harsh  
cold  
threatening  
savage

**Fear**  
fearful  
frightened  
afraid  
timid  
apprehensive  
anxious  
terrorized  
horrified  
dismayed  
agitated  
sinister  
startled  
uneasy  
qualms  
angst  
trepidation  
intimidation  
appalled  
meek  
mild  
cautious  
overwhelmed  
paranoid  
nervous  
alarmed  
disturbed

**Confusion**  
confused  
shocked  
befuddled  
baffled  
bewildered  
disturbed  
addled  
upset

**Strength**  
strong  
authoritative  
confident  
superior  
dominant  
arrogant  
proud  
audacious

**Weakness**  
weak  
impotent  
passive  
lethargic

**Youth**  
young  
innocent  
callow  
naïve  
childish  
immature  
fresh  
jejune

**Mystery**  
mysterious  
furtive  
surreptitious  
sneaky  
covert  
subtle  
allusive

**MISC.**  
passive  
agreeable  
patronizing  
complimentary  
humorous  
explosive  
lofty  
chauvinistic  
bored  
sexist  
cynical  
obnoxious  
laconic  
concerned  
remote  
hypocritical  
condescending  
curious  
obsessive  
critical  
disbelief  
obnoxious  
laconic  
lethargic  
presumptuous  
humorous  
funny  
witty  
remote  
hypocritical  
gentle  
regretful  
bittersweet  
zealous  
determined  
preachy  
pedantic  
didactic  
impatient  
frivolous

**Words That  
Describe Language**

literal  
figurative  
abstract  
concrete  
formal  
informal  
objective  
subjective  
jargon  
vulgar  
precise  
exact  
esoteric  
abstruse  
learned  
scholarly  
insipid  
connotative  
poetic  
plain  
simple  
colloquial  
stuffy  
slang  
artificial  
detached  
emotional  
pedantic  
euphemistic  
pretentious  
sensuous  
symbolic  
bombastic grotesque  
moralistic  
idiomatic  
cultured  
picturesque  
homespun  
folksy  
provincial  
nostalgic  
trite

**Five Language  
Registers**

Static  
Formal  
Consultive  
(professional)  
Casual  
Intimate

## A SYNTAX PRIMER WITH EXERCISES

**THE ESSENTIAL IDEA:** Like all literary features, syntax must be examined in terms of how it contributes to purpose, meaning, and effect, and helps an author achieve his/her purpose.

Therefore when analyzing, consider the following:

- 1). **SENTENCE LENGTH** – Are the sentences *telegraphic* (shorter than 5 words), *short* (approximately 5 to 10 words), *medium* (approximately 15 to 20 words) or *long* (approximately 30 words or more)?
- 2). **SENTENCE BEGINNINGS and ENDINGS** – Is there variety or does a pattern emerge? (*Anaphora & epistrophe*, terms to learn here.)
- 3). **WORD ORDER** – Are words set out in a special way for a specific purpose or effect?
- 4). **RHETORICAL QUESTION** – A question that expects no answer, it draws attention to a point or leads a reader to a specific view, answer, etc.  
**Example:** Can't we all just get along?
- 5). **ARRANGEMENT OF IDEAS** – Are ideas set out in a special way for a purpose or effect? The types listed below are just a few basic patterns. There are many more!

A. *loose sentence*: makes complete sense if brought to a close before the actual ending. The main point is "front loaded."

**Example:** We finally reached San Diego/that morning/after a long delay/ a turbulent flight/ and some exciting adventures with airline food.

B. *periodic sentence*: makes sense only when the end of the sentence is reached. The main point is "end loaded."

**Example:** That morning, after a long delay/ a turbulent flight/ and some exciting adventures with airline food/ we finally reached San Diego.

C. *parallel structure*: refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased. In essence, it is a particular kind of repetition.

Wrong: In the winter, I usually like skiing and to skate.

Right: In the winter, I usually like skiing and skating.

Right: In the winter, I usually like to ski and to skate.

**Example:** He was the kind of man who knew what he wanted, who intended to get it, and who allowed nothing or nobody to get in his way.

D. *natural order sentence*: a sentence where the subject comes before the predicate (main verb).

**Example:** Oranges grow in California.

E. *inverted order sentence*: a sentence where the predicate (main verb) comes before the subject.

**Example:** In California grow oranges.

F. *split order sentence*: divides the predicate into two parts with the subject coming in between.

**Example:** In California oranges grow.

G. *interrupted order*: the subordinate elements come in the middle, often set off by dashes.

**Example:** Oranges—beautiful, sweet, and delicious—grow in California

6). **SENTENCE CLASSIFICATIONS** – Consider the following in examining sentence structures. Learn the terminology.

A. Four Basic Sentence Types (purposes)

- *Declarative*: makes a statement  
**Example:** The king seems sick.
- *Imperative*: gives a command  
**Example:** Help him now.
- *Interrogative*: asks a question.  
**Example:** What's the matter with him?
- *Exclamatory*: makes an exclamation  
**Example:** The king is dead!

B. Four Basic Sentence Structures

- *Simple sentence*: one independent clause  
**Example:** The singer bowed to her adoring audience.
- *Compound sentence*: two or more independent clauses (joined by a coordinating conjunction—*and, but, for, or, not, yet, so*—or a semicolon).  
**Example:** The singer bowed gratefully to the audience, but she sang no encores.  
**Example:** The singer bowed gratefully to the audience; however, she sang no encores.
- *Complex sentence*: one independent clause and one or more dependent (subordinate) clauses.  
**Example:** Although the singer bowed gratefully to the audience, she sang no encores.
- *Compound-complex*: two or more independent clauses and one or more dependent (subordinate) clause(s).  
**Example:** Although the audience clapped wildly, the singer sang no encores, but she did bow gratefully.

# Ways to Think and Write about Style and "Arrangement"

## STYLE

The following words in categories can give you apt terms with which to describe various writing styles. This list is by no means exhaustive! It's just to get your thinking started.

### clarity

lucid  
explicit

### obscurity

obscure  
vague  
involuted

### plainness

unvarnished  
severe  
commonplace  
unimaginative  
sparse

### embellishment

ornate  
flowery  
turgid  
bombastic  
florid

### conciseness

brief  
terse  
laconic  
succinct  
sententious

### diffuseness

verbose  
prolix  
rambling  
protracted  
wordy  
convoluted

### elegance

polished  
classic  
graceful  
symmetrical  
felicitous

### inelegance

graceless  
vulgar  
labored  
ponderous  
tasteless

### vigor

forceful  
mordant  
incisive  
graphic  
impassioned  
trenchant

### feebleness

prosaic  
unvaried  
sketchy  
weak  
puerile  
inferior  
ineffective

### conformity

ordinary  
commonplace  
bromidic  
exemplary

### unconformity

singular  
amorphous  
bizarre  
extraordinary

## "ARRANGEMENT" aka ORGANIZATION

"Arrangement" is one of the five classical canons of rhetoric. Modern readers and writers are more likely to refer to it as "organization." One can talk or write about "arrangement" or organization in many, many ways. Organization can range from something small like a paragraph in an article or the stanza of a poem to larger things such as the way an argument is structured in an essay, or a chapter

V. Stevenson, 9/21/2012

PHHS

I have put this handout together from various sources over the years. Unfortunately, I can't remember where I got most of this or give proper attribution. Sorry originators!

developed in a novel, or how an entire book is put together. Also, various other terms are often used to mean the same thing. A test question might ask "how is \_\_\_\_\_ structured," and this, too, would be addressing "arrangement."

On many tests, especially AP English tests, being able to answer questions about organization in multiple choice questions or being able to write about it in an essay question is especially valuable just because many students (your competition in this instance) cannot do this with any proficiency.

Below is a list of terms that describe common ways for authors to organize their writing. If you are trying to analyze or write about organization, you might use these terms:

Cause and effect

Compare and contrast

Spatial organization (organized around "where")

top to bottom/bottom to top

near to far/far to near

left to right/right to left

back to front/front to back

microcosm to macrocosm/macrocosm to microcosm

Time organization (organized around "when")

first to last/last to first

most recent to most remote/most remote to most recent

then to now/now to then

Other Miscellaneous Ways:

Simple to complex/ complex to simple

Order of importance

Order of magnitude or degree

Linear/Narrative structure (like a story, from "once upon a time" to "happily ever after")

Extended metaphor

Conceit

Familiar to unfamiliar/ unfamiliar to familiar

Logical progression

Association--how things are related.

## Power Verbs

Summarizing, rather than analyzing, is one of the chief pitfalls of AP rhetorical analysis. Bland verbs, such as *says* and *relates*, tend to lead the writer into summary. Powerful verbs and verb phrases, used correctly, will make your writing more analytical and incisive.

suggests  
hints  
intimates  
implies  
questions  
casts  
sheds light  
clarifies  
masks  
notes  
observes  
asserts  
concedes  
qualifies  
affirms  
criticizes  
admonishes  
challenges  
debates  
excoriates  
berates  
belittles  
trivializes  
denigrates  
vilifies  
demonizes  
disparages  
ridicules  
mocks  
points out  
acknowledges  
emphasizes  
minimizes

dismisses  
demonstrates  
underscores  
sugarcoats  
flatters  
lionizes  
praises  
exaggerates  
downplays  
minimizes  
exposes  
articulates  
explores  
lists  
supports  
establishes  
evokes  
induces  
quotes  
cites  
draws attention to the  
    irony  
calls attention to  
    details

**Verbs Related to  
Rhetorical Modes of  
Development**  
compares  
contrasts  
classifies  
defines  
narrates

describes  
argues  
persuades  
analyzes  
explains  
exemplifies  
illustrates  
summarizes

### **Structure Verbs**

opens  
begins  
adds  
connects  
juxtaposes  
draws a parallel  
    between  
foreshadows  
uses an analogy  
turns to  
shifts to  
transitions to  
concludes  
finishes  
closes  
ends



# Transitional Devices

Transitional devices are like bridges between parts of your paper. They are cues that help the reader to interpret ideas a paper develops. Transitional devices are words or phrases that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

There are several types of transitional devices, and each category leads readers to make certain connections or assumptions. Some lead readers forward and imply the building of an idea or thought, while others make readers compare ideas or draw conclusions from the preceding thoughts.

Here is a list of some common transitional devices that can be used to cue readers in a given way.

## **To Add:**

and, again, and then, besides, equally important, finally, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, first (second, etc.)

## **To Compare:**

whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true

## **To Prove:**

because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is

## **To Show Exception:**

yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes

## **To Show Time:**

immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then

## **To Repeat:**

in brief, as I have said, as I have noted, as has been noted

## **To Emphasize:**

definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation

## **To Show Sequence:**

first, second, third, and so forth. A, B, C, and so forth. next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon

## **To Give an Example:**

for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration, to illustrate

## **To Summarize or Conclude:**

in brief, on the whole, summing up, to conclude, in conclusion, as I have shown, as I have said, hence, therefore, accordingly, thus, as a result, consequently, in sum

## "They Say, I Say" Templates

### Why Templates?

Successful academic writing involves presenting both your sources' ideas and your own ideas fairly and effectively to your readers. According to Graff and Birkenstein, to do so, you should engage in "a conversation about ideas" in which you react critically to your sources (ix). Graff and Birkenstein's templates may help you to have this conversation in a reader-friendly fashion, so that your thesis, supporting evidence, opposing evidence, and conclusion are clear. *They Say / I Say* discusses these templates more fully, and includes useful lists of them, especially in the end of the book. While you don't want to adopt these templates mindlessly, the templates do provide sensible language for engaging in academic conversations, and we all benefit from adopting good language for our own purposes. Here are a few of the examples that I have adapted from their text. Remember, these forms still require proper citations so readers know who "they" are.

### Introducing standard views:

- Americans today tend to believe that \_\_\_\_\_.
- Conventional wisdom claims that \_\_\_\_\_.
- My whole life I have heard people say that \_\_\_\_\_.

### Capturing authorial action (e.g., to write a summary):

- X acknowledges that \_\_\_\_\_.
- X agreed that \_\_\_\_\_.
- X argues that \_\_\_\_\_.
- X complains that \_\_\_\_\_.
- X demonstrates that \_\_\_\_\_.
- X emphasizes that \_\_\_\_\_.

### Introducing quotations:

- X insists, "\_\_\_\_\_."
- As the prominent philosopher X puts it, "\_\_\_\_\_."
- According to X, "\_\_\_\_\_."
- In her book, *Book Title*, X maintains that "\_\_\_\_\_."
- X complicates matters further when he writes that "\_\_\_\_\_."

### Explaining quotations:

- Basically, X is saying \_\_\_\_\_.
- In other words, X believes \_\_\_\_\_.

### Making what "they say" into something you say:

- I have always believed that \_\_\_\_\_.
- When I was a child, I used to think that \_\_\_\_\_.

### Introducing something implied or assumed:

- Although X does not say so directly, she apparently assumes that \_\_\_\_\_.
- While they rarely admit as much, \_\_\_\_\_ often take for granted that \_\_\_\_\_.

### Introducing an ongoing debate:

- On the one hand, X argues \_\_\_\_\_, but Y and others disagree because \_\_\_\_\_. In fact, Y's argument that \_\_\_\_\_ is now supported by new research showing that \_\_\_\_\_.
- On the other hand, Y claims \_\_\_\_\_, a controversial issue has been whether \_\_\_\_\_. On the one hand, some argue that \_\_\_\_\_, but Y and others disagree because \_\_\_\_\_. In fact, Y's argument that \_\_\_\_\_ is now supported by new research showing that \_\_\_\_\_.
- In recent discussions of \_\_\_\_\_, a controversial issue has been whether \_\_\_\_\_. On the one hand, some argue that \_\_\_\_\_, but Y and others disagree because \_\_\_\_\_. In fact, Y's argument that \_\_\_\_\_ is now supported by new research showing that \_\_\_\_\_.
- On the other hand, however, others argue that \_\_\_\_\_. My own view is \_\_\_\_\_.
- As I suggested earlier, defenders of \_\_\_\_\_ can't have it both ways. Their assertion that \_\_\_\_\_ is contradicted by their claim that \_\_\_\_\_.

### Disagreeing, with reasons:

- I think that X is mistaken because she overlooks \_\_\_\_\_.
- I disagree with X's view that \_\_\_\_\_ because, as recent research has shown, \_\_\_\_\_.
- X's claim that \_\_\_\_\_ rests upon the questionable assumption that \_\_\_\_\_.

Adapted with changes by Chris Hunter from: Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2010.

**Agreeing, with a difference:**

- X is surely right about \_\_\_\_\_ because, as he/she may not be aware, recent studies have shown that \_\_\_\_\_.
- X's theory of \_\_\_\_\_ is extremely useful because it sheds insight on the difficult problem of \_\_\_\_\_.
- I agree that \_\_\_\_\_ a point that needs emphasizing since so many people believe \_\_\_\_\_.

**Agreeing and disagreeing simultaneously:**

- Although I agree with X to a point, I cannot accept his/her overall conclusion that \_\_\_\_\_ because \_\_\_\_\_.
- Although I disagree with much of what X says, I fully endorse his/her final conclusion that \_\_\_\_\_.
- Though I concede that \_\_\_\_\_ I still insist that \_\_\_\_\_.
- X is right that \_\_\_\_\_ but she seems to be on more dubious ground when she states \_\_\_\_\_.

**Signaling who is saying what:**

- X argues \_\_\_\_\_.
- My own view, however, is that \_\_\_\_\_.
- Yet a careful analysis of the data reveals \_\_\_\_\_.

**Embedding voice markers (e.g., introducing your point of view):**

- X overlooks what I consider an important point about \_\_\_\_\_.
- I wholeheartedly endorse what X calls \_\_\_\_\_.
- My discussion of X is in fact addressing the larger matter of \_\_\_\_\_.
- These conclusions will have significant applications in \_\_\_\_\_ as well as in \_\_\_\_\_.

**Making concessions while still standing your ground:**

- Although I grant that \_\_\_\_\_, I still maintain that \_\_\_\_\_.
- While \_\_\_\_\_ is \_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_.

**Indicating who cares:**

- Researchers have long assumed that \_\_\_\_\_. For instance, one eminent sociologist, \_\_\_\_\_, long argued that \_\_\_\_\_. However, new research has clearly demonstrated otherwise; in fact, \_\_\_\_\_.

**Establishing why your claims matter:**

- X matters because \_\_\_\_\_.
- These conclusions have significant implications for \_\_\_\_\_ as well as for \_\_\_\_\_.

**Commonly Used Transitions:**

<b>Cause and Effect</b> Accordingly As a result Consequently Therefore Thus	<b>Conclusion</b> As a result Consequently Hence In conclusion, then Therefore	<b>Comparison</b> Along the same lines In the same way Likewise Similarly	<b>Contrast</b> By contrast Conversely Despite the fact that Nevertheless On the contrary
<b>Addition</b> Also Furthermore In addition In fact Moreover	<b>Concession</b> Admittedly Of course Naturally To be sure	<b>Example</b> After all Consider For example For instance Specifically	<b>Elaboration</b> Actually By extension In other words To put it in another way

Adapted with changes by Chris Hunter from: Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2010.

# Stevenson's Notes on Argument—"Everything's an Argument"

Reprint: May 24, 2012

Argument in its best academic, scholarly, or journalistic sense is not the same as an emotional argument or conflict between people. In general, it seeks to open a subject, not close it; to broaden a subject, not narrow it; and primarily to earn respect for a position, not necessarily defeat one.

## I. We argue about 3 Basic Categories

1. **Arguments of Fact:** global warming is/is not a serious problem, humans did/did not evolve from lower life forms; TV violence and video games do/do not effect increase violence in youth; the war in Iraq has/has not limited terrorist activities in this country.
2. **Arguments of Values:** capital punishment is/is not wrong; giving incentives to motivate donations to charity is/is not ok; a woman president would/ would not be good for the US; the war in Iraq is doing more harm than good.
3. **Arguments of Policy:** we should/should not grant amnesty to hard-working, law-abiding alien workers; the US should/should not immediately withdraw from Iraq.

## II. We argue for 4 Major Purposes

1. To assert
2. To prevail
3. To inquire
4. To negotiate differences

## III. We use 3 Basic Appeals

1. Logos—logic, rational
2. Pathos—emotion, morality, ethics, values
3. Ethos—credibility of sources, use of sources

As reader: recognize it  
As a writer: master it

How: tone (measured, respectful "a good person speaking well"); quality of evidence/source

IV. Let's consider 3 Special Modes (but any mode can be an argument)

	<u>Cause &amp; Effect</u>	<u>Argument</u>	<u>Persuasion</u>
Purpose	inform/explain	inform/influence	change/call to action
Appeal	logos	logos	logos/pathos
POV	neutral	biased, logos based	biased, logos/pathos based
Tone/ Rhetoric	neutral	neutral, measured, reasonable	varied: passionate satiric, urgent, etc.
Ethos	+	+	+
Smoking Example	just the facts	the "massaged" facts (arrangement)	"by whatever means necessary"

IV. The Premises of Argument—that which can divide us

1. Political
2. Legal
3. Historical
4. Values: ethical/moral/religious
5. Scientific
6. Psychological
7. Economic
8. Pragmatic
9. Post Modern
10. Sociological

Example: Capital punishment

- Political: "The American public supports it."
- Legal: "It's the law/it shouldn't be the law."
- Historical: "It has/has not worked in the past."
- Values: "It is right" (eye for an eye, justice). "It is not right" (thou shalt not kill; two wrongs don't make a right)
- Psychological: "Most prisoners on death row were abused children."
- Economic: "It's too expensive." "It's cheaper than life without parole."
- Pragmatic: "It doesn't work." "It's an ineffective deterrent."
- Sociological: "A disproportionate number of the poor and people of color are on death row."

## Models of Argument: Classical, Toulmin, and Rogerian

Included here is a summary of three different models of argument. These models provide possible ways to organize an effective argument, which I hope will be helpful to your organization of your own argument. This information is summarized from the following source: Georgia State University, Department of English. (2008). *First Arguments: A Peer Approach to Persuasion*. Plymouth, Michigan: Hayden McNeil

The Classical Approach	The Toulmin Approach	The Rogerian Approach
<p>The classical approach to argument is a model of argumentation invented by the famous Greek philosopher Aristotle. It is best used when the purpose of your argument is to persuade your audience to agree with your point of view, take your side on an issue, or make a decision in your favor. The classical approach/Aristotelian model relies heavily on the use of ethos, pathos, and logos appeals. The following is the typical organization pattern for this approach:</p> <ul style="list-style-type: none"> <li>• <b>Exordium (Introduction)</b> – Get the attention and goodwill of your audience while introducing the subject/problem</li> <li>• <b>Narratio (State your case)</b> – Clarify your issue. Give any necessary background for understanding the issues (what happened when, who is involved, etc). Define any important terms of conditions here; i.e., put the argument in context.</li> <li>• <b>Partitio (Proposition)</b> – State your central proposition or thesis. Present the subtopics or supportive points to lay out (outline) your argument for the reader.</li> <li>• <b>Confirmatio (Substantiation and Proof)</b> – Develop your case. Use detailed support for your claim(s). Use appropriate factual evidence and logical reasoning.</li> <li>• <b>Refutatio (Refutation)</b> – Analyze the opposition's argument and summarize it; refute or address the points; point out faulty reasoning and inappropriate appeals.</li> <li>• <b>Peroratio (Conclusion)</b> – Summarize the case and move the audience to action.</li> </ul>	<p>This model of argument was developed by the British philosopher Stephen Toulmin. The Toulmin Model is especially helpful when you try to make a case on controversial issues that do not have an absolute truth as the Toulmin Model seeks to establish probabilities rather than truth. The following is a typical organization for the Toulmin Model:</p> <ul style="list-style-type: none"> <li>• <b>Claims</b>--There are several different types of claims: claims of fact, claims of definition, claims of cause, claims of value, and claims of policy. You can use any one or more of these claims to introduce your issue and to establish your case.</li> <li>• <b>Data</b>--Information you use to support your claims.</li> <li>• <b>Warrant</b>--The assumption made by a writer in order for the claim to be true.</li> <li>• <b>Backing</b>--What you use to support the warrant.</li> <li>• <b>Rebuttal</b>--This is where you consider the opposing viewpoint and refute it.</li> <li>• <b>Qualifier</b>--Use language that seeks to qualify the claims you make in order to bring your argument to a close.</li> </ul>	<p>This is a model of argument named after the psychologist Carl Rogers, who believed that people could only resolve an issue or solve a problem once they found the "common ground." A group of rhetoricians then developed a model of argument named the Rogerian argument, which advocates a way of argument that is less confrontational, less one-sided, and more compromising and deliberately consensus-building. The following are the usual elements of the Rogerian approach:</p> <ul style="list-style-type: none"> <li>• An <b>introduction</b> that briefly and objectively defines the issue or problem</li> <li>• A <b>neutral, non-judgmental statement of the opponent's position</b>, presented within valid contexts, that demonstrates the writer clearly understands it</li> <li>• A <b>neutral statement and explanation</b> of your position and the contexts in which it is valid</li> <li>• An <b>analysis</b> of what the two positions have in common and what goals and values they share</li> <li>• A <b>proposal</b> for resolving the issue in a way that recognizes the interests of both parties, or a statement of how the opponent's position would benefit if he were to adopt elements of the writer's position</li> </ul>

### Your Approach

The above approaches provide proven organizational tools you could use for your argument. What approach you use, however, doesn't necessarily have to conform exactly to one of these approaches. In fact, it is quite common for people to combine some of the elements of these approaches based on the needs of their argument.

## Mature Academic Writing in AP English Literature and Language

### Missteps on the Road to "Mature Academic Style"

1. Regurgitating the prompt (aka: empty openings).
2. Lack of planning.
3. Generalizations instead of analysis.
4. Summary instead of analysis.
5. Actually anything instead of analysis.
6. Formulaic writing, (aka: a writer on autopilot instead of "a mind at work," "a writer engaged with text").
7. General carelessness: not differentiating between a poet and a speaker, between a character and a person, between an audience (for a play) and a reader (for text); not spelling words right that are in the prompt, or not getting characters names right; not stating ideas precisely.
8. Over-simplifying what is complex.
9. Filling the paper with quoted material instead of analysis (commentary).
10. Failing to develop ideas.

### Special Detractors from "Mature Academic Voice"

1. **Use of first person.** Avoid "I think," "I believe," "To me this means..." Note: used sparingly, first person can be appropriate in either the argument or synthesis questions on the AP exam since the student writer has been asked to create a position or assert an opinion. First person is usually NOT acceptable for Question 2, passage analysis, since this is considered an analytic academic essay. In this instance, the first person violates the accepted conventions for formal academic writing.
2. **Use of second person "you."** Avoid the use of the second person. Not: "When you die..." Instead use: "When humans die..." Not: "The slant rhyme makes you notice..." Instead use: "The slant rhyme makes the reader notice..." Not "If you confessed to being a witch..."
3. **Colloquial speech and immature, excessively informal vocabulary.** Examples: "Your average Joe," "Joe College," "Back in the olden days," "came back to bite her," "totally off the charts," "Nowadays," "A bunch of...a ton of...a huge amount of..." (Does the writer mean "a significant number...a great degree...?"); "I would have to say..." (Not really); "That would have to be..." (Again, not really); "He got off..." (Rather than the more elevated: "He escaped justice..."); "really hassled by" (Suggestion: "agitated by").
4. **Use of psychobabble:** "Pap destroyed Huck's self-esteem." "The peer pressure on Hester Prynne..." "Gatsby was depressed by..." "Huck and Jim's life-style on the raft..." "Ok, so Medea had an anger management issue..." "Virginia Woolf, herself a depressed person, writes a rather bi-polar essay."
5. **Use of absolutes:** "all," "always," "never," "none," "nobody," "everybody" "I'll bet 99.99% of the people..."
6. **Excesses of tone:** hysterical, breathless, indignant, self-righteous, cute, breezy, etc. Example: "If a homeless man even talks he gets arrested." Purple prose is a special sub-genre of this category.
7. **Cheerleading,** a special kind of excess of tone when the student lavishes praise on an author or her work. Examples: "The greatest poet..." "Does a magnificent job of..." "...so awesome," "obviously a genius," "...will affect me for the rest of my life." (Note: this observation is not intended to squelch true passion or heart-felt response to literature.)

8. **Silly, weak, childish examples**; students' lack of discernment with regard to quality of examples or evidence; using cartoons, Disney movies, etc. as legitimate evidence.
9. **Rhetorical questions**, especially those with an indignant response, such as: "Do we Americans have to put up with this? I think not!"
10. **Clichés**, all of them. They're as old as the hills.
11. **Exclamation points**, especially lots of them!!!!
12. **Most adverbs**, such as "basically, obviously, surely, certainly, very, really, incredibly, totally," etc. should be used sparingly!
13. **Writing about the author and speaker or narrator as though they are the same**. Weak: Dickinson greets death as a courtly suitor. Stronger: The speaker greets Death as a courtly suitor.
14. **Misspelling the author's name**, although I am partial to "Whit Waltman."
15. **Referring to authors by their first names**. Please use "Whitman and Dickinson," never "Walt and Emily," unless, of course, you know either of them very well. And let's not call him Author Miller.
16. **Writing about an author's life rather than his or her work or specific purpose in a text**. Weak: "Whitman and Dickinson write about death differently due to their different life experiences." Better: "Dickinson chooses this image to..." or "Whitman's imagery suggests..."
17. **Using technical vocabulary incorrectly, inflated purple prose**. Examples: "Green uses emotional syntax." "She uses dictional phrases like..." "His short fragments are all connected by commas and collaborated into a few run-on sentences."
18. **Gobbledygook, usually some kind of combination of the characteristics listed above**. It imitates pretentious writing but says little. Examples: "The author brilliantly uses a hyphen in order to emphasize and reinforce motivation and justice that God provides and installs in each and every man." "Meger (sic) imagery provided by the author commences to place a precedence (sic) of their style, a conventional rhetoric that gives the passage somewhat of a quixotic tone."

**So what is the successful AP student writer to do?**

**College Board's Course Description says that "stylistic maturity...is characterized by the following:**

- A wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness;
- A variety of sentence structures, including appropriate use of subordinate and coordinate constructions;
- A logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis'
- A balance of generalization with specific illustrative detail; and
- An effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis."

AP English Literature and Composition 2005-2006 Professional Development Workshop Materials, page 51

V. Stevenson, reprint 5/30/12  
Patrick Henry High School



# AP ENGLISH LANGUAGE AND COMPOSITION

## Exam Format

### Section 1: Multiple Choice

45 Questions | 1 Hour | 45% of Exam Score

- Includes 5 sets of questions.
  - 23–25 Reading questions that ask students to read and analyze nonfiction texts.
  - 20–22 Writing questions, a new type of question, that ask students to “read like a writer” and consider revisions to stimulus texts.

### Section 2: Free Response

3 Free-Response Questions | 2 Hours 15 Minutes (includes a 15-minute reading period)  
| 55% of Exam Score

- Students write essays that respond to 3 free-response prompts from the following categories.
  - Synthesis Question: After reading 6–7 texts about a topic (including visual and quantitative sources), students will compose an argument that combines and cites at least 3 of the sources to support their thesis.
  - Rhetorical Analysis: Students will read a nonfiction text and analyze how the writer’s language choices contribute to the intended meaning and purpose of the text.
  - Argument: Students will create an evidence-based argument that responds to a given topic.

## **BRACKETING: An AP Multiple Choice Strategy**

### **BRACKETING THE PASSAGE**

1. Go directly to the first question. Glance at the question to see if it refers you to particular lines. If so, put a bracket and the question number to the right or left of the lines. Make your bracket a little larger than the lines mentioned. Do not read the answer choices at this time.
2. Continue bracketing the passage in this manner. The task should not take more than 60 seconds.
3. Begin reading the passage at the top. When you get to the bottom of the first bracket, stop and answer the question. (You will know if you need to read on before you can answer the question.) As you eliminate wrong answer choices and narrow toward the right answer, scrutinize each choice by trying to find fault with it. Don't let what sounds possible but was never mentioned in the passage trick you. Look back and forth between the lines you marked in the passage and the answer choices to see what is actually there.
4. Beware of the typical wrong answer choices:
  - Au contraire—choice is the opposite of the right answer
  - Outside scope—an aspect of the choice was never mentioned in the passage. It may sound plausible; nevertheless, the passage contains no evidence to support it
  - Distortion—material from another part of the passage has been incorrectly applied
  - Sounds good except for one particular word. That word invalidates the entire answer.
  - Half right, half wrong
  - Fits but is not the “best” answer. This choice may be of secondary importance. It may describe part of the passage but not all.
5. Mark your test paper to keep your focus:
  - Put a line through an individual word that invalidates the choice.
  - Put a dot to the side of any answer that you cannot find fault with
  - Put an X next to any answer that is patently wrong.
6. Once you evaluated each choice, you have probably narrowed to two possible right answers. Now look at the lines you bracketed. Pick the one for which you find confirmation in the passage. You will know that you have selected the right choice when you can find evidence in the passage to back it up. Though you are sometimes working with implied rather than stated meaning, there will be always be some sort of evidence supporting the correct choice.

### **FINAL TIPS**

#### **BEWARE**

Watch out for questions like this: “Each of the following is true EXCEPT.” Many people miss these items because they do not pay attention to the word EXCEPT.

#### **KNOW WHEN TO MOVE ON**

If you hit an extremely difficult question, don't spend more than two minutes on it. Skip it. You will be saving more than the quarter of a point you'll lose by getting it wrong; you'll be saving time to spend on another question you can get right. You may have time at the end of the test to return to the questions you skipped, but you probably won't.

#### **CAN'T GET IN TO THE PASSAGE? . . . CAN'T KEEP YOUR FOCUS?**

- Read the first sentence of each paragraph and the last sentence of the passage to get a sense of the passage's subject and the direction in which it moves.
- Take notes on your scratch paper to help you keep your focus. Particularly note shifts in any argument or reports of concepts.

## *Multiple Choice Protocol Format for Students to Follow*

Reflection after taking a multiple-choice test is critical to your growth in this area. The procedure for this practice is as follows:

1. Meet with a group to discuss your answers.
2. Come to consensus within a group as to the correct answer for the questions.
3. Discuss answers with the class as a whole. Groups will be asked to support their answers with **SPECIFIC textual references**.
4. The correct answers will then be given.

Hopefully you will get all the answers right and be done! However, this is not generally the case due to the difficulty level of the questions. So, you will be asked to submit a multiple-choice protocol following each practice exam. Procedure and format for this protocol is as follows:

Student Name  
Teacher Name  
AP English Language  
Date

Multiple-Choice protocol for \_\_\_\_\_ passage/test

Example:

Question 1: I thought C was the correct answer, but the answer was actually B.

Stem: In relation to the passage as a whole. . . Provide the question (without the answer choices) as seen on the exam here.

Why Not C: Clearly, when looking at the passage as a whole, the main purpose is to discuss the intellectual nature of words and how they affect a person's comprehension of the world.

C doesn't work because it only explains the meaning of the sentence by itself, but it doesn't really connect to the bigger idea of the nature of language and how it helps someone to understand the world.

Why B: B addresses the concept of language and understanding of the world when it says "*use quote from the text.*" This explains how language is like a cup that people can drink from to increase their knowledge base. This more clearly and directly connects the sentence to the passage, and also addresses the idea of knowledge fulfilling a person's role in life.

Question 5: I thought A was the correct answer, but the answer was actually E.

Stem: The speaker employs all of the following rhetorical strategies EXCEPT. . . Provide the question (without the answer choices) as seen on the exam here.

Why Not A: I misread this question. So, when I saw A was an accepted, used rhetorical used rhetorical technique, I jumped on the answer choice. While the passage did include understatement, it also included other strategies listed. A—personification—was used in the passage in line 6 "*use quote from the text.*"

Why E: E—Appeal to Logos—was the only strategy not in the passage. Instead evidence of the other devices listed in the answer choices include . . . "*use quotes from the text.*"

## Notes on the Synthesis Question

### 1. NOTES FROM: THE SYNTHESIS QUESTION FORUM

#### A. Characteristics of Effective (Upper Half) Papers:

- Students have a notion of self and the world around them, “mature academic perspective,” “voice,” “a mind at work.”
- Students engage text without avoiding complexity.
- Students understand readers’ needs—give examples, summarize, set context, and explain details (“for instance”).
- Students are willing to deal with and represent uncertainty (vs. immature, dogmatic certainty).
- Writers control sources rather than being controlled by them—key idea! “Clear cut difference between sources that write the paper and students that write the paper.”
- Can put sources “in conversation” with each other.

#### B. Implications for Research

- Requires different method for teaching research—not the usual linear approach, not a report, not someone else’s argument
- Re-evaluation of what text and sources are. Includes: ads, photos, paintings, personal narratives, music lyrics, blogs, etc. Suggests the broadest possible meaning of what is “text” and what it means to “read” it.
- Approach research as a “conversation,” about making meaning rather than relating meaning someone else has already made. “Research needs to be transformative.”

#### C. What AP Readers Who Are High School Teachers Will Their Students

- The synthesis question is a kind of argument—you must see it that way. The student’s argument is central.
- Have an element of restraint—avoid the rush to judgment, a premature “expert opinion” is not desirable.
- Reach to understand multiple points of view.
- The AP Lang synthesis question and the APUSH DBQ are not identical.
- Must be able to use (short!) blended sources, ellipsis.
- Must be able to give appropriate context for citations.
- Make concessions; acknowledge the opposing point of view with respect.
- Understand concept of “fair use of sources.”
- Must know where the ideas come from—from the student writer or another source.
- “Consider the source”—All sources are considered legitimate but is it someone’s unpublished lecture or an expert opinion in a recognized academic journal.

## 2. OPPOSING STRATEGIES FOR READING THE SOURCES & WRITING THE SYNTHESIS QUESTION – Which makes the most sense to you?

### METHOD A: POSITION → READ

- Identify key issues or criteria from the prompt (example: what factors should be considered when making a decision regarding X?)
- Prewrite/brainstorm: what do I already know, what examples might apply?
- Adopt a tentative position—working thesis
- Read sources in light of your position to verify position, add evidence, deal with opposition, or qualify argument. Modify position if necessary.
- Write the essay.

### METHOD B: READ → POSITION

- Identify key issues or criteria from the prompt (example: what factors should be considered when making a decision regarding X?)
- Prewrite/brainstorm: what do I already know, what examples might apply?
- Read sources to explore the subject in light of the criteria
- Develop your position.
- Write the essay

## 3. BEST PRACTICE FOR CITING SOURCES ON THE EXAM

Use author's name in signal line and (Source) at the end: When Ms. Star claims...blah, blah, blah, she reveals her bias towards...such and such (Source C).

### DIRECT CITATION EXAMPLE:

When educational columnist Rostein reports that school administrators think “electronic materials will get students more engaged,” he does not seem to question whether or not these administrators are, in fact, correct (Source A).

### PARAPHRASE OR REFERENCE TO A SOURCE EXAMPLE

As Delany reminds us, technologies can provide teachers with new ways to interact with their pupils (Source B).

**Synthesis Question: General Analytic Rubric (adapted from Collegeboard.org)**

Row A: Thesis, 0-1 point				
<b>0 points</b> <ul style="list-style-type: none"> <li>There is no defensible thesis.</li> <li>The Intended thesis only restates the prompt.</li> <li>The Intended thesis provides a summary of the issue with no apparent or coherent claim.</li> <li>There is a thesis, but it does not respond to the prompt.</li> </ul>		<b>1 point</b> Responds to the prompt with a defensible thesis that may establish a line of reasoning		
<b>Responses that do not earn this point:</b> <ul style="list-style-type: none"> <li>Only restate the prompt.</li> <li>Does not take a position, or the position must be inferred or is vague.</li> <li>Equivocate or summarize other's arguments but not the student's (e.g., some people say it's good, some people say it's bad).</li> <li>State an obvious fact rather than a making a claim that requires a defense.</li> </ul>		<b>Responses that earn this point:</b> <ul style="list-style-type: none"> <li>The thesis responds to the prompt rather than restating or rephrasing the prompt and the thesis clearly takes a position rather than just stating there are pros/cons.</li> </ul>		
<b>Note:</b> Thesis may be one or more sentences anywhere in the response. Can be awarded the point whether or not the response successfully supports the reasoning.				
Row B: Evidence AND Commentary, 0-4 points. (Evidence should be ethos, logos, and pathos, not generic quotes.)				
<b>0 points</b> Simply restates thesis (if present), repeats provided information, or references fewer than two of the provided sources.	<b>1 point</b> <b>EVIDENCE:</b> Provides evidence from or references at least two of the provided sources.  <b>AND</b>  <b>COMMENTARY:</b> Summarizes the evidence but does not explain how the evidence supports the student's argument.	<b>2 points</b> <b>EVIDENCE:</b> Provides evidence from or references at least three of the provided sources.  <b>AND</b>  <b>COMMENTARY:</b> Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	<b>3 points</b> <b>EVIDENCE:</b> Provides specific evidence from at least three of the provided sources to support all claims in a line of reasoning.  <b>AND</b>  <b>COMMENTARY:</b> Explains how some of the evidence supports a line of reasoning.	<b>4 points</b> <b>EVIDENCE:</b> Provides specific evidence from at least three of the provided sources to support all claims in a line of reasoning.  <b>AND</b>  <b>COMMENTARY:</b> Consistently explains how the evidence supports a line of reasoning.
<b>Typical responses that earn 0 points:</b> <ul style="list-style-type: none"> <li>Are incoherent or do not address the prompt.</li> <li>May be just opinion with no textual references or references that are irrelevant.</li> </ul>	<b>Typical responses that earn 1 point:</b> <ul style="list-style-type: none"> <li>Tend to focus on summary or description of sources rather than specific details.</li> </ul>	<b>Typical responses that earn 2 points:</b> <ul style="list-style-type: none"> <li>Consist of a mix of specific evidence and broad generalities.</li> <li>May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument.</li> <li>May make one point well, but either do not make multiple supporting claims or do not adequately support more than one claim.</li> <li>Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established.</li> </ul>	<b>Typical responses that earn 3 points:</b> <ul style="list-style-type: none"> <li>Uniformly offer evidence to support claims.</li> <li>Focus on the importance of specific words and details from the sources to build an argument.</li> <li>Organize an argument as a line of reasoning composed of multiple supporting claims.</li> <li>Commentary may fail to integrate some evidence or fail to support a claim.</li> </ul>	<b>Typical responses that earn 4 points:</b> <ul style="list-style-type: none"> <li>Uniformly offer evidence to support claims.</li> <li>Focus on the importance of specific words and details from the sources to build an argument.</li> <li>Organize and support a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained.</li> </ul>
<b>Note:</b> Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.				
Row C: Sophistication, 0-1 point				
<b>0 points</b> Does not meet the criteria for one point.		<b>1 point</b> Demonstrates sophistication of thought and/or a complex understanding of the rhetorical situation.		
<b>Responses that do not earn this point:</b> <ul style="list-style-type: none"> <li>Attempt to contextualize their argument, but such attempts consist of predominantly sweeping generalizations ("In a world where..." OR "Since the beginning of time...")</li> <li>Only hint or suggest other arguments ("While some may argue that..." OR "Some people say...")</li> <li>Use complicated or complex sentences or language that are ineffective in that they do not enhance the argument</li> </ul>		<b>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:</b> <ol style="list-style-type: none"> <li>Crafting a nuanced argument by consistently identifying and exploring complexities or tensions across the sources.</li> <li>Articulating the implications or limitations of an argument (either by the student's argument or arguments conveyed in the sources) by situating it within a broader context.</li> <li>Making effective rhetorical choices that consistently strengthen the force and impact of the student's argument throughout the response.</li> <li>Employing a style that is consistently vivid and persuasive.</li> </ol>		
<b>Note:</b> This point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.				

## THE ARCH METHOD: for Analyzing AP Passages

This approach is based on the observation that students often start writing before they understand the task and before they have made the sort of observations that would put them in the running for a top score.

Directions for Students:

- 1. Read the prompt and passage once to get the gist.** Try to hear the voice of the speaker and get a sense of the personality of the individual who wrote this piece and the circumstances under which he or she wrote it, but withhold judgment for now.
- 2. Study the prompt closely.** What is the overarching issue you are asked to address? Does it have more than one aspect to which you must respond? **Draw an arch. Write the issue(s) you must address below the arch.** It is often helpful to begin this with the word “what” and form a question you will address in your thesis. You should now understand your writing task.
- 3. Read the passage again.** As you move through the passage, **mark it and make notes** in the margins about both the specific uses of rhetorical strategies and style devices (the “how”) while continuing to keep the overarching issue (the “what”) in mind. It is not a rule or a requirement, but a reasonable goal to aim for is to make at least three observations about the overarching issue and identify at least five strategies or devices. More is better.
- 4. Write your original response to the overarching issue above the arch.** This step will require critical thinking on your part. There is never just one right way to do this.
- 5. Craft a bold 2 to 3-sentence introduction in which you answer the over-arching question.** Do this in such a way that lets the reader know that your essay is well focused on the task at hand. Draft the introduction on the prompt or scratch paper, fine-tune it, and then rewrite it as the beginning of your essay.
- 6. Move through the piece chronologically as you discuss the specific strategies and devices that support your original response to the overarching issue (your thesis).** This is often referred to as an “organic” organization. Always be sure you are linking your observations and identifications of strategies and devices to your thesis. Do not write a perfunctory five-paragraph essay.
- 7. End your paper on a strong final note.** Think “closure” not “conclusion.” Do not summarize or restate what you have already said in a formulaic way that repeats the opening. You might re-assert a main point if you add something new to it. **SPECIAL TIP:** Commenting on the way a passage ends (its final sentences or paragraph) can often bring your own paper to a natural close.

**Rhetorical Analysis Question: General Analytic Rubric (adapted from Collegeboard.org)**

Row A: Thesis, 0-1 point				
<b>0 points</b> <ul style="list-style-type: none"> <li>There is no defensible thesis.</li> <li>The intended thesis only restates the prompt.</li> <li>The intended thesis provides a summary of the issue with no apparent or coherent claim.</li> <li>There is a thesis, but it does not respond to the prompt.</li> </ul>		<b>1 point</b> Responds to the prompt with a defensible thesis that analyzes the writer's rhetorical choices.		
<b>Responses that do not earn this point:</b> <ul style="list-style-type: none"> <li>The intended thesis only restates the prompt.</li> <li>The intended thesis is vague, must be inferred, does not take a position, equivocates or summarizes other's arguments but not the student's (e.g., some people say it's good, some people say it's bad).</li> <li>The intended thesis simply states an obvious fact rather than a making a claim that requires a defense.</li> </ul>		<b>Responses that earn this point:</b> <ul style="list-style-type: none"> <li>The thesis responds to the prompt rather than restating or rephrasing the prompt and clearly articulates a defensible thesis about the rhetorical choices the writer makes.</li> </ul>		
<b>Note:</b> Thesis may be one or more sentences anywhere in the response. Can be awarded the point whether or not the response successfully supports the reasoning.				
Row B: Evidence AND Commentary, 0-4 points				
0 points	1 point	2 points	3 points	4 points
Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	<b>EVIDENCE:</b> Provides evidence that is mostly general.  <b>AND</b>  <b>COMMENTARY:</b> Summarizes the evidence but does not explain how the evidence supports the student's argument	<b>EVIDENCE:</b> Provides some specific and relevant evidence.  <b>AND</b>  <b>COMMENTARY:</b> Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	<b>EVIDENCE:</b> Provides specific evidence to support all claims in a line of reasoning.  <b>AND</b>  <b>COMMENTARY:</b> Explains how some of the evidence supports a line of reasoning.  <b>AND</b>  Explains how at least one rhetorical choice in the passage contributes to the writer's argument, purpose, or message.	<b>EVIDENCE:</b> Provides specific evidence to support all claims in a line of reasoning.  <b>AND</b>  <b>COMMENTARY:</b> Consistently explains how the evidence supports a line of reasoning.  <b>AND</b>  Explains how multiple rhetorical choices in the passage contribute to the writer's argument, purpose, or message.
<b>Typical responses that earn 0 points:</b>	<b>Typical responses that earn 1 point:</b>	<b>Typical responses that earn 2 points:</b>	<b>Typical responses that earn 3 points:</b>	<b>Typical responses that earn 4 points:</b>
<ul style="list-style-type: none"> <li>Are incoherent or do not address the prompt.</li> <li>May be just opinion with no textual references or references that are irrelevant.</li> </ul>	<ul style="list-style-type: none"> <li>Tend to focus on summary or description of a passage rather than specific details or techniques.</li> <li>Mention rhetorical choices with little or no explanation.</li> </ul>	<ul style="list-style-type: none"> <li>Consist of a mix of specific evidence and broad generalities.</li> <li>May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument.</li> <li>May make one point well, but either do not make multiple supporting claims or do not adequately support more than one claim.</li> <li>Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established.</li> </ul>	<ul style="list-style-type: none"> <li>Uniformly offer evidence to support claims.</li> <li>Focus on the importance of specific words and details from the passage to build an argument.</li> <li>Organize an argument as a line of reasoning composed of multiple supporting claims.</li> <li>Commentary may fail to integrate some evidence or fail to support a key claim.</li> </ul>	<ul style="list-style-type: none"> <li>Uniformly offer evidence to support claims.</li> <li>Focus on the importance of specific words and details from the passage to build an argument.</li> <li>Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained.</li> <li>Provide commentary that engages the details of the text to draw conclusions about rhetorical choices.</li> <li>Explain how the writer's use of rhetorical choices contributes to the student's interpretation of the passage.</li> </ul>
<b>Note:</b> Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.				
Row C: Sophistication, 0-1 point				
<b>0 points</b> Does not meet the criteria for one point.		<b>1 point</b> Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.		
<b>Responses that do not earn this point:</b> <ul style="list-style-type: none"> <li>Attempt to contextualize their interpretation, but such attempts consist of predominantly sweeping generalizations.</li> <li>Only hint or suggest other possible interpretations.</li> <li>Examine individual rhetorical choices but do not examine the relationships among different choices throughout the text.</li> <li>Oversimplify complexities of the topic and/or the text.</li> <li>Use complicated or complex sentences or language that are ineffective in that they do not enhance the argument.</li> </ul>		<b>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:</b> <ol style="list-style-type: none"> <li>Explaining the significance or relevance of the writer's rhetorical choices (given the rhetorical situation).</li> <li>Explaining a purpose or function of the passage's complexities or tensions.</li> <li>Employing a style that is consistently vivid and persuasive.</li> </ol>		
<b>Note:</b> This point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.				



# Argument Question Basics in AP English Language & Composition

## THE WRITING TASK:

- Take a position
- Gather evidence
- Tell why evidence is relevant

## GOOD ARGUMENT ESSENTIALS

- Define terms: "important" "beneficial" "charity"
- Deal with the opposition
  - anticipate the opposing point of view
  - acknowledge its merits
  - dispense with its claims
  - make a "harmless" concession
- Quality of evidence

## PROMPT BASICS

- Take a position that
  - defends...
  - challenges...
  - or qualifies...
- Support your argument with appropriate evidence from your
  - reading...
  - observation...
  - or experience...

**Argument Question: General Analytic Rubric (adapted from Collegeboard.org)**

Row A: Thesis, 0-2 point	
<p><b>0 points</b></p> <ul style="list-style-type: none"> <li>There is no defensible thesis.</li> <li>The intended thesis only restates the prompt.</li> <li>The intended thesis provides a summary of the issue with no apparent or coherent claim.</li> <li>There is a thesis, but it does not respond to the prompt.</li> </ul>	<p><b>1 point</b></p> <p>Responds to the prompt with a thesis that presents a defensible position.</p>
<p><b>Responses that do not earn this point:</b></p> <ul style="list-style-type: none"> <li>Only restate the prompt.</li> <li>Do not take a position, or the position is vague or must be inferred.</li> <li>State an obvious fact rather than making a claim that requires a defense.</li> </ul>	<p><b>Responses that earn this point:</b></p> <ul style="list-style-type: none"> <li>The thesis responds to the prompt rather than restating or rephrasing the prompt and the thesis clearly takes a position rather than just stating there are pros/cons.</li> </ul>

Note: Thesis may be one or more sentences anywhere in the response. Can be awarded the point whether or not the response successfully supports the reasoning.

Row B: Evidence AND Commentary, 0-4 points				
0 points	1 point	2 points	3 points	4 points
Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	<p><b>EVIDENCE:</b> Provides evidence that is mostly general.</p> <p><b>AND</b></p> <p><b>COMMENTARY:</b> Summarizes the evidence but does not explain how the evidence supports the argument.</p>	<p><b>EVIDENCE:</b> Provides some specific relevant evidence.</p> <p><b>AND</b></p> <p><b>COMMENTARY:</b> Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.</p>	<p><b>EVIDENCE:</b> Provides specific evidence to support all claims in a line of reasoning.</p> <p><b>AND</b></p> <p><b>COMMENTARY:</b> Explains how some of the evidence supports a line of reasoning.</p>	<p><b>EVIDENCE:</b> Provides specific evidence to support all claims in a line of reasoning.</p> <p><b>AND</b></p> <p><b>COMMENTARY:</b> Consistently explains how the evidence supports a line of reasoning.</p>
<i>Typical responses that earn 0 points:</i>	<i>Typical responses that earn 1 point:</i>	<i>Typical responses that earn 2 points:</i>	<i>Typical responses that earn 3 points:</i>	<i>Typical responses that earn 4 points:</i>
<ul style="list-style-type: none"> <li>Are incoherent or do not address the prompt.</li> <li>May be just opinion with no evidence or evidence that is irrelevant.</li> </ul>	<ul style="list-style-type: none"> <li>Tend to focus on summary of evidence rather than specific details.</li> </ul>	<ul style="list-style-type: none"> <li>Consist of a mix of specific evidence and broad generalities.</li> <li>May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument.</li> <li>May make one point well, but either do not make multiple supporting claims or do not adequately support more than one claim.</li> <li>Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established.</li> </ul>	<ul style="list-style-type: none"> <li>Uniformly offer evidence to support claims.</li> <li>Focus on the importance of specific details to build an argument.</li> <li>Organize an argument as a line of reasoning composed of multiple supporting claims.</li> <li>Commentary may fail to integrate some evidence or fail to support a key claim.</li> </ul>	<ul style="list-style-type: none"> <li>Provide commentary that engages specific details from the sources to draw conclusions.</li> <li>Focus on the importance of specific details to build an argument.</li> <li>Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained.</li> </ul>

Note: Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.

Row C: Sophistication, 0-1 point	
<p><b>0 points</b></p> <p>Does not meet the criteria for one point.</p>	<p><b>1 point</b></p> <p>Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.</p>
<p><b>Responses that do not earn this point:</b></p> <ul style="list-style-type: none"> <li>Attempt to contextualize their argument, but such attempts consist of predominantly sweeping generalizations ("in a world where..." OR "Since the beginning of time...")</li> <li>Only hint or suggest other arguments ("While some may argue that..." OR "Some people say...")</li> <li>Use complicated or complex sentences or language that are ineffective in that they do not enhance the argument</li> </ul>	<p><b>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:</b></p> <ol style="list-style-type: none"> <li>Crafting a nuanced argument by consistently identifying and exploring complexities or tensions.</li> <li>Articulating the implications or limitations of an argument (either the student's argument or an argument related to the prompt) by situating it within a broader context.</li> <li>Making effective rhetorical choices that consistently strengthen the force and impact of the student's argument.</li> <li>Employing a style that is consistently vivid and persuasive.</li> </ol>

Note: This point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.

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