

# THE YELLOW PAGES (updated 7/22)

(2022-2023- everything you always wanted to know about AP English 11, but were afraid to ask!)

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## THE YELLOW PAGES (2022-2023)

Ms. Micky Worley

(Adapted from Jennifer Cullen, Elizabeth Davis, Beth Priem, and Mary Jo Zell)

Welcome to AP English 11 (Advanced Placement Language and Composition). File these yellow pages in the first section of your 3-ring notebook and bring these pages to class with you daily. The Yellow Pages are designed to provide you with a ready reference for information you will need in order to complete some course requirements and class assignments.

### BOOK LIST – JUNIORS:

1. *Of Mice and Men*-John Steinbeck (Summer Reading)
2. *How to Read Nonfiction Like a Professor*-Thomas C. Foster (Summer Reading)
3. *Ideas in Argument: Building Skills and Understanding*-Williamson, Zell, and Davis (Textbook)
4. *Macbeth*-William Shakespeare
5. *The Great Gatsby* – F. Scott Fitzgerald

### MAKE-UP WORK:

1. Inform me in advance of or as soon as you return from an absence. **ALWAYS check Schoology** when absent because the materials for the day are there.
2. Major assignments also known as “product grades” (projects, papers, etc.) are due on the assigned date **whether you are present in class on that day or not**. If you are unable to attend class on the due date, send your assignment with a friend, sibling, parent, or via email. **Major assignments are penalized at a rate of 10 points per day, beginning with the day when the assignment is due** (the block when you would be in class).
3. Quizzes, tests, and other assessments assigned in advance must be taken on the assigned date even if you are absent from the preceding class. In other words, keep up with your **reading** schedule! Unless there are special circumstances (usually approved in the student handbook), **absences do not relieve you from your reading schedule**.
4. Make-up quizzes, tests, and timed writings must be **scheduled** within **two days upon your return to school**. After that point, I may begin to deduct points for late work. Failure to make up work in a timely manner may result in a fraction of the original grade.
5. As in a college course, when you miss class, it is expected that you will obtain any notes or directions you missed from a classmate. Write the names and contact information of two classmates in your block below.

\*

\*

6. Take advantage of our **Schoology Classroom** to keep up, but remember that I may alter the lesson plans and assignments listed there for instructional purposes.
7. Consult my school telephone # and e-mail address below. I check my school email often, and it is the best way to contact me.

**School number** –256-772-2547

**E-mail** – mworley@madisoncity.k12.al.us (**This is the best way to contact me.**)

## **SUPPLIES**

1. 3-ring notebook, 7 dividers, and loose-leaf notebook paper (may combine with another class notebook or use another organization tool like an accordion folder)
2. Pens – dark blue or black ink for writing, red for editing activities
3. #2 pencils
4. Highlighters – required four colors (pink, yellow, blue, and green)
5. 3x3 lined Post it notes for annotating the textbook
6. Copy of the textbook, novel, or play we are currently reading

ALL OF THE ABOVE SUPPLIES ARE NEEDED IN CLASS **DAILY**.

## **NOTEBOOK ORGANIZATION: (Suggested)**

- Section 1: Yellow Pages
- Section 2: Bell Ringers and Vocabulary
- Section 3: Materials for the novel or play we are currently reading
- Section 4: Rhetorical Analysis notes, handouts, and returned essays
- Section 5: Argument notes, handouts, and returned essays
- Section 6: Synthesis notes, handouts, and returned essays
- Section 7: AP Multiple Choice notes and helpful information

## **GRADING POLICY:**

- See also “**Make-up Work**” in Yellow Pages. Note especially the information concerning reading assignments.
- See also “**AP Rubrics**” for AP assignments.

### **Types of grades and their value:**

- Daily, homework, in-class, or “**Process**” grades (generally, a “process” grade refers to an assignment that constitutes a step in the writing or reading process rather than a final product), APMC tests (Advanced Placement Multiple Choice Practice Tests), and quizzes over reading assignments.
- Major or “**Product**” grades such as timed writings, final drafts of process papers, major tests over entire works or units of study, and projects.

## **ADDITIONAL NOTES:**

**A VOCABULARY FOR DESCRIBING LANGUAGE**

**TONE**

***TONE (POSITIVE)***

**Happiness**

amiable*	cheery	contented*	ecstatic	elevated*
elevated*	enthusiastic	exuberant*	joyful	jubilant*
sprightly*				

**Pleasure**

cheerful	enraptured*	peaceful	playful	pleasant
satisfied	amused	appreciative	whimsical*	

**Friendliness, Courtesy**

accommodating*	approving	caressing	comforting	compassionate
confiding	cordial*	courteous	forgiving	gracious*
helpful	indulgent*	kindly	obliging*	pitying
polite	sociable	solicitous*	soothing	sympathetic
tender	tolerant	trusting		

**Animation**

ardent*	breathless	brisk	crisp	eager
excited	earnest*	ecstatic	energetic	exalted*
feverish*	hasty	hearty	hopeful	inspired
lively	passionate	rapturous*	vigorous*	impassioned*

**Romance**

affectionate	amorous*	erotic*	fanciful*	ideal*
lustful	sensual*	tender		

**Tranquility**

calm	hopeful	meditative*	optimistic	serene
relaxed	soothing	spiritual	dreamy	

***TONE (NEUTRAL)***

**General**

authoritative*	baffled*	ceremonial	clinical*	detached*
disbelieving	factual	formal	informative	learned
matter-of-fact	nostalgic*	objective*	questioning	reminiscent*
restrained*	sentimental*	shocked	urgent	

**Rational/Logical**

admonitory*	argumentative	candid*	coaxing	critical
curious	deliberate	didactic*	doubting	explanatory
frank*	incredulous*	indignant*	innocent	insinuating*
instructive	oracular*	pensive*	persuasive	pleading
preoccupied*	puzzled	sincere	studied*	thoughtful
uncertain	unequivocal*	probing*		

**Self-Control**

solemn*	serious	serene	simple	mild
gentle	temperate*	imperturbable*	nonchalant*	cool
wary*	cautious	prudent*		

**Apathy**

blasé*	bored	colorless	defeated	dispassionate*
dry*	dull	feeble*	helpless	hopeless
indifferent*	inert*	languid*	monotonous*	resigned*
sluggish*	stoical*	sophisticated*	vacant*	

**TONE (HUMOR/IRONY/SARCASM)**

amused	bantering*	bitter	caustic*	comical
condescending*	contemptuous*	cynical*	disdainful*	droll*
facetious*	flippant*	giddy*	humorous	insolent*
ironic*	irreverent*	joking	malicious*	mock-heroic*
mocking	mock-serious*	patronizing*	pompous*	quizzical*
ribald*	ridiculing	sarcastic	sardonic*	satiric*
scornful*	sharp	silly	taunting	teasing
whimsical*	wry*	belittling	haughty*	insulting
playful	hilarious	uproarious		

**TONE(NEGATIVE)****General**

accusing	aggravated*	agitated*	angry	arrogant
artificial	audacious*	belligerent*	bitter	brash*
childish	choleric*	coarse*	cold	condemnatory
condescending	contradictory	critical	desperate	disappointed
disgruntled*	disgusted	disinterested	passive	furious
harsh	hateful	hurtful	indignant*	inflammatory*
insulting	irritated	manipulative*	obnoxious*	quarrelsome shameful
superficial	surly*	testy*		
threatening	uninterested			

**Sadness**

despairing	despondent*	foreboding*	gloomy	bleak
melancholy*	maudlin*	regretful	tragic	

**Pain**

annoyed	biter	bored	crushed	disappointed
disgusted	dismal*	fretful*	irritable	miserable
mournful	pathetic	plaintive*	querulous*	sore
sorrowful	sour	sulky	sullen"	troubled
uneasy*	vexed*	worried		

**Unfriendliness**

accusing	belittling	boorish*	cutting	derisive*
disparaging*	impudent*	pitiless	reproving*	scolding
severe	spiteful	suspicious	unsociable	reproachful*

**Anger**

belligerent*	furious	livid*	wrathful*	savage
indignant*	enraged			

**Passion**

fierce	frantic*	greedy	voracious*	hysterical
insane	impetuous*	impulsive*	jealous	nervous
reckless	wild			

**Arrogance/Self-Importance**

boastful	bold	condescending	contemptuous	pretentious*
pompous*	supercilious*	pedantic*	didactic*	bombastic*
self-righteous*	assured	confident	defiant	dignified
domineering	egotistical	imperious*	impressive	smug*
knowing	lofty	peremptory*	profound*	proud
resolute*	sententious*	stiff	saucy*	

**Sorrow/Fear/Worry**

aggravated	anxious	apologetic*	apprehensive*	concerned
confused	depressed	disturbed	embarrassing	fearful
grave*	hollow*	morose*	nervous	numb
ominous*	paranoid*	pessimistic	poignant*	remorseful*
serious	staid*	enigmatic*		

**Submission/Timidity**

aghast*	alarmed	ashamed	astonished	astounded
awed	contrite*	self-deprecatory*	docile*	fawning*
groveling*	ingratiating*	meek*	modest*	obedient]
obsequious*	resigned	respectful	reverent*	servile*
shy	submissive*	surprised	sycophantic*	terrified
timid	tremulous*	unpretentious*	willing	

**VERBS**

These verbs will be especially effective *when the subject is the author or a character*. They are excellent *replacements for "be" verbs* and instrumental in the formulation of *thesis* and *theme* statements. Careful use of these verbs can result in precise identification of an author's *purpose*. Follow your teacher's directions to categorize the verbs as *transitive*, *intransitive*, positive, negative, or neutral.

**VERBS FOR LITERARY ANALYSIS**

accentuates	accepts	achieves	adopts	advocates*
affects	alleviates	allows	alludes*	alters*
analyzes	approaches	argues	ascertains*	assesses*
assumes	attacks	attempts	attributes*	avoids
bases	believes	challenges	changes	characterizes
chooses	chronicles	claims	comments	compares
compels*	completes	concerns	concludes	condescends
conducts	conforms	confronts*	considers	contends*
contests*	contrasts	contributes	conveys	convinces
defines	defies	demonstrates	depicts*	describes
delineates*	despises	details	determines	develops
deviates*	differentiates*	differs	directs	disappoints
discovers	discusses	displays	disputes	disrupts*
distinguishes	distorts*	downplays	dramatizes	elevates
elicits*	emphasizes	encounters	enhances	enriches
enumerates*	envisions	evokes	excludes	expands
experiences	explains	expresses	extends	extrapolates*
fantasizes	focuses	forces	foreshadows	functions
generalizes*	guides	heightens	highlights	hints
holds	honors	identifies	illustrates	illuminates
imagines	impels*	implies*	includes	indicates
infers*	inspires	intends	interprets	interrupts
inundates*	justifies	juxtaposes*	lambasts"	laments*
lampoons*	lists	maintains	makes	manages
manipulates	minimizes	moralizes*	muses*	notes
observes	opposes	organizes	overstates	outlines
patronizes*	performs	permits	personifies*	persuades
ponders*	portrays	postulates*	prepares	presents
presumes	produces	projects	promotes	proposes
provides	qualifies*	questions	rationalizes	reasons
recalls	recites	recollects	records	recounts
reflects	refers	regards	regrets	rejects
represents	results	reveals	ridicules	satirizes*
seems	sees	selects	specifies	speculates*
states	strives*	suggests	summarizes	supplies
supports	suppresses*	symbolizes	sympathizes	traces
understands	vacillates*	values	verifies*	

**VERBS TO USE INSTEAD OF EXEMPLIFIES**

appears	asserts	attests to	certifies	confirms
connotes*	corroborates*	defines	demonstrates	denotes*
depicts	discloses*	elucidates*	endorses*	establishes
evinces*	exhibits	expounds*	exposes	intimates*
manifests*	points to	proves	ratifies*	relates
shows	substantiates*	suggests	typifies*	upholds
validates*				

**ADJECTIVES FOR USE IN LITERARY/RHETORICAL DISCUSSION**

**DESCRIBING THE AUTHOR**

cultured	intellectual	erudite*	well-read	sagacious*
sensible	rational	philosophic*	analytical	imaginative
perceptive	visionary*	prophetic*	optimistic	broad-minded*
idealistic*	spiritual	orthodox*	unorthodox*	sympathetic
sophisticated*	original	whimsical*	humorous	conservative*
liberal*	progressive*	radical*	reactionary*	unprejudiced
realistic*	romantic*	shallow	superficial	bigoted
opinionated*	intolerant	hypocritical*	fanatical*	provincial*
narrow-minded*	sentimental	skeptical*	cynical*	

**DESCRIBING STYLE/CONTENT**

lucid*	graphic*	intelligible*	explicit*	precise
exact	concise*	succinct*	condensed*	pithy*
piquant*	aphoristic*	sylogistic*	allusive*	metaphorical
poetic	prosaic*	plain	simple	homespun*
pure	vigorous*	forceful	eloquent*	sonorous*
fluent	glib*	natural	restrained*	smooth
polished*	classical	artistic	bombastic*	extravagant
rhetorical*	turgid*	pompous*	grandiose*	obscure*
vague	diffuse*	verbose*	pedantic*	ponderous*
ungraceful	harsh	abrupt*	labored*	awkward
unpolished	crude*	vulgar*	formal	artificial
utilitarian*	humanistic*	pragmatic*	naturalistic*	impressionistic*
subjective*	melodramatic*	fanciful*	authentic*	plausible*
credible*	recondite*	controversial	mystical*	improbable*
absurd	trivial	commonplace	heretical*	

**DESCRIBING DICTION**

high or formal	low or informal	neutral	precise	exact
concrete	abstract*	plain	simple	homespun
esoteric*	learned	cultured	literal*	figurative*
connotative*	symbolic	picturesque*	sensuous*	literary
provincial*	colloquial*	slang*	idiomatic*	neologistic*
inexact	euphemistic*	trite*	obscure*	pedantic*
bombastic*	grotesque	vulgar*	jargon*	emotional
obtuse*	moralistic*	ordinary	scholarly	insipid*
proper	pretentious*	old-fashioned		

**DESCRIBING SYNTAX**

loose sentence	periodic*	balanced*	interrupted	simple*
compound*	complex*	compound-complex*	declarative*	interrogative*
imperative*	exclamatory*	telegraphic*	antithetic*	inverted*
euphonic*	rhythmical	epigrammatic*	emphatic	incoherent
rambling	tortuous	jerky	cacophonous*	monotonous
spare	austere*	unadorned*	jumbled	chaotic
obfuscating*	journalistic*	terse*	laconic*	mellifluous*
musical	lilting*	lyrical*	elegant	solid



**DESCRIBING ORGANIZATION/STRUCTURE/POINT OF VIEW**

spatial*	chronological	flashback	flash forward*	in media res*
step-by-step	objective*	subjective*	nostalgic*	reminiscent
contemplative*	reflective*	clinical*	impersonal*	dramatic*
omniscient*	limited*			

**DESCRIBING IMAGERY** (Substitute these precise adjectives for less precise ones such as *vivid*, *colorful*, and *powerful*.)

bucolic*	pastoral*	gustatory*	olfactory*	tactile*
kinetic*	kinesthetic*	sensual*	sacred	sexual
auditory*	religious	animal	war/military	chaotic

**DESCRIBING CHARACTERS** (Great substitutions for *pretty* and *ugly*!)**Physical Qualities**

manly	virile*	robust*	hardy*	sturdy
strapping*	stalwart*	muscular	brawny*	lovely
fair	comely*	handsome	dainty	delicate
graceful	elegant	shapely	attractive	winsome*
ravishing*	dapper*	immaculate	adroit*	dexterous*
adept*	skillful	agile*	nimble*	active
lively	spirited*	vivacious*	weak	feeble*
sickly	frail	decrepit*	emaciated*	cadaverous*
effeminate*	unwomanly	hideous	homely*	course*
unkempt*	slovenly*	awkward	clumsy	ungainly*
graceless	bizarre*	grotesque	incongruous*	ghastly
repellent*	repugnant*	repulsive	odious*	invidious*
loathsome*				

**Mental Qualities** (Great substitutions for *smart* and *stupid*! Which comments would you like to see on your papers?)

educated	erudite*	scholarly	wise	astute*
intellectual	precocious*	capable	competent	gifted
apt*	rational	reasonable	sensible	shrewd*
prudent*	observant	clever	ingenious*	inventive
subtle*	cunning*	crafty*	wily*	unintelligent
unschooled*	unlettered*	ignorant	illiterate*	inane*
irrational	puerile*	foolish	fatuous*	vacuous*
simple	thick-skulled*	idiotic	imbecilic*	witless*
deranged*	demented*	articulate*	eloquent*	

**Moral Qualities** (Great substitutions for *good* and *bad*!)

idealistic*	innocent	virtuous*	faultless	righteous*
guileless*	upright*	exemplary	chaste*	pure
undefiled*	temperate*	abstentious*	austere*	ascetic*
puritanical*	truthful	honorable	trustworthy	straightforward*
decent	respectable	wicked	corrupt*	degenerate*
notorious*	vicious	incorrigible*	dissembling*	infamous*
immoral*	unprincipled*	reprobate*	depraved*	indecent*
ribald*	vulgar*	intemperate*	sensual*	dissolute*
deceitful	dishonest	unscrupulous*	dishonorable*	base*
vile*	foul*	recalcitrant*	philandering*	opportunistic*

**Spiritual Qualities** (More great substitutions for *good* and *bad*!)

religious	reverent	pious*	devout*	faithful
regenerate*	holy	saintly	angelic	skeptical*
agnostic*	atheistic*	irreligious*	impious*	irreverent*
profane*	sacrilegious*	materialistic	carnal*	godless
diabolic*	fiendlike*	blasphemous*	unregenerate*	altruistic*
charitable				

**Social Qualities** (Terrific substitutions for *nice* and *mean*!)

civil*	amicable*	contentious*	unpolished*	sullen*
tactful*	courteous	cooperative	genial*	affable*
hospitable*	gracious*	amiable*	cordial*	congenial*
convivial*	jovial*	jolly	urbane*	suave*
anti-social*	acrimonious*	quarrelsome	antagonistic*	misanthropic*
discourteous	impudent*	impolite	insolent*	ill-bred
ill-mannered	unrefined	rustic*	provincial*	boorish*
brusque*	churlish*	fawning*	obsequious*	sniveling*
grumpy	fractious*	crusty*	peevish*	petulant*
waspish*	taciturn*	reticent*	gregarious*	garrulous*

**NOUNS FOR USE IN LITERARY/RHETORICAL DISCUSSION*****ANALYZING CHARACTERS***

foil*	nemesis*	adversary*	protagonist*	antagonist*
confidante*	doppelganger*	narrator (unknown, reliable, naïve)		

***ANALYZING STRUCTURE/ORGANIZATION/POINT OF VIEW***

foreshadowing	epiphany*	analogy*	extended metaphor*	shifts
parallel structure	comparison/contrast	transition	sequence	definition
juxtaposition*	anecdote*	frame story*	arrangement	classification
categorization	placement	person (first, second, third) *		
perspective (chronological, geographic, emotional, political) *				

***ANALYZING SYNTAX***

repetition	parallelism	anaphora*	asyndeton*	polysyndeton*
subject*	predicate*	object*	direct object*	indirect object*
phrase*	clause*	infinitive*	participle*	gerund*
modifier*	dependent clause*	independent clause*	subordinate clause*	preposition*
conjunction*	interjection*	deliberate fragment*	appositive*	emphatic appositive*
semicolon*	colon*	rhetorical question*	noun*	
comma	pronoun*	proper noun*	common noun*	collective noun*
abstract noun*	concrete noun*	dialogue*	apostrophe*	chiasmus*
parenthetical expression	footnote	capitalization for effect	inversion*	antecedent*
hyphen*	dash*	active voice*	passive voice*	tense
catalogue*	compound nouns/adjectives			

***IDENTIFYING GENRE/PURPOSE***

novel	novella*	autobiography*	memoir*	biography
letter	sermon	speech	treatise*	abstract*
précis*	synopsis	critique*	personal narrative	journey
travelogue	essay*	diatribe*	polemic*	commentary*
farce*	conceit*	editorial*	tirade*	review
assessment	eulogy*	elegy*	parody*	allegory*
apology	soliloquy*	monologue*	portrayal	archetype*
fable*	argument	verse		

***IDENTIFYING SOUND DEVICES***

alliteration*	assonance*	consonance*	repetition*	rhyme*
end rhyme*	feminine rhyme*	masculine rhyme*	meter*	slant rhyme*
incremental rhyme*				

**THE LANGUAGE OF ARGUMENT**

**VERBS**

attack	charge	claim	propose	defend
challenge	qualify	counter	repudiate*	allege*
validate	confirm	affirm*	argue	assume
answer	agree/disagree	verify	resolve	concede*
grant*	generalize	specify	debate	dispute
assert				

**NOUNS**

warrant	validity	plausibility*	practicality	proposal
solution	resolution	bias	credibility	accountability
vested interest	conflict of interests	enthymeme*	pathos*	ethos*
logos*	counterargument	premise*	syllogism*	deduction*
induction*	fallacy*	ad hominem	exigence*	speaker
audience	purpose	message	precedent*	testimonial*
rebuttal*	antithesis*	non-sequitur*	circular reasoning*	bandwagon*
refutation	slippery slope*	anecdote*	advocacy*	rhetoric*
invective*	proponent*	assertion	adherent*	red herring*
qualifier*	begging the question*	justification	cause/effect	

**TRANSITION WORDS and PHRASES**

<b>Time</b>	<b>Place</b>	<b>Idea</b>	<b>Extending elaboration by <i>comparing</i></b>	<b>Extending elaboration by <i>contrasting</i></b>	<b>Extending elaboration by <i>emphasizing /clarifying</i></b>	<b>Extending elaboration by <i>adding another example</i></b>
after, afterward, at first, as before, finally, immediately, later, next, now, previously, soon, then	above, ahead, among, beyond, down, elsewhere, farther, here, in front of, in the background, near, nearby, next to, there	first, second, third, similarly, as, in the same way, for instance, likewise, however	as, at the same time, by comparison, equally, in the same manner, likewise, similarly	although, and yet, as, as though, at the same time, but, in contrast, conversely, even so, unlike, even though, however, in spite of, instead of, neither, nevertheless, on the one hand, on the other hand, provided that, though, unfortunately, whereas, yet	especially, for instance, in fact, indeed, that is, in other words	moreover, most important, now, so, additionally, again, also, especially, in addition, in fact, last, again, also, besides, equally important, furthermore, similarly, in contrast

Transition list from *Crafting Expository Argument* by Michael Degen

## THEME VOCABULARY

Brendan Kenny's List of Abstract Ideas for Forming Theme Statements:

alienation	duty	identity	persistence/perseverance
ambition	education	illusion/innocence	poverty
appearance v. reality	escape	initiation	prejudice
betrayal	exile	instinct	prophecy
bureaucracy	faith/loss of faith	journey (literal or psychological)	repentance
chance/fate/luck	falsity/pretense	law/justice	revenge/retribution
children	family/parenthood	loneliness/solitude	ritual/ceremony
courage/cowardice	free will/willpower	loyalty/disloyalty	scapegoat/victim
cruelty/violence	game/contests/sports	materialism	social status (class)
custom/tradition	greed	memory/the past	the supernatural
defeat/failure	guilt	mob psychology	time/eternity
despair/discontent/disillusionment	heart v. reason	music/dance	war
domination/suppression	heaven/paradise/Utopia	patriotism	women/feminism
dreams/fantasies	home		

## IDENTIFYING and EXPRESSING THEME

Method A (sample from *Writing Essays about Literature* by Kelley Griffith):

### **Subject**

1. What is the work about? Provide a one to three-word answer. See "Theme Vocabulary" above.

### **Theme**

2. What is the author's message with regard to #1 as it pertains to the human condition? In other words, what comment does the work make on human nature, the human condition, human motivation, or human ambition?
3. In identifying and stating theme, be sure that the observation
  - (a) is not too terse to express the complexity of the human experience
  - (b) avoids moralizing words such as *should* and *ought*
  - (c) avoids specific reference to plot and characters
  - (d) avoids absolute words such as *anyone*, *all*, *none*, *everything*, and *everyone*
4. Using both dependent and independent clauses, write a complex sentence which fulfills the requirements above and which explains one of the major themes of the work.

**Sample** for *Anna Karenina*:

**Subject:** sacred versus profane love

**Theme:** Although people can, through no fault of their own, become entrapped in long-lasting and destructive relationships, "sacred" commitments, like marriage and parenthood, take precedence over extramarital "loves," no matter how passionate and deeply felt they may be.

## IDENTIFYING THEME

Method B (adapted from material by Brendan Kenny):

1. Theme is an abstract idea (See “Theme Vocabulary” above.) coupled with a universal comment or observation which addresses one of the following: (a) human motivation (b) the human condition (c) human ambition.
2. A strategy for discovering a work’s theme is to apply questions about these areas to the work.
  - \* What image of humankind emerges from the work? If people are good, what good things do they do? If people are “no damned good” (Mark Twain), how and to what extent are they flawed?
  - \* What moral issues are raised in the work? Who serves as the “moral center” of the work? Who is the one person with whom the author vests right action and right thought? What values does the moral center embody?
  - \* Is the society or social scheme portrayed by the author life-enhancing or life-destroying? What causes and perpetuates this society?
  - \* What control over their lives do the characters have? Are there forces beyond their control?
  - \* How do the title, subtitle, epigraph, and names of the characters relate to the theme?
3. In identifying and stating theme, be sure that the observation
  - (a) is not too terse to express the complexity of the human experience
  - (b) avoids moralizing words such as *should* and *ought*
  - (c) avoids specific reference to plot and characters
  - (d) avoids absolute words such as *anyone*, *all*, *none*, *everything*, and *everyone*
4. Sample for “The Most Dangerous Game”:

Men, when they are courageous and lucky, even in a hostile environment, can overcome the odds against their survival.

Sample for *The Catcher in the Rye*:

In the presence of corruption, escape may provide some hope of preserving our innocence but denies our responsibility to

# Developing an Analytical Voice

*Level One: Identify how the situation is created; observe what you see*  
**(collecting evidence)**

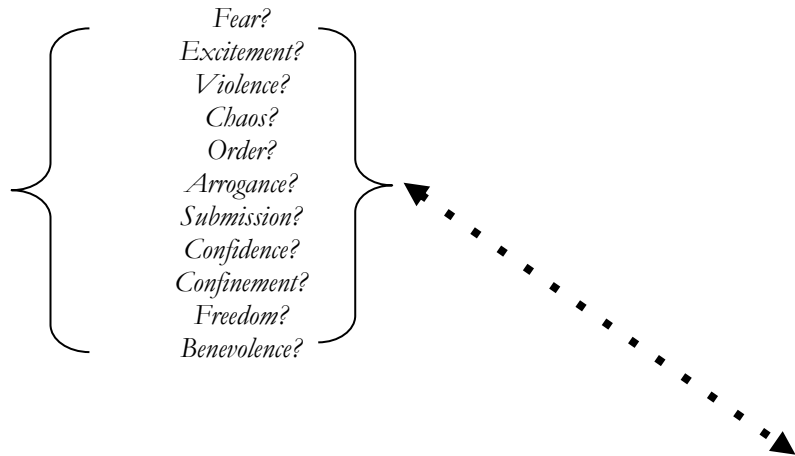
*Diction: what types of words are used or repeated?*

*Imagery: How is the image created? What are its parts? What senses are provoked?*

*Detail: What's the setting? Who are the characters? What are the facts of the text that don't require quoting its language?*

*Level Two: What abstract associations emerge from the language of the text?*

This list of "Level Two" words is only a sample list. Any abstract noun that names what the evidence (Level One) conveys may be appropriate. See page 12, (theme vocabulary) for additional ideas or generate your own.



*Level Three: Identify the relationships to the rest of the text:*

repetition [similarity, analogy, recurrence, echo, parallelism]

contrast [incongruity, antithesis, opposition, tension]

shift [turn, transformation, alteration]

juxtaposition [contiguity, adjacency]

The **association** may be part of a larger **Interpretive Perspective / CLAIM** about:

Tone  
Attitude  
Voice  
Atmosphere  
Character  
Thematic idea  
Ethical appeal  
Logical appeal  
Emotional appeal  
Aristotle's Topics:  
definition, comparison, consequence

## How to Connect Rhetorical Choices to Meaning

**NOTE: In general, a connection of device to meaning should be 3-5 sentences long. The templates below are a starting place; you will eventually learn to vary them to suit your purposes. A connection must articulate the meaning a device *suggests* and **HOW** this suggestion is achieved.**

### Diction

- Identify the grammatical unit (phrase, noun, verb, adjective, adverb, etc.) and provide the context in which it appears in the text. Consider connotation as well as denotation. Do NOT write: *The writer uses diction*. That's like saying: *The writer uses words*.
- Connect the diction to the meaning of *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### Model:

The phrase\* \_\_\_\_\_ used to describe/identify \_\_\_\_\_

conveys \_\_\_\_\_ since / because / in that \_\_\_\_\_

\_\_\_\_\_. This is significant because \_\_\_\_\_.

\* or the noun, verb, adjective, adverb

### Example:

The phrase, “a thin beard of ivy,” used to describe Jay Gatsby’s mansion conveys both intrigue and inexperience. Since the ivy is “thin,” Fitzgerald suggests a wealth without lineage, newly formed and barely veiled; yet, the ivy as a “beard” suggests a worldly desire to conceal. This is significant because through the description of his mansion, Gatsby is portrayed as both ingénue and chameleon, alerting the reader to the protagonist’s dual and perhaps contradictory nature.

### Syntax

- Identify the syntactical choice the author has made and provide the context in which it appears in the text. Do NOT write: *The writer uses syntax*. Since syntax refers to the order and structure of words, phrases, etc, it always exists – even if you do not find it noteworthy.
- Connect the syntax to the meaning of *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### Model:

The \_\_\_\_\_ function(s) to \_\_\_\_\_

\_\_\_\_\_. This structure supports

the author’s purpose to \_\_\_\_\_.

### Example:

Gatsby’s interrupted sentences dramatize his nervousness and hesitation as he discusses his upcoming meeting with Daisy at Nick’s bungalow. Stuttering, “Why, I thought – why, look here, old sport, you don’t make very much money, do you,” Gatsby reveals his true vulnerability and weakness showing a stark contrast to the “greatness” that has been established in the early chapters of the novel. Fitzgerald continues to reveal chinks in Gatsby’s armor as the novel progresses preparing the reader for protagonist’s ultimate fall.

### Helpful hint:

Some other examples of purposeful syntactical choices an author might make: **parallelism, anaphora, rhetorical question, appositives, polysyndeton, asyndeton, prepositional phrases**, etc. According to Jeff Sommers and Max Morenberg, authors of *The Writer’s Options*, **appositives** define, summarize, and clarify. **Prepositional phrases** may elaborate and clarify by indicating how, where, when, why.

## **Imagery**

(word pictures appealing to one of the 6 senses (visual, auditory, gustatory, olfactory, tactile, kinesthetic) – if you can't identify which one, it isn't a valid example of imagery)

- Identify the image and provide the context in which it appears in the text.
- Connect the image to the meaning of *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### **Model:**

The image of \_\_\_\_\_ depicts a (picture, sense, state, etc.) of \_\_\_\_\_  
\_\_\_\_\_ because the reader (sees, envisions, realizes) that \_\_\_\_\_  
\_\_\_\_\_. This is  
significant because \_\_\_\_\_.

### **Example:**

The image of an “argument . . . pull[ing]” Nick back to the party “as if with ropes” conveys his helpless struggle to get away from the gathering in Tom and Myrtle’s apartment at the same time that it dramatizes his fascination with the inebriated and adulterous events that are occurring. The reader can see that much as ropes confine, restrain, and render one helpless, Nick, due perhaps to a lack of experience or a flawed moral code, remains discomfited yet seems unable to confront or reject the lies and pretenses of the party guests. This is significant because the reader must question Nick’s declaration that he is tolerant and honest.

## **Figurative Language: Metaphor or Simile**

- Identify the metaphor or simile and provide the context in which it appears in the text.
- Connect the metaphor or simile to the meaning of *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### **Model:**

The subject of (x) \_\_\_\_\_ is compared to (y) \_\_\_\_\_. This is fitting  
because (x) \_\_\_\_\_ and (y) \_\_\_\_\_ share these characteristics: (a)  
\_\_\_\_\_ and (b) \_\_\_\_\_. This is  
significant because \_\_\_\_\_.

### **Example:**

In his “I Have a Dream” speech, Martin Luther King, Jr. compares the condition of poverty to a “lonely island.” This is a fitting comparison because poverty and a lonely island share these characteristics: (a) isolation and alienation from the “vast ocean of material prosperity” which surrounds them and (b) both are small, singled out, vulnerable, and surrounded by something they don’t possess. This comparison causes the audience to consider the tangible social barriers created by an invisible financial limitation to feel sympathy for the isolated poor.



## Figurative Language: Personification

(a figure of speech in which animals, abstract ideas, or inanimate things are referred to as if they were human)

- Identify the animal, abstract idea, or inanimate thing and provide the context in which it appears in the text. Identify the human characteristic that is ascribed to it.
- Connect the effect of the personification to the meaning of *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

Model:

In \_\_\_\_\_, \_\_\_\_\_ is personified as possessing the human characteristic(s) of \_\_\_\_\_. The author employs personification in order to \_\_\_\_\_.

Example:

"Today, we begin a new chapter in the history of Louisiana. I've said throughout the campaign that there are two entities that have the most to fear from us winning this election. One is **corruption** and the other is **incompetence**. **If you happen to see either of them, let them know the party is over.**"

-- Bobby Jindal, Louisiana Governor-Elect Victory Speech (as posted on americanrhetoric.com)

In Bobby Jindal's victory speech, the abstract ideas of corruption and incompetence are personified as possessing human form and consciousness. The governor-elect suggests that members of his audience might encounter or "see" them and should inform them that their "party" is over. Through this characterization, Jindal simultaneously emphasizes his strength as a leader and sends a strong message, without naming specific perpetrators, that those who may possess those qualities will be driven out of the state's government.

## Figurative Language: Hyperbole

(deliberate exaggeration used to heighten effect or create humor – remember that this is a figure of speech not meant to be interpreted literally – e.g., I'm so hungry I could eat a horse.)

- Identify what is being exaggerated and provide the context in which it appears in the text.
- Connect the effect of the hyperbole to the meaning of *this* text. Avoid generic commentary.
- Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

Model:

The deliberate exaggeration of \_\_\_\_\_ serves to express \_\_\_\_\_. Through this heightened image, the reader \_\_\_\_\_.

Example:

From Robert Frost's poem, "After Apple-Picking"

For I have had too much  
Of apple-picking: I am overtired  
Of the great harvest I myself desired.  
There were ten thousand fruit to touch,  
Cherish in hand, lift sown, and not let fall.

In Frost's poem, "After Apple-Picking," the speaker deliberately exaggerates the number of apples in order to emphasize his shift from excitement and desire to his extreme weariness during the harvest. The speaker has

had “too much” as a result of the “ten thousand” fruit to touch. Through this image, the reader comes to understand that the speaker is not only weary of body, but is also “overtired” in spirit as well.

[Example taken from *A Contemporary Guide to Literary Terms* by Edwin J. Barton and Glenda A. Hudson (Houghton Mifflin, 2004)]

## Symbol

- Identify both the concrete and abstract meanings of the symbol and provide the context in which it appears in the text.
- Connect the symbol to specific characters in this text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### Model:

The \_\_\_\_\_ symbolizes \_\_\_\_\_  
for \_\_\_\_\_ because it represents \_\_\_\_\_  
\_\_\_\_\_ Through this symbol, the author \_\_\_\_\_.

### Example:

The pearls Daisy Buchanan rescues from the trash and subsequently wears “around her neck” symbolize her ultimate choice of money over love because they represent Tom’s vast wealth (they were “valued at three hundred and fifty thousand dollars”) in contrast to Gatsby’s avowal of love, symbolized by the letter she “wouldn’t let go of.” By highlighting Daisy’s donning of the pearls, Fitzgerald comments on the shallow and misguided values of the 20<sup>th</sup> Century American, one who pursues the elusive “dream” instead of concrete relationships.

## Detail

- Identify the detail and provide the context in which it appears in the text.
- Describe the function of the inclusion of that detail in *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### Model:

The detail of \_\_\_\_\_ conveys \_\_\_\_\_  
\_\_\_\_\_ since/because/in that \_\_\_\_\_. The  
author wants the reader to see \_\_\_\_\_ because/so that \_\_\_\_\_

### Example:

The detail of the string of polo ponies Tom Buchanan brought east with him from Chicago conveys his vast wealth and hedonism. Moving the ponies is expensive and unnecessary, suggesting that Tom does not need to concern himself with cost but does concern himself with appearing more powerful than his peers. Fitzgerald wants the reader to see Tom as spoiled and self-indulgent so that Tom will appear distasteful even before the reader learns of his current affair.

## Allusion

- Identify the allusion (*indirect* reference by an author to another text, historical occurrence, or to myths and legends) and provide the context in which it appears in the text.
- Describe the function of the allusion in *this* text. Avoid generic commentary. Provide an original insight. Pay attention to *your own diction*. It enhances your analysis.

### Model:

The author or speaker alludes to \_\_\_\_\_ in order to  
\_\_\_\_\_. Through this reference, the reader connects  
\_\_\_\_\_ to \_\_\_\_\_ and can more fully understand the author's purpose  
to \_\_\_\_\_.

### Example:

“For us, they fought and died, in places like Concord and Gettysburg; Normandy and Khe Sahn.”  
Barack Obama

Obama's allusions to Concord, Gettysburg, Normandy, and Khe Sahn offer examples of struggles that Americans have faced in the past which parallel the unique struggles Americans believe they are currently facing with our economy, environment, and world conflict. Even though the references are meant to show these struggles, the president's desired effect is to provide hope and resolve to the listener since these battles resulted in victories for America. Citizens are reminded that they can be victorious in our modern struggles.

Examples of “generic” commentary: *gets the reader's attention, draws the reader in, etc.*

## Writing Errors to Avoid

### **#1: Incorrect Punctuation of Two Independent Clauses**

(An independent clause has a subject and a verb and can stand alone as a sentence.)

Good writers know that correct punctuation is important to writing clear sentences. If you misuse a mark of punctuation, you risk confusing your reader and appearing careless. Notice how the placement of commas significantly affects the meaning of these sentences:

Mr. Jones, says Ms. Moore, is a boring old fool.

Mr. Jones says Ms. Moore is a boring old fool.

Writers often combine independent clauses in a single compound sentence to emphasize the relationship between ideas. The punctuation of compound sentences varies depending upon how you connect the clauses.

The rules are:

- (a) Separate independent clauses with a comma when using a coordinating conjunction (and, but, or, for, nor, so, yet).
- (b) Separate independent clauses with a semi-colon when no coordinating conjunction is used.
- (c) Separate independent clauses with a semi-colon when using a conjunctive adverb (e.g., however, therefore, thus, consequently, finally, nevertheless).

#### **Examples of Correct Punctuation, Rule a:**

1. We all looked worse than usual, for we had stayed up studying for the exam.
2. This room is unbelievably hot, and I think that I am going to pass out.

#### **Examples of Correct Punctuation, Rule b:**

1. We all looked worse than usual; we had stayed up all night studying for the exam.
2. This room is unbelievably hot; I think I am going to pass out.

#### **Examples of Correct Punctuation, Rule c:**

1. We all looked worse than usual; however, we were relieved we had studied.
2. The discussion is really interesting; nevertheless, I think I am going to pass out.

### **#2: Misuse of the Apostrophe**

Use the apostrophe to indicate possession and to mark omitted letters in contractions. Writers often misuse apostrophes when forming plurals and possessives. The basic rule is quite simple: **use the apostrophe to indicate possession, not a plural**. Yes, the exceptions to the rule may seem confusing: *hers* has no apostrophe, and *it's* is not possessive. Nevertheless, with a small amount of attention, you can learn the rules and the exceptions of apostrophe use.

#### **Possessives**

- Form the possessive case of a singular noun by adding 's (even if the word ends in *s*).  
**Hammurabi's code, Dickens's last novel, James's cello**
- Form the possessive case of a plural noun by adding an apostrophe after the final letter if it is an *s* or by adding 's if the final letter is not an *s*.  
**the students' desks, the children's toys**
- Remember: the apostrophe never designates the plural form of a noun. A common error is the use of the apostrophe to form a non-possessive plural. Compare the following correct sentences:  
**The student's disk was missing.**  
**Several students' disks were missing.**  
**The students searched for their missing disks.**
- Possessive pronouns, such as *yours*, *hers*, *its*, and *ours*, take no apostrophe.  
**The decision is yours.**
- Indefinite pronouns, such as *anyone*, *everybody*, *no one*, *somebody*, use the singular possessive form.

Somebody's dog stayed in our suite last night.

### Contractions

- The apostrophe is used to mark omitted letters in contractions.  
(**Note: contractions are often considered too informal for academic writing.**)
- **Avoid the dreadful *it's/its* confusion.**  
*It's* is a contraction for *it is*. *It's* is never a possessive.  
*Its* is the possessive for *it*.

As Professors Strunk and White remind us in *Elements of Style*,  
“**It's a wise dog that scratches its own fleas” (1).**

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### #3: Pronoun Problems

Pronouns are useful as substitutes for nouns, but a poorly chosen pronoun can obscure the meaning of a sentence. Common pronoun errors include:

- **Unclear Pronoun Reference**

A pronoun must refer to a specific noun (the antecedent). Ambiguous pronoun reference creates confusing sentences.

Poor Example: Writers should spend time thinking about their arguments to make sure *they* are not superficial.  
(Unclear antecedent: who or what are superficial?)

**If a whiff of ambiguity exists, use a noun:**

A key difference between banking crises of today and yesterday is that today's crises have greater global impact.

- **Vague Subject Pronoun**

Pronouns such as *it*, *there*, and *this* often make weak subjects.

Poor Example: Pope Gregory VII forced Emperor Henry IV to wait three days in the snow at Canossa before granting him an audience. *It* was a symbolic act. (To what does it refer? Forcing the Emperor to wait? The waiting? The granting of the audience? The audience? The entire sentence?)

**Use a pronoun as subject only when its antecedent is crystal clear.**

Aristotle and the Appeals of Rhetoric  
**Logos, Ethos, Pathos**

**Logical Appeals- (logos)**

Logical appeals are the reasons given for supporting a particular argument. Examples of logical appeals include the use of evidence, facts and figures, references to current events, and testimony. Effective logical appeals depend upon the ability of the writer to connect the multiple examples of support to each other in meaningful ways.

- Incorporate inductive or deductive reasoning
- Allude to history, great literature, or mythology
- Provide reputable testimony
- Provide evidence, facts
- Cite authorities
- Quote research or statistics
- Theorize cause and effect
- Argue that something meets a given definition

Example:

*We gotta get these nets. They're coated with an insecticide and cost between \$4 and \$6. You need about \$10, all told, to get them shipped and installed. Some nets can cover a family of four. And they last four years. If we can cut the spread of disease, 10 bucks means a kid might get to live. Make it \$20 and more kids are saved.*

Taken from Rick Reilly's "Nothing but Nets"

**Ethical Appeals- (ethos)**

Ethical appeals are attempts by the speaker/writer to make connections to the audience by appearing knowledgeable, reasonable, ethical, etc. A writer is able to make an effective argument only when readers have no reason to doubt the writer's character on a given topic. Writers who fail to acknowledge other points of view, exaggerate, or assume a tone of disrespect have difficulty making ethical appeals to readers.

- Make the audience believe the writer is trustworthy
- Demonstrate the writer carefully conducted research
- Demonstrate that the writer knows the audience and respects them
- Convince the audience that the writer is reliable and knowledgeable
- Use first person plural pronouns ("we" and "us") to establish a relationship with the audience

Example:

*My Fellow Clergymen:*

*While confined here in Birmingham city jail, I came across your recent statement calling my present activities unwise and untimely...since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to answer your statement in what I hope will be patient and reasonable terms.*

Taken from Martin Luther King, Jr. -- "Letter from Birmingham Jail"

**Emotional Appeals- (pathos)**

Emotional appeals reach the reader by activating the reader's emotions. Often writers make emotional appeals by including sensory details, especially imagery. Calling upon the reader's pleasant memories, nostalgia, anger, or fear are frequent emotional appeals found in argumentative texts. The presence of "charged words" (references to religious doctrine or patriotic ideas) in an argumentative text represents an attempt at an emotional appeal by the writer.

- Include language that involves the senses and heightens emotional responses
- Reference bias or prejudice
- Include a personal anecdote
- Appeal to the audience's physical, psychological, or social needs
- Create figurative language
- Experiment with informal language

Example:

*Put it this way: Let's say your little Justin's Kickin' Kangaroos have a big youth soccer tournament on Saturday. There are 15 kids on the soccer team, 10 teams in the tourney. And there are 20 of these tournaments going on all over town. Suddenly, every one of these kids gets chills and fever, then starts throwing up and then gets short of breath. And in 10 days, they're all dead of malaria.*

Taken from Rick Reilly's "Nothing but Nets"

## The Death of “Ethos,” “Pathos,” and “Logos”

### I really want to say “ethos,” but instead I might say...

- The author notes his or her experience in this area by...
- The author endears herself to her audience by...
- The author demonstrates that he or she is a model of morality by...
- The author makes it clear that he cares for their audience by...
- The author establishes her credibility by ...
- The author reminds her audience of their long-standing relationship when she writes ...
- The author offers a number of concessions, including \_\_\_\_\_, suggesting to readers she has thoroughly considered the matter.
- The speaker’s repeated use of “we,” “us,” and “our” suggests to listeners that she is on their side.
- The author’s use of a [formal/informal] style, as exemplified by \_\_\_\_\_, helps to establish her credibility with an audience expecting exactly that.
- The author’s use of \_\_\_\_\_ gives readers a feeling of familiarity and respect.
- The author’s (device) contributes to his/her credibility by \_\_\_\_\_.
- The writer inspires trust...
- The writer reinforces his/her authority...
- The writer alludes to his/her experience
- The writer creates a bond with the audience...

### I really want to say “pathos,” but instead I might say...

- The author causes the audience to feel \_\_\_\_\_ by...
- The author reminds the audience of \_\_\_\_\_ experiences by...
- The author inspires a sense of \_\_\_\_\_ by...
- Writing “\_\_\_\_\_” is a way to manipulate the audience into feeling ...
- The author knows stoking the readers’ anger will push them into action, and does so by ...
- The speaker’s repetition of \_\_\_\_\_ builds a feeling of \_\_\_\_\_ within her listeners.
- The use of \_\_\_\_\_ imagery lends the text a sense of \_\_\_\_\_.
- The authors loaded words, such as \_\_\_\_\_ and \_\_\_\_\_, are designed to give readers a feeling of ...
- The author’s allusion to \_\_\_\_\_ creates a feeling of \_\_\_\_\_, as that is likely the reader’s memory of the original experience.
- The author’s (device) contributes to the emotional weight of the piece by \_\_\_\_\_.
- The writer elicits empathy...
- The writer begs sympathy...
- The writer utilizes the audience’s sense of (fear, hope, patriotism, etc....) as a tool to...
- The writer captures hearts by...
- The writer engenders guilt/emotion/empathy/fear/unity/patriotism/hope etc....
- The writer employs an emotional (humorous, cautionary, vivid, etc.) anecdote...

### I really want to say “logos,” but instead I might say...

- The author demonstrates the sensical nature of \_\_\_\_\_ by offering data which serves to...
- The author notes the various benefits/advantages of \_\_\_\_\_ by ...
- The author notes the various disadvantages of \_\_\_\_\_ by ...
- The author provides various examples which serve to...
- The author uses a clever analogy when she compares ...
- The author uses evidence that will appeal to her audience, citing \_\_\_\_\_ as a way to acknowledge what the audience already knows about \_\_\_\_\_.
- The writer incorporates statistics...
- The writer manipulates data...
- The writer argues from precedent...
- The writer cites \_\_\_\_\_ authority...
- The writer connects... and builds...
- The writer reasons...
- The writer classifies...
- The writer strategically arranges examples/presents data/moves from ... to ...
- The writer constructs the claim/evidence/argument/reasoning...

# David Joliffe's Rhetorical Framework

## Rhetorical Situation

**Exigence**-Why is this an issue now? What motivated the author to write?



**Audience**-Who is it written for?



**Purpose**-What was the author's purpose in writing the piece?



## Invention

**Logos**-Logical appeal (uses facts)



**Ethos**-Ethical appeal (trustworthiness)

**Pathos**-Emotional appeal (evokes feelings)



## Arrangement

**Organization/Whole Text Structure**

## Style

(Surface Features)



Diction

Syntax

Imagery

Figurative Language

How would you describe the word choice?  
So what?

How would you describe the sentence structure?  
So what?

How would you describe the imagery/allusions?  
So what?

How would you describe the figurative language?  
So what?



**SCORING DOMAIN - THESIS**

Synthesis Rubric    1 point	0 points
<input type="checkbox"/> Responds to the prompt with a thesis that presents a defensible position.	For any of the following: <input type="checkbox"/> There is no defensible thesis. <input type="checkbox"/> The intended thesis only restates the prompt. <input type="checkbox"/> The intended thesis provides a summary of the issue with no apparent or coherent claim. <input type="checkbox"/> There is a thesis, but it does not respond to the prompt.

**\*\* The thesis may appear anywhere within the essay. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.**

**SCORING DOMAIN – EVIDENCE AND COMMENTARY**

4 points	3 points	2 points	1 point	0 points
<p><b>Evidence</b>  <input type="checkbox"/> Provides specific evidence from <b>at least THREE</b> of the provided sources to support all claims in a line of reasoning.  <b>AND</b></p> <p><b>Commentary</b>  <input type="checkbox"/> Consistently explains how the evidence supports a line of reasoning.   <i>Engages specific details from sources to draw conclusions; integrates evidence from sources throughout to support reasoning.</i></p>	<p><b>Evidence</b>  <input type="checkbox"/> Provides specific evidence from <b>at least THREE</b> of the provided sources to support all claims in a line of reasoning.  <b>AND</b></p> <p><b>Commentary</b>  <input type="checkbox"/> Explains how some of the evidence supports a line of reasoning.   <i>Occasional lapses in description or summary rather than explanation; time when link between evidence and thesis may be strained.</i></p>	<p><b>Evidence</b>  <input type="checkbox"/> Provides evidence from or references <b>at least THREE</b> of the provided sources.  <b>AND</b></p> <p><b>Commentary</b>  <input type="checkbox"/> 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.   <i>Commentary that frequently misunderstands, misrepresents, or overgeneralizes complex ideas; summarizes conflicting positions from sources, but fails to compare, contrast, or reach a conclusion.</i></p>	<p><b>Evidence</b>  <input type="checkbox"/> Provides evidence from or references <b>at least TWO</b> of the provided sources.  <b>AND</b></p> <p><b>Commentary</b>  <input type="checkbox"/> Summarizes the evidence but does not explain how the evidence supports the student’s argument.   <i>Only uses TWO of the provided sources</i></p>	<input type="checkbox"/> Simply restates thesis (if present), repeats provided information, or references fewer than two of the provided sources.  <i>Response is incoherent and does not address the prompt; may offer just opinion from a single source; does not reference information from any of the provided sources.</i>

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

**SCORING DOMAIN – SOPHISTICATION**

1 point	0 points
Demonstrates sophistication of thought <b>and/or</b> develops a complex understanding of the rhetorical situation. <input type="checkbox"/> Crafts a nuanced argument by consistently identifying and exploring complexities or tensions. <input type="checkbox"/> Articulates 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. <input type="checkbox"/> Makes effective rhetorical choices that consistently strengthen the force and impact of the student’s argument. <input type="checkbox"/> Employs a style that is consistently vivid and persuasive.	Does not meet the criteria for 1 point. <input type="checkbox"/> Attempts to contextualize their argument, but such attempts consist predominantly of sweeping generalizations. <input type="checkbox"/> Only hint at or suggest other arguments. <input type="checkbox"/> Uses complicated or complex sentences or language that are ineffective in that they do not enhance the argument.

**\*\* The point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.**

**SCORE AND CONVERSION**

Exemplary		Proficient	Satisfactory	Emerging		Unsatisfactory
6 points = 100	5 points = 95-90	4 points = 85-80	3 points = 75-70	2 points = 65-60	1 point = 55-50	0 points = 0

### SCORING DOMAIN – THESIS

Rhetorical Analysis Rubric      1 point	0 points
<input type="checkbox"/> Responds to the prompt with a defensible thesis that analyzes the writer’s rhetorical choices.	For any of the following: <input type="checkbox"/> There is no defensible thesis <input type="checkbox"/> The intended thesis only restates the prompt. <input type="checkbox"/> The intended thesis provides a summary of the issue with no apparent or coherent claim. <input type="checkbox"/> There is a thesis, but it does not respond to the prompt.

**\*\* The thesis may appear anywhere within the essay. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.**

### SCORING DOMAIN – EVIDENCE AND COMMENTARY

4 points	3 points	2 points	1 point	0 points
<p><b>EVIDENCE</b>  <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning.</p> <p style="text-align: center;"><b>AND</b></p> <p><b>COMMENTARY</b>  <input type="checkbox"/> Consistently explains how the evidence supports a line of reasoning.                      AND  <input type="checkbox"/> Explains how multiple rhetorical choices in a passage contribute to the writer’s argument, purpose, or message.</p> <p style="font-size: small;"><i>Provides commentary that engages specific details of the text to draw conclusions; integrates evidence from sources throughout to support reasoning.</i></p>	<p><b>EVIDENCE</b>  <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning.</p> <p style="text-align: center;"><b>AND</b></p> <p><b>COMMENTARY</b>  <input type="checkbox"/> Explains how some of the evidence supports a line of reasoning.                      AND  <input type="checkbox"/> Explains how at least one rhetorical choice in the passage contributes to the writer’s argument, purpose, or message.</p> <p style="font-size: small;"><i>Provides commentary that is developed and insightful in places, but there are occasional lapses in description and minor inaccuracies; commentary is clear, but the link between the textual evidence and the thesis may be strained.</i></p>	<p><b>EVIDENCE</b>  <input type="checkbox"/> Provides some specific relevant evidence.</p> <p style="text-align: center;"><b>AND</b></p> <p><b>COMMENTARY</b>  <input type="checkbox"/> 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 style="font-size: small;"><i>Provides commentary that suggests misunderstanding of the passage or misrepresentation of rhetorical choices; evidence and commentary are unconvincing; assertions or assumptions not supported by the text</i></p>	<p><b>EVIDENCE</b>  <input type="checkbox"/> Provides evidence that is mostly general.</p> <p style="text-align: center;"><b>AND</b></p> <p><b>COMMENTARY</b>  <input type="checkbox"/> Summarizes the evidence but does not explain how the evidence supports the student’s argument.</p> <p style="font-size: small;"><i>Predominately restates ideas in the text with no true analysis.</i></p>	<p><input type="checkbox"/> Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.</p> <p style="font-size: small;"><i>Response is incoherent and does not address the prompt; may offer just opinion with little or no evidence provided.</i></p>

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

### SCORING DOMAIN – SOPHISTICATION

1 point	0 points
Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation. <input type="checkbox"/> Explains the significance or relevance of the writer’s rhetorical choices (given the rhetorical situation). <input type="checkbox"/> Explains a purpose or function of the passage’s complexities or tensions. <input type="checkbox"/> Employs a style that is consistently vivid and persuasive.	Does not meet the criteria for 1 point. <input type="checkbox"/> Attempts to contextualize the text, but such attempts consist of predominantly sweeping generalizations. <input type="checkbox"/> Only hints or suggests other arguments. <input type="checkbox"/> Examines individual rhetorical choices but do not examine the relationships among different choices throughout the text. <input type="checkbox"/> Oversimplifies complexities in the text. <input type="checkbox"/> Uses complicated or complex sentences or language that are ineffective in that they do not enhance their analysis.

**\*\* The point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.**

### SCORE AND CONVERSION

Exemplary		Proficient	Satisfactory	Emerging		Unsatisfactory
6 points = 100	5 points = 95-90	4 points = 85-80	3 points = 75-70	2 points = 65-60	1 point = 55-50	0 points = 0

**SCORING DOMAIN – THESIS**

Argument Rubric	1 point	0 points
<input type="checkbox"/> Responds to the prompt with a thesis that presents a defensible position.		For any of the following: <input type="checkbox"/> There is no defensible thesis. <input type="checkbox"/> The intended thesis only restates the prompt. <input type="checkbox"/> The intended thesis provides a summary of the issue with no apparent or coherent claim. <input type="checkbox"/> There is a thesis, but it does not respond to the prompt.

**\*\* The thesis may appear anywhere within the essay. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.**

**SCORING DOMAIN – EVIDENCE AND COMMENTARY**

4 points	3 points	2 points	1 point	0 points
<p><b>EVIDENCE</b></p> <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning.	<p><b>EVIDENCE</b></p> <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning.	<p><b>EVIDENCE</b></p> <input type="checkbox"/> Provides some specific relevant evidence.	<p><b>EVIDENCE</b></p> <input type="checkbox"/> Provides evidence that is mostly general.	<p><b>EVIDENCE</b></p> <input type="checkbox"/> Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.
<b>AND</b>	<b>AND</b>	<b>AND</b>	<b>AND</b>	
<p><b>COMMENTARY</b></p> <input type="checkbox"/> Consistently explains how the evidence supports a line of reasoning.	<p><b>COMMENTARY</b></p> <input type="checkbox"/> Explains how some of the evidence supports a line of reasoning.	<p><b>COMMENTARY</b></p> <input type="checkbox"/> 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><b>COMMENTARY</b></p> <input type="checkbox"/> Summarizes the evidence but does not explain how the evidence supports the argument.	<p><i>Response is incoherent and does not address the prompt; may offer just opinion with little or no evidence provided.</i></p>
<p><i>Provides commentary that engages specific evidence to draw conclusions; integrates evidence from sources throughout to support reasoning.</i></p>	<p><i>Provides commentary that is clear, but there are times when link between evidence and thesis may be strained.</i></p>	<p><i>Provides explanations of evidence that are repetitive with little to no development.</i></p>	<p><i>Provides evidence but little or no explanation.</i></p>	

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

**SCORING DOMAIN - SOPHISTICATION**

1 point	0 points
Demonstrates sophistication of thought <b>and/or</b> develops a complex understanding of the rhetorical situation. <input type="checkbox"/> Crafts a nuanced argument by consistently identifying and exploring complexities or tensions. <input type="checkbox"/> Articulates 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. <input type="checkbox"/> Makes effective rhetorical choices that consistently strengthen the force and impact of the student’s argument. <input type="checkbox"/> Employs a style that is consistently vivid and persuasive.	Does not meet the criteria for 1 point. <input type="checkbox"/> Attempts to contextualize their argument, but such attempts consist predominantly of sweeping generalizations. <input type="checkbox"/> Only hint at or suggest other arguments. <input type="checkbox"/> Uses complicated or complex sentences or language that are ineffective in that they do not enhance the argument.

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**Score and Conversion**

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			1 point = 55-50	0 points = 0

## Rhetorical Strategies Cheat Sheet - AP Language

### **RHETORIC:**

*Language carefully chosen and arranged for maximum effect*

#### **Key Elements from The Rhetorical Framework**

- exigence
- audience
- purpose
- persuasive appeals:
  - ✓ ethos: the character and credibility of the writer; the establishment of authority; the “why you should trust me” factor
  - ✓ logos: logic; facts or objective information; appealing to one’s intellect
  - ✓ pathos: emotion; appealing to one’s feelings
- organization (arrangement; structure; in what order are things presented?)
- style: diction, figurative language, syntax, etc.
  - ✓ diction: analyze **only unusual word choice** such as archaic language or especially evocative choices that contain powerful connotations

#### **Figurative Language**

- **metaphor**: an implied comparison between two unlike things: “*Every day is a winding road.*”
- **simile**: an explicit comparison between two unlike things with the use of “like” or “as”: “*You are like a hurricane, there’s a calm in your eye.*”
- **personification**: attributing human qualities to an abstract idea or an inanimate object: “*I hear the mutter of the battlefield.*”
- **imagery**: language that makes strong appeal to the five senses: sight, sound, touch, taste, smell - imagery allows the reader to more fully participate in the work with images and experiences that they can tie to directly or indirectly: “*...to be a book of magic; and once when a chambermaid had lifted it, merely to brush away the dust, the skeleton had rattled in its closet, the picture of the young lady had stepped one foot upon the floor, and several ghastly faces had peeped forth from the mirror...*”
- **syntax**: the intentional emphasis on word order/structure of a sentence or phrase; to analyze syntax one can consider sentence form and structure, repetition, and/or punctuation.
- **irony**: the speaker means something other than what is said; the unexpected; a difference between what is stated to be literally true and what the reader knows to be true
- **hyperbole**: exaggeration; deliberate exaggeration for emphasis; “*I’m so hungry I could eat a horse!*”
- **oxymoron**: contradiction; two contradictory terms or ideas used together: “*Parting is such sweet sorrow,*” “*jumbo shrimp*”
- **paradox**: a statement that appears to be contradictory but, in fact, has some truth: “*He worked hard at being lazy.*” “*Absolute seriousness is never without a dash of humor.*”

- **onomatopoeia:** refers to the use of words whose sound reinforces their meaning: “cackle,” “bang,” or “pop.” An auditory stimulus.
- **alliteration:** repetition of the same sound at the beginning of successive words; effect: to increase memory retention, add emphasis and/or to create a rhythm: “*Vessels were searched, seized and sunk.*”
- **euphemism:** an inoffensive expression that is substituted for one that is considered offensive or harsh: “*We put our dog to sleep.*”
- **allusion:** a reference to another text or assumed knowledge of a reference; an allusion references and draws on the authority of the alluded work and connects the reader with the author by assuming common knowledge; “*If I’m such a bad kid, why don’t you just put a scarlet letter on my chest?*”

### Matters of Syntax

- **parallelism:** a set of similarly structured words, phrases, or clauses: “*He walked to the store; he walked to the library; he walked to the apartment.*”
- **juxtaposition:** the placing of contrasting settings, characters, or other literary elements in opposition between paragraphs or between sections of text to highlight an intended disparity. Example: *In Cold Blood* is written not with typical chapter formation but as an intended juxtaposition of the events in the Clutter home in juxtaposition to the activities of the two misfits. The effect is to highlight the disparity in an effort to heighten the sense of terror, panic, and an ominous foreboding in the reader.
- **antithesis:** the placing of opposing or contrasting ideas and/or words within the same sentence or very close together to emphasize their disparity: “*It was the best of times; it was the worst of times.*”
- **anaphora:** - a form of a regular repetition of the same word or phrase at the beginning of successive phrases or strategically placed paragraphs: “*I have a dream...*”
- **repetition** in general: repeated use of words, phrases, or clauses to emphasize its meaning

### More to Know

- **rhetorical questions:** a question posed by the speaker which has an obvious answer, no answer, or is the argument the speaker or writer intends to answer in an effort to further prove their argument. Rhetorical questions are leading questions asked by the speaker. If the answer is obvious the speaker already knows the answer and is intending to lead the audience to his/her point of view or conclusion. If there is no answer, the speaker is aware of the lack of an answer and uses that lack to highlight the flaw in the opposing viewpoint. Obvious answer to a rhetorical question: “Do any of you want higher taxes?” The obvious answer is, “No,” because no one wants to pay more in taxes. No answer to a rhetorical question: “Why can’t we all just get along?” The speaker/writer will probably offer an antidote to the issue.
- **tone:** the accumulated and implied attitude toward the subject reached by analyzing diction, detail, syntax, and all other figurative language elements.
- **tone shift:** because tone radiates from the author, through a speaker(s) or narrator(s) and then to the reader, a tone shift indicates a shift in attitude about the subject. A tone shift may be the result of a change in speaker, subject, audience, or intention. The shift may indicate irony, a deeper and more complex understanding of the topic, a new way of addressing the topic, etc. Notice how and why the tone shift occurs and utilize two contrasting tone words to express the change and its effect. This will tie to the argument or point of view perhaps highlighting a change in position.

## Logical Fallacies

Fallacies are common errors in reasoning that will undermine the logic of your argument. Fallacies can be either illegitimate arguments or irrelevant points and are often identified because they lack evidence that supports their claim. Avoid these common fallacies in your own arguments and watch for them in the arguments of others.

**Slippery slope:** This is a conclusion based on the premise that if A happens, then eventually through a series of small steps, through B, C..., X, Y, Z will happen, too, basically equating A and Z. So, if we don't want Z to occur, A must not be allowed to occur either. Example: If we ban Hummers because they are bad for the environment eventually the government will ban all cars, so we should not ban Hummers. \*In this example the author is equating banning Hummers with banning all cars, which is not the same thing.

**Hasty Generalization:** This is a conclusion based on insufficient or biased evidence. In other words, you are rushing to a conclusion before you have all the relevant facts. Example: Even though it's only the first day, I can tell this is going to be a boring course. \*In this example the author is basing their evaluation of the entire course on only one class, and on the first day which is notoriously boring and full of housekeeping tasks for most courses. To make a fair and reasonable evaluation the author must attend several classes, and possibly even examine the textbook, talk to the professor, or talk to others who have previously finished the course in order to have sufficient evidence to base a conclusion on.

**Begging the Claim:** The conclusion that the writer should prove is validated within the claim. Example: Filthy and polluting coal should be banned. \*In this example, arguing that coal pollutes the earth and thus should be banned would be logical. But the very conclusion that should be proved, that coal causes enough pollution to warrant banning its use, is already assumed in the claim by referring to it as "filthy and polluting."

**Circular Argument:** This restates the argument rather than actually proving it. Example: George Bush is a good communicator because he speaks effectively. \*In this example the conclusion that Bush is a "good communicator" and the evidence used to prove it "he speaks effectively" are basically the same idea. Specific evidence such as using everyday language, breaking down complex problems, or illustrating his points with humorous stories would be needed to prove either half of the sentence.

**Either/or:** This is a conclusion that oversimplifies the argument by reducing it to only two sides or choices. Example: We can either stop using cars or destroy the earth. \*In this example where two choices are presented as the only options, yet the author ignores a range of choices in between such as developing cleaner technology, car sharing systems for necessities and emergencies, or better community planning to discourage daily driving.

**Ad hominem:** This is an attack on the character of a person rather than their opinions or arguments. Example: Green Peace's strategies aren't effective because they are all dirty, lazy hippies. \*In this example the author doesn't even name particular strategies Green Peace has suggested, much less evaluate those strategies on their merits. Instead, the author attacks the characters of the individuals in the group.

**Straw Man:** This move oversimplifies an opponent's viewpoint and then attacks that hollow argument. Example: People who don't support the proposed state minimum wage increase hate the poor. \*In this example the author attributes the worst possible motive to an opponent's position. In reality, however, the opposition probably has more complex and sympathetic arguments to support their point. By not addressing those arguments, the author is not treating the opposition with respect or refuting their position.

# Synthesis



**Synthesis** means proving your thesis with provided sources

Ask yourself

**What** do I think?

**How** can this source prove it?

**Why** does it support my thesis?

## Process



Break down the prompt; mark the idea words.



Take notes while you read.



Write a thesis stating your position.



Outline & decide on sources.

## Drafting Body ¶s

- 1** Connect your claim + thesis
- 2** Include 2 sources per paragraph
- 3** Use short quotes & paraphrases

## Commentary

- Explain relationships
- Make connections
- Analyze implications
- Acknowledge contradictions
- Draw conclusions
- Note complexities

**1:1**

# Rhetorical Analysis

## Tackling the FRQ



Read the prompt.



Mark the explicit.



Infer the implicit.



Read the passage.



Write the thesis.

### purpose

What the writer wants readers to



KNOW



FEEL



DO

### analysis



Rhetorical Choice  
what it says



Purpose  
what it does


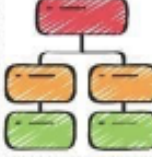


Connect to Rhet. Situation  
why it matters

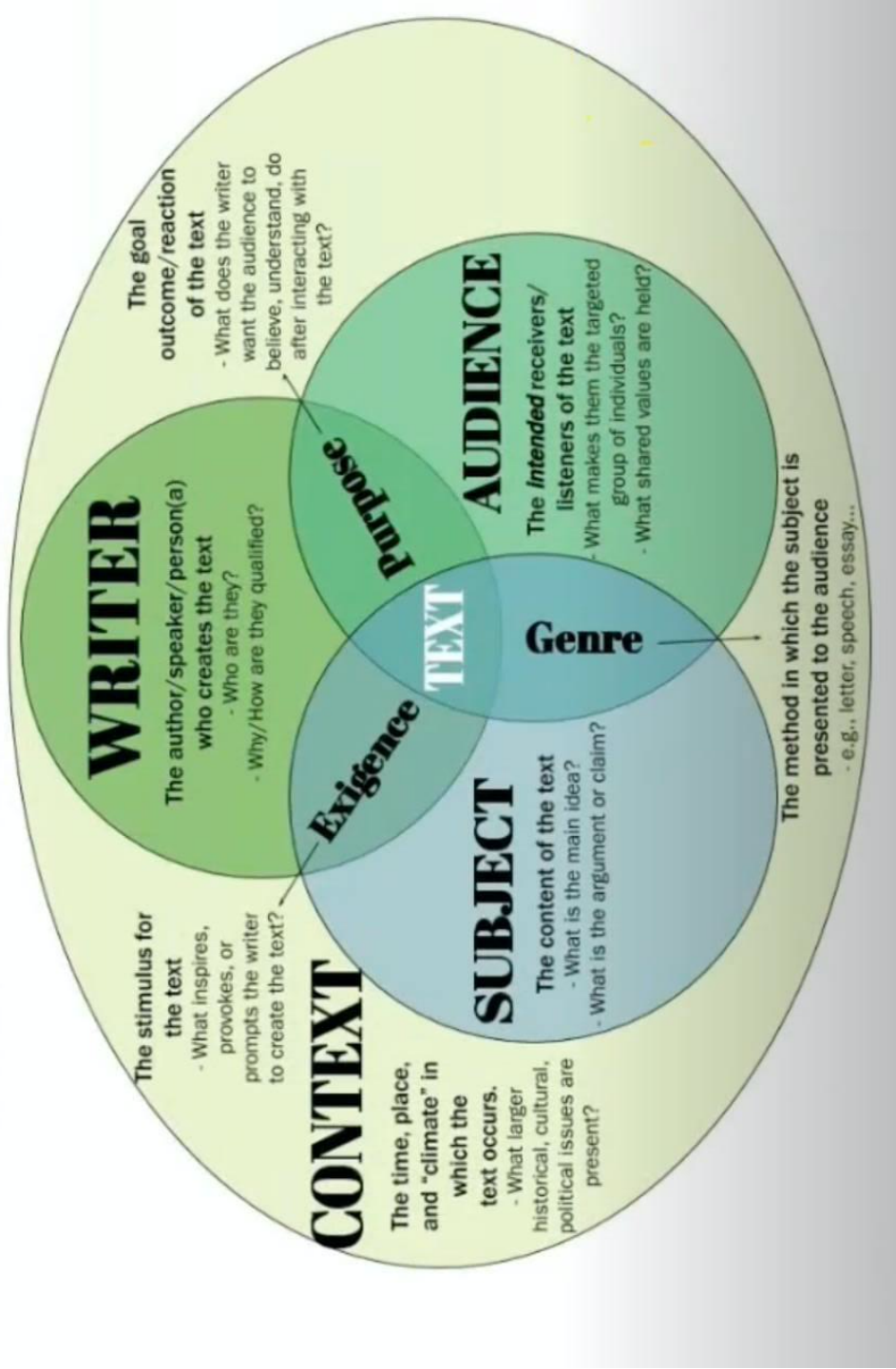




# Argument

Plan of Attack	Specific Evidence		
 <p>What does the prompt say?</p>	 <p><b>C</b>urrent Event</p>	 <p><b>H</b>istory</p>	 <p><b>O</b>bservation</p>
 <p>What do I think?</p>	 <p><b>R</b>eading</p>	 <p><b>E</b>xperience</p>	 <p><b>S</b>cience &amp; Sport</p>
 <p>What are my reasons?</p>	<p><b>Organize</b> using 2-3 claims</p> <p><b>Add sparkle</b> by incorporating concessions and a hook</p> 		
 <p>How do I prove it?</p>			

# The Rhetorical Situation



# SPACE CAT

Name \_\_\_\_\_ Per \_\_\_\_\_

Text Title \_\_\_\_\_

<b>S</b>	<b>SPEAKER:</b> Who is the speaker/writer? What do we know about them? What can you tell or what do you know about the speaker that helps you understand the point of view expressed?	
<b>P</b>	<b>PURPOSE:</b> What is the speaker/writer hoping to accomplish? What is the reason behind this piece? What do they want the audience to do after having listened?	
<b>A</b>	<b>AUDIENCE:</b> Who is the speaker/writer trying to reach? How do we know? Do they indicate a specific audience? What assumptions exist in the text about the intended audience?	
<b>C</b>	<b>CONTEXT:</b> What is the time and place of this piece? What is happening in the world as it relates to the subject of the speech or the speaker/writer?	
<b>E</b>	<b>EXIGENCE:</b> What was the spark or catalyst that moved the speaker/writer to act/write? How did that event impact the speaker/writer?	
<b>C</b>	<b>CHOICES:</b> What are the rhetorical choices that the speaker/writer makes in the speech? Think about overall structure, devices, diction, syntax, etc.	
<b>A</b>	<b>APPEALS:</b> Which of the three rhetorical appeals (ethos, logos, pathos) are present in the text? Where? Why?	
<b>T</b>	<b>TONE:</b> What is the speaker/authors attitude toward the subject? Is the tone the same throughout the whole piece? Where does it shift? What evidence is there to demonstrate the tone?	

## **Four-Sentence Rhetorical Précis**

**T**he four-sentence rhetorical précis is a highly structured paragraph that records the essential elements of a unit of spoken or written discourse. Each of the four sentences requires specific information (see below). The précis might also include brief quotations (typically a few words or a phrase) to convey an author's sense of style, tone, and/or unique voice. Two useful websites offer additional explanations and examples:

[www.winthrop.edu/english/core/success/precis.htm](http://www.winthrop.edu/english/core/success/precis.htm)

[oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce\\_sample\\_precis\\_click.html](http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce_sample_precis_click.html)

### **Sentence #1**

- Name of the author and, if possible, a phrase describing the credentials of the author
- The genre (essay, lecture, research paper, etc.) and title of the work
- The date, if available (inserted in parentheses)
- A rhetorically accurate present tense verb (asserts, argues, suggests, implies, claims, etc.) that describes what the author is doing in the text
- A THAT clause which states the major assertion (thesis statement) of the author's text

### **Sentence #2**

- An explanation of how the author develops and/or supports the thesis (such as by comparing and contrasting, narrating, illustrating, defining, etc.)
- Present explanation in the same chronological order that the items of support are presented by the author in the text
- Use present tense verbs

### **Sentence #3**

- A statement of the author's purpose
- Followed by an IN ORDER TO clause which explains what the author wants the audience to do or feel as a result of reading the work
- Use present tense verbs

### **Sentence #4**

- A description of the tone the author uses
- A description of the intended audience
- Use present tense verbs

## Four Sentence Rhetorical Précis Template

1. \_\_\_\_\_, \_\_\_\_\_ in his/her  
(author's credentials) (author's first and last name)

\_\_\_\_\_, \_\_\_\_\_  
(genre: article, essay, short story, editorial, sermon, etc.) (title of text appropriately punctuated underlined or in quotation marks)

argues (or suggests, implies, claims, notes) that \_\_\_\_\_  
(major assertion/thesis statement of author's text)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

2. He/she supports (or develops) his/her claim by first \_\_\_\_\_

(comparing, narrating, illustrating, defining, etc.)

\_\_\_\_\_, then \_\_\_\_\_

then \_\_\_\_\_

\_\_\_\_\_, and finally \_\_\_\_\_

\_\_\_\_\_.

3. \_\_\_\_\_'s purpose is to \_\_\_\_\_  
(author's last name) (persuade, criticize, explain, entertain, inform, describe ...)

\_\_\_\_\_ in order to

(...prove, convince, bring about change, recommend, warn, etc.)

\_\_\_\_\_

(to accomplish what?)

4. He/she \_\_\_\_\_ a(n) \_\_\_\_\_ tone for  
(verb: adopts, establishes, creates, etc.) (informative, infuriated, thoughtful, hopeful, serious, sarcastic, etc.)

\_\_\_\_\_

(intended audience)