

Cheat Sheet- You're welcome! ☺

Terms, Question Stems, 4 Paragraph Analysis



I can ► define, understand, apply, & analyze elements of rhetoric

Rhetoric- the art of effective or persuasive writing especially the use of figures of speech and other compositional techniques

Rhetorical analysis- analyze strategies to articulate uses to achieve purpose (*how*, not *what*)

Rhetorical appeals- ethos, pathos, logos

Exposition- to define and investigate a topic; presenting reasons, explanations or steps

Patterns of exposition- description, narration, cause/effect, problem/solution, process/analysis, definition, compare/contrast, satire

Argument- student to investigate a topic; collect, generate, and evaluate evidence; and establish a position on the topic in a concise manner.

Synthesis- taking a unique viewpoint about a central idea, theme, or topic, and backing it up with a combination of multiple sources

Narrative- an account of events, storytelling, descriptive detail that uses showing vs. telling

Rhetorical Terms	
Audience	The listener, view, or reader of a text; most texts have multiple audiences
Concession	An acknowledgment that an opposing argument may be true or reasonable; usually accompanied by a refutation challenging the validity
Connotation	Meaning of words beyond the dictionary definition (denotation) positive or negative affect on tone
Context	The circumstances, atmosphere, attitudes, and events surrounding a text
Counterargument	An opposing argument to the one a writer is putting forward; strong writers address these through concession and refutation
Ethos	Establishing the speaker as credible and trustworthy ; Greek for “character”
Logos	Reason; addressed by use of clear rational ideas, specific details, facts, statistics, expert testimony; Greek for “embodied thought”
Occasion	The time and place a speech is given or a piece is written
Pathos	Emotional motivation- plays on values, desires, hopes, fears, prejudices; Greek for “suffering” or “experience”
Persona	The face or character that a speaker shows to his/her audience; Greek for “mask”
Polemic	An aggressive argument that tries to establish the superiority of one opinion over all others- no concessions given; Greek for “hostile”
Propaganda	The spread of ideas and information to further a cause; the use of rumors, lies, disinformation, or scare tactics in order to damage or promote a cause
Purpose	The goal the speaker wants to achieve
Refutation	A denial of the validity of an opposing argument
Rhetoric	Aristotle’s term for the art of finding ways to persuade an audience
Speaker	The person or group who created a text
Subject	The topic of a text
Text	The written word; generally products that can be investigated & comprehended

Argument Terms	
Ad hominem “to the man”	a fallacy , a diversionary tactic of switching the argument from the issue at hand to the character of another speaker
Appeal to false authority	A fallacy, when someone has no expertise to speak on an issue is cited as authority
Assumption/Warrant	A warrant expresses an assumption shared between the speaker and the audience
Backing	Further assurances or data without which the assumption lacks authority (Toulmin)
Bandwagon appeal/ ad populum	A fallacy, when evidence boils down to “ <i>everybody’s doing it</i> ”
Begging the question	A fallacy, a claim is based on evidence or support that is in doubt. It “begs” a question whether the support itself is sound. <i>Giving students easy access to a wealth of facts and resources on line allows them to develop critical thinking skills.</i>
Circular reasoning	A fallacy, the writer repeats the claim as a way to provide evidence <i>You can’t give me a C; I’m an A student!</i>
Claim	An assertion or a proposition, a claim states the argument’s main idea or position. Not the topic or subject, rather what is able to be argued
Claim of fact	Asserts that something is true or not true <i>The number of suicides committed by teenagers has exploded in the past 3 decades.</i>
Claim of policy	Proposes a change <i>Yet one solution continues to elude us, and that is ending the ignorance about mental health, and moving it from the margins of care and into the mainstream where it belongs.</i>
Claim of value	Argues that something is good or bad, right or wrong <i>There’s a plague on all our houses, and since it doesn’t announce itself with lumps or spots or protest marches, it has gone unremarked in the quiet suburbs and bus cities where it has been laying waste.</i>
Classical oration	5-part argument structure used by classical rhetoricians Introduction, narration(facts/background/overview), confirmation (proof/support), refutation(addresses counterargument), conclusion
Deduction	Logical process of reaching a conclusion by starting with a general principle or truth <i>Exercise contributes to better health. Yoga is exercise. Yoga contributes to health.</i>
Either/or fallacy	A fallacy, speaker presents 2 extreme options as the only possible choices <i>Either we agree to higher taxes, or our grandchildren will be mired in debt.</i>
Hasty generalization	A fallacy; faulty conclusion is reached because of inadequate evidence
Induction “to lead to”	Writer reasons from particular to universal to draw a conclusion; generalizing <i>Exercise promotes weight loss. Exercise lowers stress. Exercise improves health.</i>
Logical fallacy	Potential vulnerabilities or weaknesses in an argument
Qualifier	Makes a claim less absolute by using words like: <i>usually, in most cases, maybe, most likely, probably</i> (Toulmin)
Quantitative evidence	Evidence that can be measured, cited, counted, or represented in numbers
Rebuttal	Gives voice to possible objections (Toulmin)
Reservation	Explains the terms and conditions necessitated by the qualifier (Toulmin)
Rogierian argument	Basing an argument on the assumption that having full understanding of an opposing position is essential to responding to it persuasively and refuting it in a way that is accommodating rather than alienating
Second-hand evidence	Evidence accessed through research, reading, and investigation; factual/historical/expert opinion/data
Straw man	A fallacy, when a speaker chooses to oversimplify in order to ridicule an idea <i>Putting men on Mars- becomes looking for little green men in outer space</i>
Syllogism	A logical structure that uses the major premise and minor premise to reach a necessary conclusion
Toulmin model	An approach to analyzing and constructing arguments; a template for argument Because(evidence as support), therefore (claim), since (warrant/assumption) on account of (backing), unless (reservation)

SOAPSTone- Speaker, Occasion, Audience, Purpose, Subject, Tone

What is SOAPSTone? Soapstone is an acronym for a series of questions that students must first ask themselves, and then answer, as they begin to analyze text and/or plan for their own writing assignments.

Who is the Speaker? This is the voice that tells the “story” – the voice that is going to be heard. Whether this voice belongs to a fictional character to the writer, students should determine how a writer develops the personally/character/credibility of the speaker or narrator that will influence the overall meaning of the text. Think about: What assumptions can you make about the speaker? (Age, gender, emotional state...) What is the speaker’s point of view?

What is the Occasion? This is the context and circumstances of the piece that prompted the writing. All writers are influenced by the larger occasion: an environment of ideas, attitudes, and emotion that swirl around a broad issue. Then there is the immediate occasion: an event or situation that catches the writer’s attention and triggers a response. What is the rhetorical occasion of the text (to relate a memory, a description, an observation, an argument, a critique?) Think about: What is the setting? What is the intended emotional effect? What else was going on in the world when the author was writing?

Who is the Audience? The group of readers to whom this piece is directed. Successful writers must determine who the audience is that they intend to address. It may be one person or a specific group. This choice of audience will affect who and why writers write a particular text. Think about: Who does the author want to be affected by the text?

What is the Purpose? The reason behind the text. Writers need to clearly consider the purpose of their text in order to develop the thesis or the argument and its logic, or in the case of fiction, to develop a theme. Writers should ask themselves, “What do I want my audience to think or do as a result of reading my text?” What is the writer’s message and how does he convey it?

What is the Subject? Students should be able to state the subject in a few words or phrases. This step helps them to focus on the intended task throughout the writing process. Subject, or topics, are then developed into full ideas, arguments, or themes. What is the speaker literally saying?

What is the Tone? The attitude of the author toward his/her subject. The spoken word can convey the speaker’s attitude and thus help to impart meaning through tone of voice. With the written word, tone is created by conscious choices in diction, syntax, figurative language, imagery and selection of details to extend meaning beyond the literal. The ability to engage tone is one of the best indicators of a sophisticated writer. Think about: Diction (word choice) – is the writing tight and efficient (economical) or elaborate and longwinded (expansive)? Does the writer use proper and formal language? Tone – What is the speaker’s attitude about the subject? About the audience? Does the speaker seem sarcastic, aggressive, wistful, pessimistic, hopeful, bitter, reflective, skeptical, etc.?

Words that describe tone:

accusatory – charging of wrongdoing	jovial – happy
bitter – exhibiting strong animosity as a result of pain or grief	lyrical – expressive of a poet’s feelings; song-like; full of images
caustic – intense use of sarcasm; stinging; biting	matter-of-fact – accepting of conditions; unemotional
condescension – a feeling of superiority	melancholy – gloomy or sad
contemplative – thinking; reflecting on an issue	mocking – treating with contempt or ridicule
contemptuous – showing or feeling that something is worthless	morose – sullen; surly; despondent
conventional – lacking spontaneity, originality, and individuality	malicious – purposely hurtful
critical – finding fault	objective – unbiased
cynical – questioning of the basic sincerity and goodness of people	obsequious – polite and obedient for hope of gain or favor
derision – ridicule; mocking	patronizing – air of condescension
didactic – educational; instructional	pessimistic – seeing the worst side of things
disdainful – scornful	quizzical – odd; eccentric; amusing
earnest – intense; a sincere state of mind	reflective – illustrating innermost thoughts or feelings
fanciful – using the imagination	reverent – treating a subject with honor and respect
forthright – directly frank without hesitation	sanguine – optimistic; cheerful
haughty – proud and vain to the point of arrogance	sarcastic – sneering; caustic
incredulous – expressive of extreme disbelief	sardonic – scornfully and bitterly sarcastic
indignant – marked by anger aroused by injustice	sincere – without deceit or pretense
intimate – very familiar	solemn – deeply earnest

How to question a text as you read

Purpose:

What is the rhetorical situation? What events or occasions created a need or opportunity for this text? What is the cultural context for the text? What is the author's intention? How does the author's relationship with the audience limit or support the purpose? Does this text effectively meet its purpose?

Audience:

Who is the primary audience for this text (secondary)? What value does the audience hold that the author seeks to appeal to? What is the audience's relationship to the subject of the text? How does the author anticipate the audience's needs? How does the author anticipate the audience's response? What are the experiences shared by the author and the audience? What are the values shared by the audience & author? How might the audience perceive the author's intention? Does the author make assumptions about the audience that hinders the argument?

Subject:

What is the central assertion of the text? What are the principle kinds of argument used? What are the principle lines of reasoning/logic used? How does the author appeal to emotion? Is the data used to support the argument qualitative or quantitative? Is the data reliable? Is the data valid? What background information is provided to help the audience understand the subject? Is it adequate?

Author's Bias:

How does the author present himself or herself? Is the author speaking on behalf of another entity? What is the author's stake in the message? How does the author establish credibility? Does the author seem knowledgeable? Does the author seem fair? How does the author treat people who disagree? Does the author use stereotypes? Does the author reveal prejudice? What are the author's professional affiliations? How might they impact the argument made? Does the author's reputation influence the reception of his/her message? How might the author have insight into the subject that the audience doesn't have? How might the author's understanding of the subject be limited?

Structure & Organization:

What is the arrangement of the argument? (Classical, Rogerian, Toulmin) What rhetorical methods are used to develop the argument? (problem/solution, cause/effect, narration, etc.) Does the organization compliment the subject? How does the conclusion reinforce or extend the purpose? How does the conclusion involve the audience? What concepts are repeated? How does this develop the argument? What information do the longest sentences in each paragraph convey? How do they develop the argument? What information do the shortest sentences in each paragraph convey? How do they develop the argument? Is the argument inductive or deductive? If concessions are made, where in the organizational structure do they occur? What is the effect of their placement?

Diction:

What type of words draw your attention? Do they tend to be a particular part of speech, such as verbs, nouns, adjectives, or adverbs? Is the language general and abstract or specific and concrete? Is the language formal, informal, colloquial, or slang? Are some words nonliteral or figurative, creating figures of speech such as metaphors? Are there words with strong connotations? Words with particular emotional punch? Are the descriptions concrete or abstract? What patterns exist? How does this contribute to the argument? What effect does this create? Do these support the argument or detract from the argument? How do they meet the audience's needs?

Syntax:

What patterns exist in the author's structure? What is the order of the parts of the sentence? Is the order usual (subject-verb-object), or is it inverted (object-subject-verb, etc.)? What are the sentences like? Are they periodic (moving toward something important at the end) or cumulative (beginning with an important idea then adding details)? Are many of the sentences simple? Complex? Compound? Are the sentences long or short? Does the writer ask questions? How does the writer connect words, phrases, and clauses? How does the author use syntax to emphasize or minimize information?

Tone:

What are 2-3 words that describe the tone? Are there shifts in tone? (From --- to ---) At what point does the shift occur? What is the function of the shift? What effect does the shift have? How does the tone impact the author's credibility? How does the tone impact the audience's reception of the message?

Patterns of Exposition	
Description	relies on imagery to get the reader to see the subject
Narrative	exploring a topic through the use of storytelling; anecdotal
Cause/Effect	a problem and the writer's theories about the underlying causes
Problem/Solution	presenting a problem/policy along with viable solutions
Process/Analysis	showing how something is done or how it works
Definition	when an idea is too abstract to grasp easily; when conflicting explanations exist
Compare/Contrast	consider connection between texts and draw conclusions about what is revealed
Satire	mocking traits of society to bring awareness to an issue that needs changes

Question Stems typical of Multiple Choice Questions
Questions about main idea: ideas, attitude, tone
<p>The theme of the --- is</p> <p>The speaker's attitude is best described as...</p> <p>In context, the sentence --- is best interpreted as</p> <p>The atmosphere is one of...</p> <p>Which of the following would be least likely to encourage---</p>
Questions about structure:
<p>The quotation "---" signals a shift from...</p> <p>The speaker's mention of "---" is appropriate to the development of his argument by...</p> <p>The type of argument employed by the author is similar to which of the following...</p> <p>The relationship between --- and --- is explained best as....</p>
Questions about meaning and purpose: <i>why</i> author uses
<p>Which of the following best identifies the meaning of "---"?</p> <p>Which of the following best describes the author's purpose in the last sentence?</p> <p>The author emphasizes '---' in order to...</p> <p>The sympathy referred to in line --- is call a "---" because it...</p> <p>What is the function of ----</p>
Questions about rhetoric: effect
<p>The shift in point of view has the effect of....</p> <p>The syntax of lines – to --- serves to...</p> <p>The second sentence is unified by metaphorical references to...</p> <p>As lines – an --- are constructed, "—" is parallel t which of the following?</p> <p>The antecedent for "---" is</p>
Questions about Rhetorical Modes: narration, exposition, argumentation
<p>The pattern of exposition exemplified in the passage can best be described as...</p> <p>The author's use of description is appropriate because...</p> <p>Which of the following best describes the author's method?</p> <p>Because the author uses expository format, he is able to...</p> <p>The speaker's rhetorical strategy is to....</p>

Rhetorical Device Analysis Structure:

The terms such as diction, tone, and syntax are fairly meaningless unless they illuminate the author's rhetorical intentions.

Develop sentences for a piece using:

- The **author's name**
- An **adjective** (such as: *sophisticated, nostalgic, inventive, childlike, balanced, flashy, folksy, colloquial, etc.*)
- The term "**diction**"
- A strong **verb** (such as: *demonstrates, creates, emphasizes, generates, fulfills, advocates, etc.*)
- The **function** of the word choice (what those choices DO for the piece)
- **Two (2) examples**

EXAMPLE: Andrist's flashy diction recreates the dynamic personality of General Custer with word choice such as "flamboyant" and "teetotaler."

- ✓ **author's name** = Andrist
- ✓ **adjective** = flashy
- ✓ **term** = diction
- ✓ **verb** = recreates
- ✓ **function** = (recreates) dynamic personality of General Custer
- ✓ **Two examples** = flamboyant, teetotaler

EXAMPLE: Woolf's vivid imagery invokes the excitement of her fishing trip with phrases such as "the line thrilled" and the fish "flapping this way and that."

Format for the Rhetorical Précis

Précis - a highly structured four-sentence paragraph that records the essential elements of a written discourse, including the name of the speaker/writer, the context of the delivery, the major assertion, the mode of development and/or support, the stated and/or apparent purpose, and the relationship (tone) established between the speaker/writer and the reader. Each of the four sentences requires specifics/quotes to convey the author's sense of style and tone.

Sentence 1

T-Title A-Name of **author** (optional: a phrase describing author), **G- Genre**

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A rhetorically accurate verb (such as assert, argue, suggest, imply, claim,);
and a THAT clause containing the **major assertion** (thesis statement) of the work.

Sentence 2

An explanation of **how the author develops and/or supports the thesis**, usually in chronological order – always identifying the rhetorical mode(s) employed

Sentence 3

A statement of the **author's apparent purpose** (introduce with the infinitive "to").

Sentence 4

A description of the intended **audience** and/or the **relationship** the author establishes with the audience.

Strengthen those Verbs!	
Avoid	Try instead
Shows, uses, utilizes, said	Asserts, details, alludes to, implies, clarifies, portrays, inspires, describes, suggests, connotes, reveals, delineates, shifts, specifies, evokes, notes, depicts, tackles, hints at, highlights, constrains, explores, alters, manipulates, conjures up, produces, evokes, elicits, juxtaposes, construes, solidifies, differentiates, transcends, emphasizes, explains, enhances, ignites, changes, invokes, exemplifies, conveys, repudiates, compares, masters, creates, documents, refutes, enunciates, demonstrates, stirs, dispels, twists

Don't Summarize; Analyze	
NO (simply states obvious)	YES (show/ask <i>why, how, when, effect</i>)
The writer appeals to pathos	“The author appeals to the emotions of the audience when he...” “The author makes the audience afraid of the consequences, swaying their opinion”
The writer uses logos	“The writer uses a carefully reasoned cause-and-effect argument that shows unequivocally that Z lead to Y” “The writer uses plenty of examples to support her point that...” or “ the writer reaches a logical conclusion that...”
The writer uses ethos	“The writer establishes his authority by..” “The writer makes herself sympathetic to the audience by...” “the writer clearly as a good reputation because...”
When Jerry says, “You have everything, and now you want this bench. Are these the things men fight for?” it shows that he is trying to intimidate Peter by making fun of his honor.	Attacking Peter’s sense of honor, Jerry orders him off the bench and tauntingly asks if a mere park bench “are the things men fight for” in Peter’s small world.
When Peter finally says, “Get up and fight,” Jerry inquires, “Like a man?” This shows that Jerry is attacking Peter’s sense of manliness.	Jerry, now desperate to fulfill his suicidal mission, resorts to attacks on Peter’s manliness, provoking him into fighting “like a man.”
In responding to Jerry’s comments about having a male child, Peter says “It’s a matter of genetics, not manhood, you monster.” It is obvious that Peter is angry at Jerry’s insinuations.	Although Peter knows the gender of his children is “a matter of genetics, not manhood,” he nevertheless lashes out at Jerry’s insults, leaving the reader to doubt Peter’s sense of security.

