



Alamo Heights HS Writer's Handbook



Table of Contents

Topic	Page
<i>A.P. Language and Composition Rhetorical Terms & Glossary</i>	3 - 8
<i>Annotation and Close Reading Tips</i>	9 – 10
<i>Tone: Positive (happiness, pleasure, friendliness/courtesy, animation, romance, tranquility)</i>	11
<i>Tone: Neutral (general, rational/logical, self-control, apathy)</i>	11
<i>Tone: Humor/Irony/Sarcasm</i>	12
<i>Tone: Negative (general, sadness, pain, unfriendliness, anger, passion, arrogance/ self-importance, sorrow/fear/worry)</i>	12 -13
<i>Verbs: for literary analysis</i>	14
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the author</i>	15
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the style/content</i>	15
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the diction</i>	15
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the syntax</i>	15
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the organization/structure/point of view</i>	16
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the imagery</i>	10
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the characters (physical qualities)</i>	16
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the characters (mental qualities)</i>	16
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the characters (moral qualities)</i>	16
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the characters (spiritual qualities)</i>	17
<i>Adjectives for Use in Literary/Rhetorical Discussion: Describing the characters (social qualities)</i>	17
<i>Nouns for Use in Literary/Rhetorical Discussion (analyzing characters, structure/organization/point of view, syntax, genre/purpose, sound devices)</i>	18

<i>Transition Words</i>	19
Theme (vocabulary and identifying theme)	20 – 21
<i>The Language of Argument</i>	21
<i>How to Connect Rhetorical Choices to Meaning (diction, syntax)</i>	22 -23
<i>How to Connect Rhetorical Choices to Meaning (imagery)</i>	23 - 24
<i>How to Connect Rhetorical Choices to Meaning (metaphor, simile, personification)</i>	24- 25
<i>How to Connect Rhetorical Choices to Meaning (hyperbole)</i>	25 -26
<i>How to Connect Rhetorical Choices to Meaning (detail, symbol, allusion)</i>	27 -28
Writing Thesis Statements	29
<i>Quote Sandwich</i>	30 -31
Aristotle and the Appeals of Rhetoric	31 -33
Rhetorical Appeals Diagram	34
AP Essay Rubric	35 - 36
Poetry Fractions	37
MLA Formatting Guide	38 – 40

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 pattern, 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:

- 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.
- 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.
- 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?
- 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?
- 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.

- 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)

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	heartly	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 gentle wary	serious temperate cautious	serene imperturbable prudent	simple nonchalant	mild cool
Apathy blasé dry indifferent sluggish	bored dull inert stoical	colorless feeble languid sophisticated	defeated helpless monotonous vacant	dispassionate hopeless resigned
TONE (HUMOR/IRONY/SARCASM)				
amused condescending facetious ironic mocking ribald scornful whimsical playful	bantering contemptuous flippant irreverent mock-serious ridiculing sharp wry hilarious	bitter cynical giddy joking patronizing sarcastic silly belittling uproarious	caustic disdainful humorous malicious pompous sardonic taunting haughty	comical droll insolent mock-heroic quizzical satiric teasing insulting
TONE(NEGATIVE)				
General				
accusing artificial childish condescending disgruntled harsh insulting shameful uninterested	aggravated audacious choleric contradictory disgusted hateful irritated superficial	agitated belligerent coarse critical disinterested hurtful manipulative surlly	angry bitter cold desperate passive indignant obnoxious testy	arrogant brash condemnatory disappointed furious inflammatory quarrelsome threatening
Sadness				
despairing melancholy	despondent maudlin	foreboding regretful	gloomy tragic	bleak
Pain				
annoyed disgusted mournful sorrowful uneasy	biter dismal pathetic sour vexed	bored fretful plaintive sulky worried	crushed irritable querulous sullen"	disappointed miserable sore troubled
Unfriendliness				
accusing disparaging severe	belittling impudent spiteful	boorish pitiless suspicious	cutting reproving unsociable	derisive scolding reproachful
Anger				

belligerent
indignant

furious
enraged

livid

wrathful

savage

Passion

fierce
insane
reckless

frantic
impetuous
wild

greedy
impulsive

voracious
jealous

hysterical
nervous

Arrogance/Self-Importance

boastful
pompous
self-righteous
domineering
knowing
resolute

bold
supercilious
assured
egotistical
lofty
sententious

condescending
pedantic
confident
imperious
peremptory
stiff

contemptuous
didactic
defiant
impressive
profound
saucy

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

concerned
fearful
numb
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

*COMMUNICATES

Acquaints
Advertises
Announces
Appeals
Betrays
Breaks
Carries
Concludes
Connects
Corresponds
Declares
Discloses
Divulges
Enlightens
Evokes
Hints
Imparts
Implies
Informs
Introduces
Makes known
Offers
Proclaims
Provides
Relates
Reports
Reveals
Signifies
States
Suggests
Transfers
Transmits
Unfolds

*DESCRIBES

Depicts
Explains
Expresses
Illustrates
Portrays

*COMPRISES

Amounts to
Composes
Contains
Embodies
Encompasses
Holds
Includes
Incorporates

*REVEALS

Acknowledges
Bares
Clarifies
Demonstrates
Discloses
Displays
Elucidates
Exemplifies
Exhibits
Exposes
Illustrates
Manifests
Opens
Sheds light on
Shows
Unveils

*ENHANCES

Adorns
Aggrandizes
Amplifies
Augments
Builds up
Complements
Elevates
Exaggerates
Fleshes out
Heightens
Increases
Intensifies
Lifts
Magnifies
Raises
Reinforces
Strengthens

*EXAMINES

Analyzes
Compares
Contrasts
Dissects
Explores
Investigates
Questions
Probes

*DEVELOPS

Broadens
Enlarges
Expands
Explains
Extends

*REINFORCES

Adds to
Backs up
Bolsters
Buttresses
Carries
Confirms
Defends
Emphasizes
Enlarges
Fortifies
Increases
Props
Proves
Stresses
Substantiates
Supplements
Supports
Sustains
Underlines
Underscores
Validates
Verifies

*RELATES

Chronicles
Depicts
Describes
Details
Discloses
Divulges
Expresses
Imparts
Narrates
Particularizes
Presents
Recounts
Reports
Retells
Reveals

*CONVEYS

Communicates
Discloses
Expresses
Imparts
Projects
Relates
Reveals
Tells
Sends

*SYMBOLIZES

Connotes
Denotes
Designates
Emblemizes
Embodies
Epitomizes
Equates
Exemplifies
Illustrates
Likens
Links
Mirrors
Personifies
Represents
Shows
Signifies

*COMMENTS

Affirms
Asserts
Clarifies
Construes
Criticizes
Discloses
Elucidates
Explains
Expounds
Interjects
Mentions
Notes
Notices
Observes
Points out
Reflects
Remarks
Touches on

*CLAIMS

Argues
Asserts
Concedes
Contends
Establishes
Maintains
Makes a case
Qualifies
Rebuts
Reasons
States

Note: **Bolded** words are most commonly used.

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	syllogistic	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 <i>good</i> and <i>bad</i> !)				
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
Social Qualities (Terrific substitutions for <i>nice</i> and <i>mean</i> !)				
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, unreliable)		

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 (1 st , 2 nd , 3 rd)	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
footnote	parenthetical	expression	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				

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

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/pretence	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/greed	materialism	social status (class)
custom/tradition	guilt	memory/the past	the supernatural
defeat/failure	heart v. reason	mob psychology	time/eternity
despair/discontent/disillusionment	heaven/paradise/Utopia	music/dance	war
domination/suppression	home	patriotism	women/feminism
dreams/fantasies			

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

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	sylogism	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/effec	

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.

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 _____ concrete _____ abstract
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 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.

*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.*

In _____,	_____ uses
(title of work)	(author’s name)
_____ to _____	
(diction, imagery, detail, figurative language, etc.—the concrete)	(Marker Verb—reveal, explore, portray, convey, suggest)

(the abstract—tone, theme, purpose—the writer’s opinion about the subject that must be proven)	

Writing the Body Paragraph

Try to use the following scheme for your body paragraphs:

	Sentence #	Function of the Sentence
Topic Sentence	1	Provides a direction for the entire paragraph
	2	Introduces the first example
Quotation Sandwich	3	Weaves text from the poem
	4	Elaborates, analyzes, and discusses the first example
	5	Transitions and introduces the second example
Quotation Sandwich	6	Weaves text from the poem
	7	Elaborates, analyzes, and discusses the second example
Concluding Sentence	8	Concludes the paragraph with reference to the topic sentence

[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

new life.[Underlined portions represent the “bread”; the examples are the “meat.”]**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_quoting_and_avoiding_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

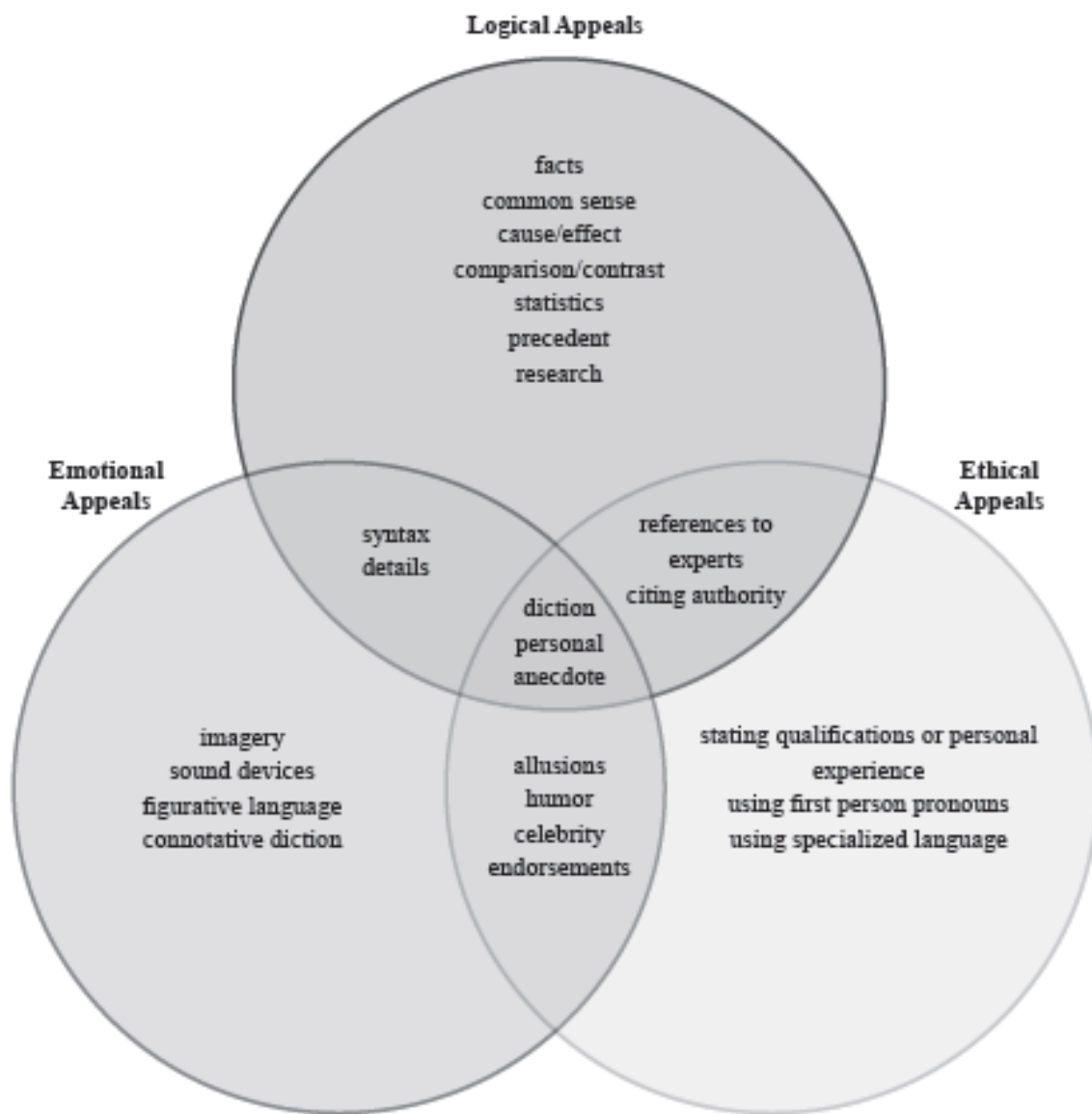
Example:

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

- 9: 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.
- 8: 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.
- 7: 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.
- 6: 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.

5: 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.

- 4: 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.
- 3: 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.
- 2: 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.
- 1: 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.
- 0: Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.
- _ : Indicates a blank response or one that is completely off-topic.

- 8: Demonstrates competence 9 = an enhanced eight
6: Suggests competence 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 connotation 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.

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
- 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:

Last Name 1

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

Winterowd, Walter. *Contemporary Rhetoric: A Conceptual Background*. New York: Harcourt, 1992. Print.

SUBSEQUENT BOOKS BY THE SAME AUTHOR (arrange by date)

---. *A Dictionary of Modern Politics*. Philadelphia: Taylor & Francis, 1985. Print.

---. *A Dictionary of Human Rights*. London: Europa, 2004. Print.

BOOKS BY TWO OR THREE AUTHORS

Witte, Stephen P. and Lester Faigley. *Evaluating College Writing Programs*. Carbondale, IL: Southern Illinois UP, 1983. Print.

MORE THAN THREE AUTHORS

Picton, Todd, et al. *Auditory Cortical Activity Impairment*. New York: Norton, 2004. Print.

BOOKS WITH AN EDITOR

James, Henry. *Portrait of a Lady*. Ed. Leon Edel. Boston: Houghton, 1963. Print.

ARTICLE IN A JOURNAL

Snell, Mark. "Anger in the Classroom." *Education Today* 13.2 (1983): 43-47. Print.

ARTICLE IN A MAGAZINE

Van Biema, Dexter. "Parodies Regained." *Time* 21 Mar. 1994: 46-48. Print.

ARTICLE IN A NEWSPAPER

Lohr, Stacie. "Healthcare Technology." *New York Times* 3 Dec. 2004, late ed.: C5. Print.

PERSONAL INTERVIEWS

Wright, Terra. Personal interview. 21 Mar. 2007.

Electronic Sources

MLA no longer requires URLs for electronic sources.

ARTICLE IN AN ONLINE JOURNAL

Veerman, Penelope. "Religion and Children's Rights." *International Journal of Children's Rights* 7.4 (1999): 385-93. *Project Muse*. Web. 7 Dec. 2012.

ONLINE NEWSPAPER ARTICLE

Cohen, Nathan. "Wikipedia Looks Hard at Its Culture." *New York Times*, 30 Aug. 2009. Web. 11 Oct. 2012.

ONLINE BOOK

Abbott, Jacob. *Rollo in Paris*. Boston, 1854. *Projectgutenberg.org*. Project Gutenberg, 2007. Web. 31 Jan. 2012.

GOVERNMENT WEBSITE

U.S. Department of Education. "Strategic Plan for Fiscal Years 2007-12." *U.S. Department of Education*. ED, 2007. Web. 22 Feb. 2012.

Section 2: Citing Sources within the Text PARENTHETICAL 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

How long are your sentences?	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.
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What words do you use to begin your sentences?	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.
Does every word you use help your essay?	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.
How many linking verbs do you use?	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.
What sentence patterns do you use?	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.
Are all your compound sentences joined in the same way?	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.)
How many prepositional phrases do you have?	Eliminate as many as possible, especially the possessive prepositional phrase. Change “the words of Homer” to “Homer’s words.”
Do you use parallel construction?	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.
Do you use any figures of speech?	If you practice incorporating the occasional use of alliteration, repetition, imagery, and other figures of speech, your writing will be more vivid and engaging.
What does your essay sound like?	Have a friend read your essay aloud to you and listen to how it sounds.