

# 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

**These first three types of questions are easiest. You should expect to get at least 70 - 80% of these questions correct.**

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 writer 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.

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

- 🍎 **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.

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

## 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

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

## 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	Idolatrous 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 their 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

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

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 *sylogism*)
- 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

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

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.*"

