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A.P. Language and Composition
Rhetorical Terms & Glossary

1. **Abstract** refers to language that describes concepts rather than concrete images (ideas and qualities rather than observable or specific things, people, or places). The observable or “physical” is usually described in concrete language.

2. **Allegory** an extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface of the story; the underlying meaning may be moral, religious, political, social, or satiric.

3. **Alliteration** the repetition of consonant sounds at the beginning of words

4. **Allusion** indirect references to works, events, or figures that the author assumes the reader is familiar with.

5. **Analogy** a more developed simile.

6. **Anaphora** is the repetition of a word or phrase at the beginning of every clause

7. **Anecdote** a short, simple narrative of an incident; often used for humorous effect or to make a point.

8. **Annotation** explanatory notes added to a text to explain, cite sources, or give biographical data

9. **Antecedent** the word, phrase, or clause referred to by a pronoun. The AP language exam occasionally asks for the antecedent of a given pronoun in a long, complex sentence or in a group of sentences.

10. **Antithesis** the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. “To be or not to be...” “Ask not what your country can do for you, ask what you can do for your country....”

11. **Aphorism** a short, often witty statement of a principle or a truth about life: “Early bird gets the worm.”

12. **Apostrophe** usually in poetry but sometimes in prose; the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction

13. **Assertion/claim** arguable opinions stated as facts.

14. **Assonance** the repetition of vowel sounds

15. **Assumption** a supposed “fact” that is never actually proven.

16. **Asyndeton** the deliberate omission of conjunctions in sentence constructions in which they would normally be used. **Polysyndeton** is the use or overuse of multiple conjunctions in close succession.

17. **Cacophony; Dissonance** harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony.

18. **Caricature** descriptive writing that greatly exaggerates a specific feature of a person’s appearance or a facet of personality.
19. **Colloquialism** a word or phrase (including slang) used in everyday conversation and informal writing but that is often inappropriate in formal writing (y’all, ain’t)

20. **Concrete Language** Language that describes specific, observable things, people, or places, rather than ideas or qualities.

21. **Connotation** implied or suggested meaning of a word because of its association in the reader’s mind.

22. **Consonance** repetition of identical consonant sounds within two or more words in close proximity, as in boost/best; it can also be seen within several compound words, such as fulfill and ping-pong

23. **Conundrum** a riddle whose answer is or involves a pun; it may also be a paradox or difficult problem

24. **Deduction** the process of moving from a general rule to a specific example

25. **Denotation** literal meaning of a word as defined

26. **Dependent/Subordinate Clause** a group of words that contains a subject and a verb, but does not express a complete thought. A dependent clause is not a sentence.

27. **Diction** word choice, an element of style; Diction creates tone, attitude, and style, as well as meaning. Different types and arrangements of words have significant effects on meaning. An essay written in academic diction would be much less colorful, but perhaps more precise than street slang.

28. **Dilemma** a conflict whose resolution requires one of two choices, both of which are unfavorable or disagreeable.

29. **Discourse** spoken or written language, including literary works; the four traditionally classified modes of discourse are description, exposition, narration, and persuasion.

30. **Emotional Appeal; Pathos** When a writer appeals to readers’ emotions (often through pathos) to excite and involve them in the argument.

31. **Epigraph** the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins The Sun Also Rises with two epigraphs. One of them is “You are all a lost generation” by Gertrude Stein.

32. **Epiphany** the experience of a sudden or striking realization

33. **Epistrophe** repetition of a concluding word or word endings at the end of successive clauses.

34. **Ethos** When a writer tries to persuade the audience to respect and believe him or her based on a presentation of image of self through the text. Reputation is sometimes a factor in ethical appeal, but in all cases the aim is to gain the audience’s confidence.

35. **Euphemism** a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. “He went to his final reward” is a common euphemism for “he died.” Euphemisms are also often used to obscure the reality of a situation. The military uses “collateral damage” to indicate civilian deaths in a military operation.

36. **Euphony** a succession of harmonious sounds used in poetry or prose; the opposite of cacophony

37. **Example** An individual instance taken to be representative of a general pattern. Arguing by example is considered reliable if examples are demonstrable true or factual as well as relevant.
38. **Exposition** the immediate revelation to the audience of the setting and other background information necessary for understanding the plot; also, explanation; one of the four modes of discourse

39. **Fallacy** an argument or reasoning in which the conclusion does not follow from the premises

40. **Generalization** When a writer bases a claim upon an isolated example or asserts that a claim is certain rather than probable. Sweeping generalizations occur when a writer asserts that a claim applies to all instances instead of some.

41. **Gerund** a verb that is used as a noun and ends in “-ing.”

42. **Hyperbole** deliberate exaggeration in order to create humor or emphasis (Example: He was so hungry he could have eaten a horse.)

43. **Hypothesis** an unproved theory, proposition, or supposition.

44. **Image** A word or words, either figurative or literal, used to describe a sensory experience or an object perceived by the sense. An image is always a concrete representation.

45. **Imagery** words or phrases that use a collection of images to appeal to one or more of the five senses in order to create a mental picture

46. **Independent Clause** a group of words that contains a subject and verb and expresses a complete thought. An independent clause is a sentence.

47. **Induction** the process that moves from a given series of specifics to a generalization

48. **Inference** a conclusion one can draw from the presented details

49. **Infinitive** a verbal that includes to + a simple form of a verb. An infinitive can function as a noun, adjective, or adverb.

50. **Inversion** reversing the customary (subject first, then verb, then complement) order of elements in a sentence or phrase; it is used effectively in many cases, such as posing a question: “Are you going to the store?” Usually, the element that appears first is emphasized more than the subject.

51. **Irony** contrast between what is stated explicitly and what is really meant. The difference between what appears to be and what actually is true. In general, there are three major types of irony used in language: 1) Verbal irony: the words literally state the opposite of what the writer’s or speaker’s true meaning. 2) Situational irony: events turn out the opposite of what was expected. What the characters and readers think ought to happen is not what does happen. 3) Dramatic irony: facts or events are unknown to the character in a play or piece of fiction but known to the reader, audience, or other characters in the work. Irony is used for many reasons, but frequently, it’s used to create poignancy or humor.

52. **Issue** a debatable question that gives rise to different positions or stances.

53. **Jargon** The special language of a profession or group. The term jargon usually has pejorative associations with the implication that jargon is evasive, tedious, and unintelligible to outsiders. The writings of the lawyer and the literary critic are both susceptible to jargon.

54. **Juxtaposition** the act or instance of placing two things close together or side by side. This is often done in order to compare/contrast the two, to show similarities or differences, etc. In literature, a juxtaposition occurs when two images that are otherwise not commonly brought together appear side by side or structurally close together, thereby forcing the reader to stop and reconsider the meaning of the text through the contrasting images, ideas, motifs, etc.
55. **Lexicon** a complete list of words and their definitions

56. **Logical Appeal**: **Logos** When a writer tries to persuade the audience based on statistics, facts, and reasons. The process of reasoning

57. **Loose sentence** a sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, and conversational.

58. **Lyrical** Songlike; characterized by emotions, subjectivity, and imagination.

59. **Metonymy** a term from the Greek meaning “changed label” or “substitute name,” metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. A news release that claims “the White House declared” rather than “the President declared” is using metonymy.

60. **Mode** the method or form of a literary work; the manner in which a work of literature is written

61. **Mood** similar to tone, mood is the primary emotional attitude of a work (the feeling of the work; the atmosphere). Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.

62. **Narration** the telling of a story in fiction, nonfiction, poetry, or drama; one of the four modes of discourse

63. **Objectivity** an impersonal presentation of events and characters. It is a writer’s attempt to remove himself or herself from any subjective, personal involvement in a story. Hard news journalism is frequently prized for its objectivity, although even fictional stories can be told without a writer rendering personal judgment.

64. **Oversimplification** When a writer obscures or denies the complexity of the issues in an argument

65. **Oxymoron** a figure of speech composed of contradictory words or phrases, such as “wise fool,” bitter-sweet, “pretty ugly,” “jumbo shrimp,” “cold fire”

66. **Pacing** the movement of a literary piece from one point or one section to another

67. **Parable** a short tale that teaches a moral; similar to but shorter than an allegory

68. **Paradox** a statement that seems to contradict itself but that turns out to have a rational meaning, as in this quotation from Henry David Thoreau; “I never found the companion that was so companionable as solitude.”

69. **Parallelism** the technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form. Parallel structure may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more of the same type of phrases (prepositional, participial, gerund, appositive) that modify the same noun or verb; it may also take the form of two or more subordinate clauses that modify the same noun or verb. Or, parallel structure may be a complex bend of single-word, phrase, and clause parallelism all in the same sentence.

   i. Example (from Churchill): “We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields.”
70. **Parody** a work that ridicules the style of another work by imitating and exaggerating its elements. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.

71. **Participle** a verbal that is used as an adjective and most often ends in `-ing` or `-ed`.

72. **Personification** giving characteristics of life to inanimate objects

73. **Persuasion** a form of argumentation, one of the four modes of discourse; language intended to convince through appeals to reason or emotion.

74. **Qualification** when an author agrees, in part, to an assertion or claim but wishes to redefine the terms of or add limitations to that assertion or claim

75. **Rebuttal/Refutation** an opposing argument, a contradiction. To prove an argument is wrong.

76. **Regionalism** an element in literature that conveys a realistic portrayal of a specific geographical locale, using the locale and its influences as a major part of the plot

77. **Repetition** Word or phrase used two or more times in close proximity

78. **Rhetoric** the art of speaking or writing effectively in order to persuade

79. **Rhetorical Question** one that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience.

80. **Sarcasm** harsh, caustic personal remarks to or about someone; less subtle than irony

81. **Satire** A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. Satire doesn’t simply abuse (as in invective) or get personal (as in sarcasm). Satire targets groups or large concepts rather than individuals.

82. **Slang** An informal nonstandard variety of speech characterized by newly coined and rapidly changing words and phrases.

83. **Speculation** a guess about what may happen in the future

84. **Speaker** the voice of a work; an author may speak as himself or herself or as a fictitious persona

85. **Stance** a speaker’s position on an issue

86. **Stereotype** a character who represents a trait that is usually attributed to a particular social or racial group and who lacks individuality; a conventional patter, expression or idea.

87. **Style** an author’s characteristic manner of expression - his or her diction, syntax, imagery, structure, and content all contribute to style

88. **Subjectivity** a personal presentation of events and characters, influenced by the author’s feelings and opinions

89. **Subordinate Clause** like all clauses, this word group contains both subject and a verb, plus any accompanying phrases or modifiers, but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a dependent clause, the subordinate clause depends on a main clause, sometimes called an independent clause, to complete its meaning. Easily recognized key words and phrases usually begin these clauses. Subordinate conjunctions are: when, where, while, whenever, wherever, after, since, because, as, if, as if, as though, although, even though, that, so that, in order that, until, unless, before.
90. **Syllogism** A form of reasoning in which two statements are made and a conclusion is drawn from them. A syllogism is the format of a formal argument that consists of a major premise, a minor premise, and a conclusion. Example: Major Premise: All tragedies end unhappily. Minor Premise: Hamlet is a tragedy. Conclusion: Therefore, Hamlet ends unhappily.

91. **Symbol** a figure that represents an abstract idea

92. **Synecdoche** a figure of speech in which a part of something is used to represent a whole, such as using “boards” to mean a stage or “wheels” to mean a car - or “All hands on deck.”

93. **Syntax** the grammatical structure of a sentence; the arrangement of words in a sentence. Syntax includes length of sentence, kinds of sentences (questions, exclamations, declarative sentences, rhetorical questions, simple, complex, or compound).

94. **Theme** the central idea or “message” or a literary work

95. **Thesis** the main idea of a piece of writing. It presents the author's assertion or claim. The effectiveness of a presentation is often based on how well the writer presents, develops, and supports the thesis.

96. **Tone** the characteristic emotion or attitude of an author toward the characters, subject, and audience (anger, sarcastic, loving, didactic, emotional, etc.)

97. **Transition** a word or phrase that links one idea to the next and carries the reader from sentence to sentence, paragraph to paragraph.

98. **Understatement** the opposite of exaggeration. It is a technique for developing irony and/or humor where one writes or says less than intended.

99. **Vernacular** the everyday or common language of a geographic area or the native language of commoners in a country

100. **Voice** refers to two different areas of writing. One refers to the relationship between a sentence’s subject and verb (active and passive voice). The second refers to the total “sound” of a writer’s style.
Annotation Tips
Student Resource

Annotation: the act of adding notes of explanation to a text

Annotating as you read makes you pay closer attention to text. When you write notes of explanation, you can get a sense of your own understanding, and it leaves a permanent record of your thinking to aid you in further study. As you become more skilled in annotating texts, you will begin to notice patterns, contrasts, and symbolic elements that you might have previously missed when reading independently.

When practicing close reading, begin by reading the passage and writing a short summary of what you’ve read. Writing a summary will help you identify the main ideas and ensure that you have a working understanding of what you’ve just read.

Go back and re-read the passage, looking either for specific elements that you know are in the text or for patterns of images, words, ideas, etc.

Remember that simply identifying elements is NOT ENOUGH—you must include some explanation of how the element creates a deeper understanding of the text.

You can mark your text in a variety of ways. Highlighting, circling, or underlining, as well as using a box, [brackets], (parentheses), and asterisks * are all ways you can identify different elements in your annotation. However, you choose to mark your texts, the notes you write in the margins should connect what you have marked to effect or meaning.

The list below contains suggestions for annotating for specific literary elements.

Basic elements to look for in all texts:
A. Mark any details that have a definite effect. Think about why the author includes these details. Note the importance of the details in the margin.

B. Mark any connotative diction. Do the words bring to mind positive or negative feelings? What more specific emotions do the words suggest? Is there a pattern to the kinds of words the author uses? What does the author want to convey through those word choices? Make sure to comment on the effect in the margins.

C. Mark the text for imagery—words or phrases appealing to the senses—and write comments about the effect of the imagery in the margin. What does this image bring to mind? What emotions are stirred by the images?

D. Mark comparisons—similes, metaphors, personification—and briefly note the effect of the comparison. What is the similarity between the two objects being compared? What additional understanding is created through the comparison?

E. Note the point of view. How does the perspective from which the story or information is presented affect the reader’s understanding? Write comments in the margin.

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F. Look for and note repetition. What is the author trying to emphasize through repeated ideas, images, or words and phrases?

G. Look for shifts, changes in tone, point of view, verb tense—anything that changes the overall pattern. Note the changes and the effect of those changes.

Basic elements to annotate for in Literary Texts:

H. Mark important plot events and/or conflicts, briefly noting the importance of each. What does the conflict reveal about character? Theme?

I. Mark descriptive passages about the characters. Make brief notes about the relationships between the characters or personality traits of characters in the margins.

Basic elements to annotate for in Informational Texts:

J. Mark the organization of the passage. How does the speaker organize his/her points? Most important first, last? Make notes in the margin.

K. Mark methods of exposition—does the speaker use cause/effect, examples, facts, compare/contrast, etc. to make his/her point? Why is that method effective?

Advanced elements to annotate:

L. Mark sound devices, such as alliteration, rhyme, or onomatopoeia. Comment on effect in the margins.

M. Notice the form/structure of the text. Especially in poetry, the structure of the text itself may reveal a deeper meaning.

N. Make a note of the types of rhetorical appeals created by the author’s use of language. Make notes about why the appeals are effective for the intended audience.

O. Mark other literary techniques, such as allusion, paradox, irony, motif, or symbolism. Be sure to connect the technique to an effect in your comments.

P. Mark interesting or obvious patterns of syntax—the arrangement of words and grammatical elements—in the passage. Look for patterns of sentence lengths, variations of sentence types and patterns, active/passive voice, and punctuation that does not follow the standard rules of mechanics.
A Vocabulary for Describing

**LANGUAGE**

**TONE (POSITIVE)**

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**TONE (NEUTRAL)**

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| Self-Control   | | | | |

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

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12
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**Passion**

- Fierce
- Insane
- Reckless
- Belligerent
- Furious
- Livid
- Wrathful
- Savage
- Indignant
- Enraged
- Furious
- Livid
- Wrathful
- Savage
- Hysterical
- Nervous
- Jealous
- Impetuous
- Impulsive
- Greedy
- Voracious
- Hysterical
- Nervous
- Wild
- Arrogance/Self-Importance

- Boastful
- Pompous
- Self-righteous
- Domineering
- Knowing
- Resolute
- Bold
- Supercilious
- Assured
- Egotistical
- Lofty
- Sententious
- Condescending
- Pedantic
- Confident
- Imperious
- Peremptory
- Stiff
- Condescending
- Pedantic
- Confident
- Imperious
- Peremptory
- Stiff
- Pretentious
- Bombastic
- Dignified
- Smug
- Proud

**Sorrow/Fear/Worry**

- Aggravated
- Confused
- Grave
- Ominous
- Serious
- Anxious
- Depressed
- Hollow
- Paranoid
- Staid
- Apologetic
- Disturbed
- Morose
- Pessimistic
- Enigmatic
- Apprehensive
- Embarrassing
- Nervous
- Poignant
- Remorseful

**Submission/Timidity**

- Aghast
- Awed
- Groveling
- Obsequious
- Shy
- Timid
- Alarmed
- Contrite
- Ingratiating
- Resigned
- Submissive
- Tremulous
- Ashamed
- Self-deprecatory
- Meek
- Respectful
- Surprised
- Unpretentious
- Astonished
- Docile
- Modest
- Reverent
- Sycophantic
- Willing
- Astounded
- Fawning
- Obedient
- Servile
- Terrified

Transition list from *Crafting Expository Argument* by Michael Degen
## Marker Verbs for Essays of Analysis

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Note: Bolded words are most commonly used.
### Adjectives for Use in Literary/Rhetorical Discussion

#### Describing the Author

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<td>Bigoted</td>
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<tr>
<td>Opinionated</td>
<td>Intolerant</td>
<td>Hypocritical</td>
<td>Fanatical</td>
<td>Provincial</td>
</tr>
<tr>
<td>Narrow-minded</td>
<td>Sentimental</td>
<td>Skeptical</td>
<td>Cynical</td>
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</tr>
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</table>

#### Describing Style/Content

<table>
<thead>
<tr>
<th>Lucid</th>
<th>Graphic</th>
<th>Intelligible</th>
<th>Explicit</th>
<th>Precise</th>
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<tr>
<td>Exact</td>
<td>Concise</td>
<td>Succinct</td>
<td>Allusive</td>
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<td>Piquant</td>
<td>Aphoristic</td>
<td>Syllogistic</td>
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<tr>
<td>Poetic</td>
<td>Prosaic</td>
<td>Plain</td>
<td>Eloquent</td>
<td>Homespun</td>
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<tr>
<td>Pure</td>
<td>Vigorous</td>
<td>Forceful</td>
<td>Restrained</td>
<td>Sonorous</td>
</tr>
<tr>
<td>Fluent</td>
<td>Glib</td>
<td>Natural</td>
<td>Bombastic</td>
<td>Smooth</td>
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<tr>
<td>Polished</td>
<td>Classical</td>
<td>Artistic</td>
<td>Grandiose</td>
<td>Extravagant</td>
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<tr>
<td>Rhetorical</td>
<td>Turgid</td>
<td>Pompous</td>
<td>Pedantic</td>
<td>Obscure</td>
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<tr>
<td>Vague</td>
<td>Diffuse</td>
<td>Verbose</td>
<td>Labored</td>
<td>Ponderous</td>
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<tr>
<td>Ungraceful</td>
<td>Harsh</td>
<td>Abrupt</td>
<td>Formal</td>
<td>Awkward</td>
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<tr>
<td>Unpolished</td>
<td>Crude</td>
<td>Vulgar</td>
<td>Artifical</td>
<td></td>
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<tr>
<td>Utilitarian</td>
<td>Humanistic</td>
<td>Pragmatic</td>
<td>Impressionistic</td>
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<td>Subjective</td>
<td>Melodramatic</td>
<td>Fanciful</td>
<td>Plausible</td>
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<tr>
<td>Credible</td>
<td>Recondite</td>
<td>Controversial</td>
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<td>Absurd</td>
<td>Trivial</td>
<td>Commonplace</td>
<td>Heretical</td>
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#### Describing Diction

<table>
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<tr>
<th>High or formal</th>
<th>Low or informal</th>
<th>Neutral</th>
<th>Precise</th>
<th>Exact</th>
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<tbody>
<tr>
<td>Concrete</td>
<td>Abstract</td>
<td>Plain</td>
<td>Simple</td>
<td>Homespun</td>
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<tr>
<td>Esoteric</td>
<td>Learned</td>
<td>Cultured</td>
<td>Literal</td>
<td>Figurative</td>
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<tr>
<td>Connotative</td>
<td>Symbolic</td>
<td>Picturesque</td>
<td>Idiomatic</td>
<td>Literary</td>
</tr>
<tr>
<td>Provincial</td>
<td>Colloquial</td>
<td>Slang</td>
<td>Neologistic</td>
<td></td>
</tr>
<tr>
<td>Inexact</td>
<td>Euphemistic</td>
<td>Trite</td>
<td>Pedantic</td>
<td></td>
</tr>
<tr>
<td>Bombastic</td>
<td>Grotesque</td>
<td>Vulgar</td>
<td>Emotional</td>
<td></td>
</tr>
<tr>
<td>Obsolete</td>
<td>Moralistic</td>
<td>Ordinary</td>
<td>Insipid</td>
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<tr>
<td>Proper</td>
<td>Pretentious</td>
<td>Old-fashioned</td>
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#### Describing Syntax

<table>
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<tr>
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<th>Periodic</th>
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<tr>
<td>Compound</td>
<td>Complex</td>
<td>Compound-complex</td>
<td>Declarative</td>
<td>Interrogative</td>
</tr>
<tr>
<td>Imperative</td>
<td>Exclamatory</td>
<td>Telegraphic</td>
<td>Antithetic</td>
<td>Inverted</td>
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<tr>
<td>Euphonic</td>
<td>Rhythmic</td>
<td>Epigrammatic</td>
<td>Emphatic</td>
<td>Incoherent</td>
</tr>
<tr>
<td>Rambling</td>
<td>Tortuous</td>
<td>Jerky</td>
<td>Cacophonous</td>
<td>Monotonous</td>
</tr>
<tr>
<td>Spare</td>
<td>Austere</td>
<td>Unadorned</td>
<td>Jumbled</td>
<td>Chaotic</td>
</tr>
<tr>
<td>Obfuscating</td>
<td>Journalistic</td>
<td>Terse</td>
<td>Laconic</td>
<td>Mellifluous</td>
</tr>
</tbody>
</table>
musical  lilting  lyrical  elegant  solid

**DESCRIPTING ORGANIZATION/STRUCTURE/POINT OF VIEW**
- spatial
- step-by-step
- contemplative
- omniscient
- chronological
- objective
- subjective
- reflective
- clinical
- limited
- flashback
- nostalgic
- reminiscent
- flash forward
- dramatic
- in media res

**DESCRIPTING 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

**DESCRIPTING CHARACTERS** (Great substitutions for pretty and ugly!)

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

**Mental Qualities** (Great substitutions for smart and stupid! Which comments would you like to see on your papers?)
- educated
- intellectual
- apt
- prudent
- subtle
- unschooled
- irrational
- simple
- deranged
- erudite
- precocious
- rational
- observant
- cunning
- unlettered
- puerile
- thick-skulled
- demented
- scholarly
- capable
- reasonable
- clever
- crafty
- ignorant
- foolish
- idiotic
- articulate
- wise
- competent
- sensible
- ingenious
- wily
- illiterate
- fatuous
- imbecilic
- eloquent
- astute
- gifted
- shrewd
- inventive
- unintelligent
- inane
- vacuous
- witless

**Moral Qualities** (Great substitutions for good and bad!)
- idealistic
- guileless
- unfiled
- puritanical
- decent
- notorious
- immoral
- ribald
- innocent
- upright
- temperate
- truthful
- respectable
- vicious
- unprincipled
- virtuous
- exemplary
- abstentious
- honorable
- wicked
- incorruptible
- reprobate
- faultless
- chaste
- auster
- trustworthy
- corrupt
- dissembling
- depraved
- righteous
- pure
- ascetic
- straightforward
- degenerate
- infamous
- indecent
- dissolute
<table>
<thead>
<tr>
<th>Deceitful</th>
<th>Dishonest</th>
<th>Unscrupulous</th>
<th>Dishonorable</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vile</td>
<td>Foul</td>
<td>Recalcitrant</td>
<td>Philandering</td>
<td>Opportunistic</td>
</tr>
<tr>
<td>Spiritual Qualities</td>
<td>(More great substitutions for good and bad!)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religious</td>
<td>Reverent</td>
<td>Pious</td>
<td>Devout</td>
<td>Faithful</td>
</tr>
<tr>
<td>Regenerate</td>
<td>Holy</td>
<td>Saintly</td>
<td>Impious</td>
<td>Skeptical</td>
</tr>
<tr>
<td>Agnostic</td>
<td>Atheistic</td>
<td>Irreligious</td>
<td>Impious</td>
<td>Irreverent</td>
</tr>
<tr>
<td>Profane</td>
<td>Sacrilegious</td>
<td>Materialistic</td>
<td>Carnal</td>
<td>Godless</td>
</tr>
<tr>
<td>Diabolic</td>
<td>Fiendlike</td>
<td>Blasphemous</td>
<td>Unregenerate</td>
<td>Altruistic</td>
</tr>
</tbody>
</table>

| Religious    | Revertant    | Pious        | Faithful    | Skeptical  |
| Regenerate   | Holy         | Saintly     | Impious     | Skeptical  |
| Agnostic     | Atheistic    | Irreligious  | Impious     | Irreverent |
| Profane      | Sacrilegious | Materialistic| Carnal      | Godless    |
| Diabolic     | Fiendlike    | Blasphemous  | Unregenerate| Altruistic |

<table>
<thead>
<tr>
<th>Social Qualities</th>
<th>(Terrific substitutions for nice and mean!)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civil</td>
<td>Amicable</td>
</tr>
<tr>
<td>Tactful</td>
<td>Courteous</td>
</tr>
<tr>
<td>Hospitable</td>
<td>Gracious</td>
</tr>
<tr>
<td>Convivial</td>
<td>Jovial</td>
</tr>
<tr>
<td>Anti-social</td>
<td>Acrimonious</td>
</tr>
<tr>
<td>Discourteous</td>
<td>Impudent</td>
</tr>
<tr>
<td>Ill-mannered</td>
<td>Unrefined</td>
</tr>
<tr>
<td>Brusque</td>
<td>Churlish</td>
</tr>
<tr>
<td>Grumpy</td>
<td>Fractional</td>
</tr>
<tr>
<td>Waspish</td>
<td>Taciturn</td>
</tr>
</tbody>
</table>
# Nouns

for Use in Literary/Rhetorical Discussion

## ANALYZING CHARACTERS
- foil
- nemesis
- adversary
- protagonist
- antagonist
- confidante
- doppelganger
- narrator (unknown, reliable, naïve, unreliable)

## ANALYZING STRUCTURE/ORGANIZATION/POINT OF VIEW
- foreshadowing
- epiphany
- analogy
- extended metaphor
- shifts
- parallel structure
- comparison/contrast
- transition
- sequence
- definition
- juxtaposition
- anecdote
- frame story
- person (1st, 2nd, 3rd)
- 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
- prepositional phrase
- interjection
- dependent clause
- independent clause
- participial phrase
- appositive
- semicolon
- colon
- rhetorical question
- noun
- comma
- pronoun
- proper noun
- common noun
- apostrophe
- abstract noun
- concrete noun
- dialogue
- collective noun
- footnote
- parenthetical
- expression
- chiasmus
- antecedent
- hyphen dash
- active voice
- inversion
- catalogue
- compound nouns/adjectives
- capitalization for effect
- tense

## 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
<table>
<thead>
<tr>
<th>Purpose</th>
<th>Transitional Words and Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition</td>
<td>additionally besides both/and equally important in addition to moreover not only/but also similarly</td>
</tr>
<tr>
<td>Cause/Effect</td>
<td>as a result because consequently for that reason since therefore thus</td>
</tr>
<tr>
<td>Comparison/Contrast</td>
<td>after all also and another but conversely however in addition in spite of likewise nevertheless notwithstanding on the contrary otherwise rather similarly too yet</td>
</tr>
<tr>
<td>Concession</td>
<td>even though granted granted that in spite of it is true that of course though while it may be</td>
</tr>
<tr>
<td>Developmental Order</td>
<td>another besides despite furthermore however nonetheless</td>
</tr>
<tr>
<td>Emphasis/Intensification</td>
<td>above all by all means certainly definitely furthermore generally in addition in fact indeed naturally surely to repeat truly undoubtedly without doubt</td>
</tr>
<tr>
<td>Example/Illustration</td>
<td>for example for instance for one thing in other words in particular specifically this can be seen in to demonstrate to illustrate</td>
</tr>
<tr>
<td>Place</td>
<td>above behind below beside beyond here nearby opposite surrounding there to wherever within sight</td>
</tr>
<tr>
<td>Purpose</td>
<td>for this purpose in order that so that</td>
</tr>
<tr>
<td>Qualification</td>
<td>almost always frequently maybe nearly never perhaps probably</td>
</tr>
<tr>
<td>Summary</td>
<td>accordingly as a result finally in conclusion in other words in short in summary it seems on the whole therefore</td>
</tr>
<tr>
<td>Time</td>
<td>after afterwards always as soon as at first at last before concurrently eventually finally first/second immediately in the meantime last meanwhile never next once ordinarily previously simultaneously sometimes soon subsequently then when while</td>
</tr>
</tbody>
</table>
Theme Vocabulary

Brendan Kenny’s List of Abstract Ideas for Forming Theme Statements

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

Identifying 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.
Method B (adapted from material by Brendan Kenny):

1. Theme is an abstract idea (See “Theme Vocabulary” above.) combined 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.

   a. 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?
   b. 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?
   c. Is the society or social scheme portrayed by the author life-enhancing or life-destroying? What causes and perpetuates this society?
   d. What control over their lives do the characters have? Are there forces beyond their control?
   e. 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”:
   a. Men, when they are courageous and lucky, even in a hostile environment, can overcome the odds against their survival.
   b. Sample for The Catcher in the Rye:
   c. In the presence of corruption, escape may provide some hope of preserving our innocence but denies our responsibility to alter, rebel against or sometimes grow to accept what we see as threatening.

---

**The Language of ARGUMENT**

**VERBS**

<table>
<thead>
<tr>
<th>attack</th>
<th>charge</th>
<th>claim</th>
<th>propose</th>
<th>defend</th>
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<tbody>
<tr>
<td>challenge</td>
<td>qualify</td>
<td>counter</td>
<td>repudiate</td>
<td>allege</td>
</tr>
<tr>
<td>validate</td>
<td>confirm</td>
<td>affirm</td>
<td>argue</td>
<td>assume</td>
</tr>
<tr>
<td>answer</td>
<td>agree/disagree</td>
<td>verify</td>
<td>resolve</td>
<td>concede</td>
</tr>
<tr>
<td>grant</td>
<td>generalize</td>
<td>specify</td>
<td>debate</td>
<td>dispute</td>
</tr>
<tr>
<td>assert</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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 | |
How to Connect

Stylistic 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: (Syntax con’t)

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/conveys 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.
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 20th 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 understands 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.

*Models adapted from Elizabeth Davis. College Board Workshop. 2012.

Writing with a Thesis

A theme statement identifies a subject and the author’s attitude about that subject. A thesis statement is a provable position that is the purpose for the entire writing.

THOUGHTS FROM NORTON ANTHOLOGY*

● A thesis cannot always be conveyed in one sentence, nor will it always appear in the same place in every essay. But you will risk both appearing confused and confusing the reader if you can’t state the thesis in 1-2 sentences or if the thesis doesn’t appear somewhere in your introduction, usually near its end.

● Regardless of its length or location, a thesis must be debatable – a claim that all readers won’t automatically accept. It’s a position that can be proven with text.
Writing the Body Paragraph

Try to use the following scheme for your body paragraphs:

<table>
<thead>
<tr>
<th>Sentence #</th>
<th>Function of the Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Provides a direction for the entire paragraph</td>
</tr>
<tr>
<td>2</td>
<td>Introduces the first example</td>
</tr>
<tr>
<td>3</td>
<td>Weaves text from the poem</td>
</tr>
<tr>
<td>4</td>
<td>Elaborates, analyzes, and discusses the first example</td>
</tr>
<tr>
<td>5</td>
<td>Transitions and introduces the second example</td>
</tr>
<tr>
<td>6</td>
<td>Weaves text from the poem</td>
</tr>
<tr>
<td>7</td>
<td>Elaborates, analyzes, and discusses the second example</td>
</tr>
<tr>
<td>8</td>
<td>Concludes the paragraph with reference to the topic sentence</td>
</tr>
</tbody>
</table>

[Note: If you add an example, you will actually add three sentences to the paragraph – one full quotation sandwich.]

Now introduce your examples: Quotation Sandwiches
[Notes from “They Say/I Say” The Moves that Matter in Academic Writing]

“Because quotations do not speak for themselves, you need to build a “frame” around them in which you do the speaking for them. Quotations inserted into the text without such a frame may be called ‘hit-and-run’ quotations, likening them to car accidents in which the driver speeds away and avoids taking responsibility for the damage.”

Example of a “Hit and Run” Quotation:
Oliver employs an extended metaphor to show the speaker’s complex relationship to the swamp. She refers to the swamp as “the wet thick cosmos” and implies at the end of the poem that the speaker is the “dry stick given one more chance.” These references show that the speaker receives hope from the struggles in the swamp. “To adequately frame a quotation, you need to insert it into what we like to call a ‘quotation sandwich,’ with the statement introducing it serving as the top slice of bread and the explanation following it as the bottom slice. [See the underlined portions in the example below.] The introduction or lead-in should explain who is speaking and set up what the quotations says; the follow-up statements should explain why the quotation illustrates the character’s claim.

Example of a Quotation “Sandwich”:
In a clever and thought-provoking extended metaphor spanning the entire poem, Oliver demonstrates the promises of life that the speaker realizes through the struggle. The swamp represents the “endless wet thick cosmos,” the “center of everything” that can act upon “whims.” It is the “struggle” and “closure” of all existence. In essence, the swamp is the universe. Oliver’s speaker trudging through the swamp, on the other hand, is represented by the “poor dry stick given one more chance.” She is a “bough” that could “take root” and ultimately become a “palace of leaves.” While the initial characterization of our life on earth, represented by the swamp is overwhelming and daunting, the reader realizes the hope that Oliver wishes to impart by showing the regeneration of life borne out of this struggle. The hopeless traveler, represented by the lifeless twig, can ultimately take root and branch out into a
Using brackets [] and ellipses . . .

Brackets allow you to substitute pronouns and names to better clarify a sentence’s syntax and/or meaning.

Ellipses allow you to “skip over” irrelevant parts of a passage so that your proof is better focused.

* Handout adapted from College Board Pre-AP Workshop. 2008.

**Words to introduce quotes or paraphrases (Instead of “the author says,”):**

http://www.gallaudet.edu/tip/english_works/writing/paraphrasing_quot ing_and_av oiding_plagiarism/words_that_introduce_quotes_or_paraphrases.html

**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.
Ethical Appeals- (ethos)

Ethical appeals are attempts by the speaker/writer to make connections to the audience by appearing credible, 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

Ethical Appeals (continued)

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”
Creating Appeals
While we often speak of the three types of appeals—logos, pathos, and ethos—as if they are separate and distinct from one another, it is actually very difficult to separate one from the others. An appeal is not a concrete device—one that you can point to in the text. Instead, writers and speakers use various techniques, devices, or strategies to create appeals, and even those techniques, devices, and strategies do not fit neatly into categories. For example, a writer or speaker might use a particular word to indicate his specialized knowledge of a subject and thereby create an ethical appeal, but he might use another highly-connotative word to create emotional appeal. Consider the following diagram, which shows some of the ways writers and speakers appeal to their readers and audiences:
## Generic Rubric for AP® Assignments

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Papers earning a score of 9 meet the criteria for 8 papers, and, in addition, are especially full or apt in their analysis, sophisticated in their explanation and argument, or impressive in their control of language.</td>
</tr>
<tr>
<td>8</td>
<td>Papers earning a score of 8 respond to the prompt effectively, answering all parts of the question completely and demonstrating clear understanding of the passage. They recognize complexities of attitude or tone; they demonstrate stylistic maturity through an effective command of sentence structure, diction, and organization. Insightful thesis is clearly linked to the evidence or assertions presented. Seamless incorporation of apt and specific evidence. Consistent focus.</td>
</tr>
<tr>
<td>7</td>
<td>Papers earning a score of 7 fit the description of 6 papers, but provide a more complete analysis, explanation, or argument or demonstrate a more mature prose style.</td>
</tr>
<tr>
<td>6</td>
<td>Papers earning a score of 6 respond to the prompt adequately, accurately answering all parts of the question and using appropriate evidence, but they are less fully or effectively developed than essays in the top range. Discussion of techniques used in a passage may be less thorough and less specific. Well-written in an appropriate style, but with less maturity than the top papers, they demonstrate sufficient control over the elements of writing to present the writer's ideas clearly. Clear, accurate thesis.</td>
</tr>
<tr>
<td>5</td>
<td>Papers earning a score of 5 analyze, explain, or argue in response to the prompt, but do so unevenly, inconsistently, or insufficiently. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas. May be simplistic, imprecise, overly general or vague. Organization is attempted, but not fully realized.</td>
</tr>
<tr>
<td>4</td>
<td>Papers earning a score of 4 respond to the prompt inadequately. They may analyze or explain incorrectly, merely paraphrase, or offer little discussion. The prose generally conveys the writer's ideas but may suggest an immature control of writing. The writer attempts to answer the question, but does so either inaccurately or without the support of specific, persuasive evidence. May misinterpret or misrepresent the passage.</td>
</tr>
<tr>
<td>3</td>
<td>Papers earning a score of 3 meet the criteria for a score of 4, but demonstrate less success in analyzing, explaining, arguing, or providing specific textual evidence. They are less consistent in controlling the elements of writing.</td>
</tr>
<tr>
<td>2</td>
<td>Papers earning a score of 2 demonstrate little success in analyzing, explaining, or arguing. They may misunderstand the prompt or the passage, offer vague generalizations, substitute simpler tasks such as summarizing the passage or simple listing rhetorical strategies. The prose often demonstrates consistent weaknesses in writing. They may be unacceptably brief or poorly written on several counts; response lacks clarity.</td>
</tr>
<tr>
<td>1</td>
<td>Papers earning a score of 1 meet the criteria for a 2 but are particularly undeveloped, especially simplistic in their explanation and/or argument, or weak in their control of language.</td>
</tr>
<tr>
<td>0</td>
<td>Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.</td>
</tr>
<tr>
<td>_</td>
<td>Indicates a blank response or one that is completely off-topic.</td>
</tr>
<tr>
<td>8</td>
<td>Demonstrates competence</td>
</tr>
<tr>
<td>6</td>
<td>Suggests competence</td>
</tr>
</tbody>
</table>

9 = an enhanced eight
7 = an enhanced six
5: Goes in and out like static when you're trying to tune in a radio station
4: Suggests incompetence 3 = a diminished four
2: Demonstrates incompetence 1 = a diminished 2

UPPER HALF PAPERS employ an "enriched" vocabulary. The writer "does the work" of guiding the reader through effective organization and fluid syntax. LOWER HALF PAPERS demonstrate an "impoverished" vocabulary. The reader "does the work" trying to make sense out of what the writer has written.
FRACTIONS
Examining How All the Parts of a Poem Combine to Create a Total Effect

FR = First Reading
In this step, read through the entire poem, and when you are finished, write down your immediate impressions. Your comments can be as simple as “The speaker seems sad about losing something” or “This poem seems to be about love.” Although this step is simple, it is crucial to analyzing the poem. If you try to begin analyzing parts of the poem before having a preliminary understanding of the poem as a whole, you are likely to make incorrect assumptions and misinterpret the poem.

ACT = A Complete Thought
This step requires you to section off the poem into complete thoughts and then to briefly summarize each. Usually punctuation marks dictate a complete thought, not the end of a sentence. One sentence may contain multiple complete thoughts. This step helps you paraphrase the entire poem.

IO = Identify the Obvious
In this step, identify the obvious, tangible literary elements that are present in the poem (alliteration, rhythm, similes, personification, rhyme, etc.)

N = Nuances
Using the literary elements that you identified in the previous step, you now infer the nuances—the connotations or suggestions of the poem—such as the tone, overall effect, and purpose. This is the step that requires you to THINK, to go beyond the mere identification of the literary elements to your own evaluation of WHY the poet chose to use them. How do the literary devices help convey the meaning of the poem? Why did the poet use the particular elements he did? In this step, you suggest your own ideas and impressions of why you think the poet made the choices he did.

S = Statement of Meaning
This is the end result of your analysis. In this step, you must write a sentence incorporating both the meaning of the poem and the techniques/method used to communicate it.

*Adapted from Kay Caldwell / Lori Winkcombe. Alamo Heights High School.
MLA Style Papers

Modern Language Association (MLA) style formatting is the common standard for papers in the Humanities.

MLA Requirements:
• 12 point font Times New Roman f
• 1” Margins on all sides
• Double-spaced
• Running Header (last name and page number in upper right hand corner and appears on every page)
• Info Block Doubled Spaced (Name, Teacher Name, Class, and Date). ONLY APPEARS ON FIRST PAGE
• Centered Plain text title (No bold, large font, italics, etc.)
• Use the Tab Key to Indent First Line of Paragraphs
• Appropriate citations when necessary
• List of Works Cited according to MLA requirements; SEPARATE PAGE AT END OF THE ESSAY, INCLUDING RUNNING HEADER

Sample MLA First Page:

Student Name

Teacher Name

Class Title (English I PAP)

4 August 2015

The Dangers of Mountain Dew

While Mountain Dew may seem enjoyable, especially to a younger and more hip demographic, science has proven time and time again that it may actually cause a consumers heart to explode. Each person is entitled to make her own choices regarding nutrition, but public information in regards to safety is absolutely vital.

For MLA questions or alternative formatting (Chicago/APA), please see the following resources:

• http://owl.english.purdue.edu/owl/

MODERN LANGUAGE ASSOCIATION (MLA)
Sample Works Cited Entries

Printed Sources

Most non-periodical entries use the following format:

**Author Last Name, First Name. Title of the Work. Location of the publisher: Publisher. Copyright date. Print.**

**BOOKS BY ONE AUTHOR**

**SUBSEQUENT BOOKS BY THE SAME AUTHOR** (arrange by date)

**BOOKS BY TWO OR THREE AUTHORS**

**MORE THAN THREE AUTHORS**

**BOOKS WITH AN EDITOR**

**ARTICLE IN A JOURNAL**

**ARTICLE IN A MAGAZINE**

**ARTICLE IN A NEWSPAPER**

**PERSONAL INTERVIEWS**
Wright, Terra. Personal interview. 21 Mar. 2007.

**Electronic Sources**
MLA no longer requires URLs for electronic sources.

**ARTICLE IN AN ONLINE JOURNAL**

**ONLINE NEWSPAPER ARTICLE**
ONLINE BOOK

GOVERNMENT WEBSITE

Section 2: Citing Sources within the Text
PARENTHELICAL CITATION EXAMPLES:

Note the lack of a comma between the author’s name or work title and the page number within the parentheses.

Printed Sources

AUTHOR NAMED IN A SIGNAL PHRASE

As Murray explains, “looking at the raw material, the writer may choose to be greatly concerned with the reader or may choose not to” (80).

AUTHOR NOT NAMED IN A SIGNAL PHRASE

The recent hysteria regarding “Mad Cow Disease” now seems to have been largely unwarranted (Rubles 7).

CORPORATE OR GROUP AUTHOR

According to the U.S. Department of Education, “no plans have been made beyond 2012” (9).

UNKNOWN AUTHOR

Use the title or its first few words if the author is unknown.

Home computer ownership may be more strongly linked to education level rather than income (“Home Computers” 19).

Some Suggestions About Style

<table>
<thead>
<tr>
<th>How long are your sentences?</th>
<th>You should try for some variety in sentence length. Remember that the occasional concise, simple sentence can “pack a punch” and grab a reader’s attention when it’s placed among a series of longer sentences. If an essay’s sentences are all of the same length, none of them stand out.</th>
</tr>
</thead>
</table>

39
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What words do you use to begin your sentences?</td>
<td>Again, variety is desirable. Try to avoid “there is” or “there are” (or any other dull wording). Also avoid beginning every sentence with the subject. For variety, try such grammatical constructions as participial phrase, adverbial clause, etc.</td>
</tr>
<tr>
<td>Does every word you use help your essay?</td>
<td>Some bland, vague words to avoid include “a lot,” “a little,” “things,” “much,” and “very.” Additionally, phrases like “I think,” “I believe,” “I feel,” “in my opinion,” “so as you can see,” and “in conclusion,” are unnecessary.</td>
</tr>
<tr>
<td>How many linking verbs do you use?</td>
<td>The linking verb (to be) has no action, is vastly overused, and produced unimaginative prose. Replace as many of these as possible with action verbs.</td>
</tr>
<tr>
<td>What sentence patterns do you use?</td>
<td>Again, you should aim for variety; avoid using the same pattern over and over. Also, try inverting the normal order; for example, try putting a direct object at the beginning of the sentence for emphasis.</td>
</tr>
<tr>
<td>Are all your compound sentences joined in the same way?</td>
<td>The usual method is to use a comma and a coordinating conjunction (such as “and,” “but,” or “yet”). Try experimenting with the semicolon and the dash to add emphasis and variety (but be sure you’re using these more sophisticated punctuation devices correctly.)</td>
</tr>
<tr>
<td>How many prepositional phrases do you have?</td>
<td>Eliminate as many as possible, especially the possessive prepositional phrase. Change “the words of Homer” to “Homer’s words.”</td>
</tr>
<tr>
<td>Do you use parallel construction?</td>
<td>Develop your ability to produce parallelisms and your writing will appear more polished and memorable. Parallel construction also adds a delightful, sophisticated rhythm to your sentences. You can find examples of parallelism in the Terms for AP Language Exam.</td>
</tr>
<tr>
<td>Do you use any figures of speech?</td>
<td>If you practice incorporating the occasional use of alliteration, repetition, imagery, and other figures of speech, your writing will be more vivid and engaging.</td>
</tr>
<tr>
<td>What does your essay sound like?</td>
<td>Have a friend read your essay aloud to you and listen to how it sounds.</td>
</tr>
</tbody>
</table>