

# AP Language and Composition Packet

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### AP Language Rhetorical Terms: List 1

1. **allusion** - A reference to some famous literary work, historical figure, or event. For example, to say that a friend “has the patience of Job” means that he is as enduring as the Biblical figure of that name. Allusions must be used with care lest the audience miss their meaning.
2. **argumentation** - Argumentation is the writer’s attempt to convince his reader to agree with him. It is based upon appeals to reason, evidence proving the argument, and sometimes emotion to persuade. Some arguments attempt to merely prove a point, but others go beyond proving to inciting the reader to action. At the heart of all argumentation lies a debatable issue.
3. **coherence** - The principle of clarity and logical adherence to a topic that binds together all parts of a composition. A coherent essay is one whose parts--sentences, paragraphs, pages--are logically fused into a single whole. Its opposite is an incoherent essay--one that is jumbled, illogical, and unclear.
4. **description** - A rhetorical mode used to develop an essay whose primary aim is to depict a scene, person, thing, or idea. Descriptive writing evokes the look, feel, sound, and sense of events, people, or things.
5. **diction** - word choice. Diction refers to the choice of words a writer uses in an essay or other writing. Implicit in the idea of diction is a vast vocabulary of synonyms - different words that have more or less equivalent meanings. If only one word existed for every idea or condition, diction would not exist. But since we have a choice of words with various shades of meaning, a writer can and does choose among words to express ideas. The diction of skilled writers is determined by the audience and occasion of their writing.
6. **exposition** - Writing whose chief aim is to explain. Rather than showing, as in narration, exposition tells. A majority of essays contain some exposition because they need to convey information, give background, or tell how events occurred or processes work.
7. **figurative language** - Said of a word or expression used in a nonliteral way. For example. The expression “to go the last mile” may have nothing at all to do with geographical distance, but may mean to complete an unfinished task or job.
8. **hyperbole** – A figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony at the same time.
9. **image/imagery** – An image is a phrase or expression that evokes a picture or describes a scene. An image may be either literal, in which case it is a realistic attempt to depict with words what something looks like, or figurative, in which case the expression is used that likens the thing described to something else (e.g., “My love is like a red, red rose.”).
10. **irony** – The use of language in such a way that apparent meaning contrasts sharply with the real meaning. One famous example (in Shakespeare’s *Julius Caesar*) is Antony’s description of Brutus as “an honorable man.” Since Brutus was one of Caesar’s assassins, Antony meant just the opposite. Irony is a softer form of sarcasm and shares with it the same contrast between apparent and real meaning. In general, there are three major types of irony used in language: (1) In **verbal irony**, the words literally state the opposite of the writer’s (or speaker’s) true meaning. (2) In **situational irony**, events turn out the opposite of what was expected. What the characters and readers think ought to happen is what does happen. (3) In **dramatic irony**, facts or events are unknown to a 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.
11. **metaphor** – A figurative image that implies the similarity between things otherwise dissimilar, as when the poet Robert Frost states “I have been acquainted with the night,” meaning that he has survived despair.

12. **mood** - The pervading impression made on the feelings of the reader. For instance, Edgar Allan Poe often created a mood of horror in his short stories. A mood can be gloomy, sad, joyful, bitter, frightening, and so forth. A writer can create as many moods as his emotional range suggests.
13. **narration** – An account of events as they happen. A narrative organizes material on the basis of chronological order or pattern, stressing the sequence of events and pacing these events according to the emphasis desired. Narration is often distinguished from three other modes of writing: *argumentation*, *description* and *exposition*.
14. **oxymoron** – From the Greek for “pointedly foolish,” an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include “jumbo shrimp” and “cruel kindness.”
15. **pacing** – The speed at which a piece of writing moves along. Pacing depends on the balance between summarizing action and representing action in detail. Syntax can also affect pacing.
16. **paradox** – a statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity. The first scene of *Macbeth*, for example, closes with the witches’ cryptic remark “Fair is foul, and foul is fair.”
17. **parallelism** – The principle of coherent writing requiring that coordinating elements be given the same grammatical form, as in Daniel Webster’s dictum, “I was born an American; I will live an American; I will die an American.”
18. **parody**- a work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. As comedy, parody distorts or exaggerates distinctive features of the original. As ridicule, it mimics the work by repeating and borrowing words, phrases, or characteristics in order to illuminate weaknesses in the original. Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don’t require knowledge of the original.
19. **personification** - Personification- Attributing human qualities to objects, abstractions, or animals: “Tis beauty calls and glory leads the way.”
20. **point of view** - The perspective from which a piece of writing is developed. In nonfiction the point of view is usually the author’s. In fiction the point of view can be first- or third-person point of view. In the first-person point of view, the author becomes part of the narration and refers to himself as “I.” In the third-person point of view the narrator simply observes the action of the story. Third-person narrative is either *omniscient* (when the narrator knows everything about all of the characters) or *limited* (when the narrator knows only those things that might be apparent to a sensitive observer.)
21. **rhetoric**- The art of using persuasive language. The art of analyzing all the choices involving language that a writer, speaker, reader, or listener might make in a situation so that the text becomes meaningful, purposeful, and effective; the specific features of texts, written or spoken, that cause them to be meaningful, purposeful, and effective for readers or listeners in a situation.

22. **rhetorical modes**- this flexible term describe the variety, the conventions, and the purposes of the major kinds of writing. The four most common rhetorical modes and their purposes are as follows: (1) The purpose of *exposition* (or expository writing) is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. The AP language exam essay questions are frequently set up as expository topics. (2) The purpose of *argumentation* is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. *Persuasive* writing is a type of argumentation having an additional aim of urging some form of action. (3) The purpose of *description* is to re-create, invent, or visually present a person, place, event, or action so that the reader can picture that being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional and subjective. (4) The purpose of *narration* is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing. These four writing modes are sometimes referred to as ***modes of discourse***.
23. **simile**- A figure of speech which, like the metaphor, implies a similarity between things otherwise dissimilar. The simile, however, always uses the words *like*, *as*, or *so* to introduce the comparison: "As a jewel of gold in a swine's snout, so is a fair woman which is without discretion."
24. **slanting** - The characteristic of selecting facts, words, or emphasis to achieve a preconceived intent: *Favorable intent*: "Although the Senator looks bored, when it comes time to vote he is on the right side of the issue." *Unfavorable intent*: "The Senator may vote on the right side of the issues, but he always looks bored."
25. **style** – The way a writer writes. The expression of an author's individuality through the use of words, sentence patterns, and selection of details Any of the choices writers make while writing—about diction, sentence length, structure, rhythm, and figures of speech—that make their work sound like them. The tone of a particular work can be due in part to a writer's style. James Baldwin is known for his distinctive style, one aspect of which is the mixing of formal, sometimes biblical, language and an everyday, conversational style, as in this sentence from "Notes of a Native Son" (p. 39 in 50 Essays): "I had declined to believe in that apocalypse which had been central to my father's vision; very well, life seemed to be saying, here is something that will certainly pass for an apocalypse until the real thing comes along." Advice to fledgling writers: Develop a style that combines sincerity with clarity.

### AP Language Rhetorical Terms: List 2

1. **ad hominem argument**- An argument that attacks the integrity or character of an opponent rather than the merits of an issue. (*Ad hominem* is Latin for "to the man.") It is also informally known as "mud-slinging."
2. **analogy**- A comparison that attempts to explain one idea or thing by likening it to another. Analogy is useful if handled properly, but it can be a source of confusion if the compared items are basically unlike
3. **anecdote** – a brief narrative offered in a text to capture the audience’s attention or to support a generalization or claim.
4. **appeal to *ethos*** – one of three strategies for persuading audiences—appeal to ethics
5. **appeal to *logos*** – appeal to logic
6. **appeal to *pathos*** – appeal to emotion, an appeal to feelings rather than to strict reason; a legitimate ploy in an argument as long as it is not excessively or exclusively used.
7. **begging the question** – the situation that results when a writer or speaker constructs an argument on an assumption that the audience does not accept. Example:
8. **causal relationship (cause-and-effect relationship):** The relationship expressing, “If X is the cause, then Y is the effect,” or “If Y is the effect, then X caused it”—for example, “If the state builds larger highways, then traffic congestion will just get worse because more people will move to the newly accessible regions,” or “If students plagiarize their papers, it must be because the Internet offers them such a wide array of materials from which to copy.”
9. **colloquialism** - a word or expression acceptable in informal usage but inappropriate in formal discourse. A given word may have a standard as well a colloquial meaning. *Bug*, for example, is standard when used to refer to an insect; when used to designate a virus, i.e. "She's at home recovering from a *bug*," the word is a colloquialism.
10. **conclusion**- The final paragraph or paragraphs that sum up an essay and bring it to a close. Effective conclusions vary widely, but some common tacks used by writers to end their essays include summing up what has been said, suggesting what ought to be done, specifying consequences that are likely to occur, restating the beginning, or taking the reader by surprise with an unexpected ending. Most important of all, however, is to end the essay artfully and quietly without staging a grand show for the reader’s benefit.
11. **connotation** - the implication of emotional overtones of a word rather than its literal meaning. *Lion*, used in a literal sense, denotes a beast (see denotation). But to say that Winston Churchill had "the heart of a *lion*" is to use the connotative or implied meaning of lion.
12. **emphasis**- A rhetorical principle that requires stress to be given to important elements in an essay at the expense of less important elements. Emphasis may be given to an idea in various parts of a composition. In a sentence, words may be emphasized by placing them at the beginning or end or by judiciously italicizing them. In a paragraph, ideas may be emphasized by repetition or by the accumulation of specific detail.
13. **essay** - From the French word *essai*, or “attempt,” the essay is a short prose discussion of a single topic. Essays are sometimes classified as formal or informal. A formal essay is aphoristic, structured, and serious. An informal essay is personal, revelatory, humorous, and somewhat loosely structured.
14. **euphemism**- from the Greek word for “good speech,” euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement. Saying “earthly remains” rather than “corpse” is an example of euphemism.
15. **example** - an instance that is representative of an idea or claim or that otherwise illustrates it. The example mode of development is used in essays that make a claim and then prove it by citing similar and supporting cases.

16. **generalization** - a statement that asserts some broad truth based upon a knowledge of specific cases. For instance, the statement "Big cars are gas guzzlers" is a generalization about individual cars. Generalizations are the end products of inductive reasoning, where a basic truth may be inferred about a class after experience with a representative number of its members. One should, however, beware of rash or faulty generalizations—those made on insufficient experience or evidence. It was once thought, for example, that scurvy sufferers were malingerers, which led the British navy to the policy of flogging the victims of scurvy aboard its ships. Later, medical research showed that the lethargy of scurvy victims was an effect rather than the cause of the disease. The real disease was found to be a lack of vitamin C in their diet
17. **logical fallacy**- Errors in reasoning used by speakers or writers, sometimes in order to dupe their audiences. Most logical fallacies are based on insufficient evidence ("All redheads are passionate lovers"); or *irrelevant information* ("Don't let him do the surgery; he cheats on his wife"); or *faulty logic* ("If you don't quit smoking, you'll die of lung cancer").
18. **objective and subjective writing** - Two different attitudes toward description. In objective writing the author tries to present the material fairly and without bias; in subjective writing the author stresses personal responses and interpretations. For instance, news reporters should be objective whereas poetry can be subjective.
19. **red herring** - A side issue introduced into an argument in order to distract from the main argument. It is a common device of politicians: "Abortion may be a woman's individual right, but have you considered the danger of the many germ-infested abortion clinics?" Here the side issue of the dirty clinics clouds the ethical issue of the right or wrong of having an abortion.
20. **sarcasm** - from the Greek meaning "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic, that is, intending to ridicule. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.
21. **satire** - Satire – Often an attack on a person. Also the use of wit and humor in order to ridicule society's weaknesses so as to correct them. In literature, two types of satire have been recognized: *Horatian satire*, which is gentle and smiling; *Juvenalian satire* which is sharp and biting.
22. **subordination** – Expressing in a dependent clause, phrase, or single word any idea that is not significant enough to be expressed in a main clause or an independent sentence:
- i. *Lacking subordination*: John wrote his research paper on Thomas Jefferson; he was interested in this great statesman.
  - ii. *With subordination*: Because John was interested in Thomas Jefferson, he wrote his research paper on this great statesman.
23. **tone** - In every writing, tone is the reflection of the writer's attitude toward subject and audience. The tone can be irony, sarcasm, anger, humor, satire, hyperbole, or understatement.
24. **understatement** - A way of deliberately representing something as less than it is in order to stress its magnitude. Also called *litotes*. A good writer will restrain the impulse to hammer home a point and will use understatement instead. An example is the following line from Oscar Wilde's play *The Importance of Being Earnest*: "To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness."
25. **voice** - The presence or the sound of self, chosen by the author. Most good writing sounds like someone delivering a message. The aim in a good student writing is to sound natural. Of course, the voice will be affected by the audience and occasion for writing. Voice is closely related to style.

### AP Language Rhetorical Terms: List 3

1. **abstract** - words or phrases denoting ideas, qualities, and conditions that exist but cannot be seen. Love, for example, is an abstract term; so are *happiness*, *beauty*, and *patriotism*. The opposite of abstract terms are concrete ones—words that refer to things that are tangible, visible, or otherwise physically evident. *Hunger* is abstract, but *hamburger* is concrete. The best writing blends the abstract with the concrete, with concrete terms used in greater proportion to clarify abstract ones. Writing too steeped in abstract words or terms tends to be vague and unfocused.
2. **ad populeum argument**- A fallacious argument that appeals to the passions and prejudices of a group rather than its reason. An appeal for instance, to support an issue because it's the "American Way" is an *ad populeum* argument.
3. **allegory**- the device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning. In some allegories, for example, an author may intend the characters to personify an abstraction like hope or freedom. The allegorical meaning usually deals with moral truth or generalization about human existence.
4. **anaphora** (un-NA-fuh-ruh) – the repetition of a group of words at the beginning of successive clauses
5. **aphorism**- a terse statement of known authorship which expresses a general truth or a moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author's point.
6. **apostrophe**- a figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. The effect may add familiarity or emotional intensity. William Wordsworth addresses John Milton as he writes, "Milton, thou shouldst be living at this hour: England hath need of thee."
7. **attitude**- A writer's intellectual position or emotion regarding the subject of the writing. In essay sections, expect to be asked what the writer's attitude is and how his or her language conveys that attitude.
8. **audience** - The group for whom a work is intended. For a writer, the audience is the reader who the writer desires to persuade, inform, or entertain. Common sense tells us that a writer should always write to the level and needs of the particular audience for whom the writing is meant. For example, if you are writing for an unlettered audience, it is pointless to cram your writing with many literary allusions whose meanings will likely be misunderstood.
9. **claim** – The ultimate conclusion, generalization, or point, backed up by support, of an argument.
10. **cliché**- A stale image or expression, and the bane of good expository writing. "White as a ghost" is a cliché; so is "busy as a bee." Some clever writers can produce an effect by occasionally inserting a cliché in their prose, but most simply invent a fresh image rather than cull one from the public stock.
11. **comparison/contrast**- A rhetorical mode used to develop essays that systematically match two items for similarities and differences.
12. **complex sentence** – A sentence with one independent clause and one or more dependent clauses
13. **concrete** - Said of words or terms denoting objects or conditions that are palpable, visible, or otherwise evident to the senses. *Concrete* is the opposite of *abstract*. The difference between the two is a matter of degrees. *Illness*, for example is abstract; *ulcer* is concrete; "sick to the stomach" falls somewhere between the two. The best writing usually expresses abstract propositions in concrete terms.

14. **evidence** - the logical bases or supports for an assertion or idea. Logical arguments consist of at least three elements: propositions, reasoning, and evidence. The first of these consists of the ideas that the writer advocates or defends. The logical links by which the argument is advanced make up the second. The statistics, facts, anecdotes and testimonial support provided by the writer in defense of the idea constitute the evidence. In a research paper, evidence consisting of paraphrases or quotations from the works of other writers must be documented in a footnote, endnote, or parenthetical reference. See also **argumentation**.
15. **genre**- the major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama. However, genre is a flexible term: within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc.). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc. On the AP language exam, expect the majority of the passages to be from the following genres: autobiography, biography, diaries, criticism, essays, and journalistic, political, scientific, and nature writing.
16. **inversion** - The reversal of the normal order of words in a sentence to achieve some desired effect, usually emphasis. Inversion is a technique long used in poetry, although most modern poets shun it as too artificial. For examples of inversion, see Shakespeare's "That Time of Year" (Sonnet 73).
17. **loose sentence**- a type of 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. See *periodic sentence*.
18. **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.
19. **periodic sentence**- a sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. For example: "Ecstatic with my AP scores, I let out a loud shout of joy!" The effect of a periodic sentence is to add emphasis and structural variety. See *loose sentence*.
20. **process analysis** - A type of development in writing that stresses how a sequence of steps produces a certain effect. For instance, explaining to the reader all of the steps involved in balancing a checkbook would be a process essay.
21. **rhetorical question** - A question posed with no expectation of receiving an answer. This device is often used in public speaking in order to launch or further discussion: "Do you know what one of the greatest pains is? One of the greatest pains in human nature is the pain of a new idea."
22. **synecdoche** (suh-NEK-duh-kee) – a part of something used to refer to the whole—for example, "50 head of cattle" referring to 50 complete animals
23. **syntax** – The order of words in a sentence and their relationships to each other. Good syntax requires correct grammar as well as effective sentence patterns, including unity, coherence, and emphasis.



24. **transition** – Words, phrases, sentences, or even paragraphs that indicate connections between the writer’s ideas. These transitions provide landmarks to guide the reader from one idea to the next so that the reader will not get lost. The following are some standard transitional devices:

*Time*: soon, immediately, afterward, later, meanwhile, in the meantime

*Place*: nearby, on the opposite side, further back, beyond

*Result*: as a result, therefore, thus, as a consequence

*Comparison*: similarly, likewise, also

*Contrast*: on the other hand, in contrast, nevertheless, by, yet, otherwise

*Addition*: furthermore, moreover, in addition, and, first, second, third, finally

*Example*: for example, for instance, to illustrate, as a matter of fact, on the whole, in other words

25. **unity** - The characteristic of having all parts contribute to the overall effect. In writing, an essay or paragraph is described as having *unity* when all sentences develop one idea. The worst enemy of unity is irrelevant material. A good rule is to delete all sentences that do not advance or prove the thesis (in an essay) or the topic sentence (in a paragraph).

## Argument frame:

The general argument made by author \_\_\_\_\_ in his / her work (title) \_\_\_\_\_ *punctuate properly* \_\_\_\_\_ is that \_\_\_\_\_ *summary/paraphrase* \_\_\_\_\_. More specifically, X (*last name*) argues that \_\_\_\_\_ *concrete example* \_\_\_\_\_. He / She writes, “\_\_\_\_\_ *quote as support* \_\_\_\_\_.” In this passage, X is suggesting that \_\_\_\_\_ *inference* \_\_\_\_\_. In conclusion, X’s belief is that \_\_\_\_\_ *synthesis* \_\_\_\_\_.

In my view, X is wrong / right because \_\_\_\_\_ *assertion / thesis* \_\_\_\_\_. More specifically, I believe that \_\_\_\_\_ *specific subpoint* \_\_\_\_\_. For example, \_\_\_\_\_ *concrete detail* \_\_\_\_\_. Although X might object that \_\_\_\_\_ *counterargument / concession* \_\_\_\_\_, I maintain that \_\_\_\_\_ *refutation* \_\_\_\_\_. Therefore, I conclude that \_\_\_\_\_ *synthesis* \_\_\_\_\_.

## Sentence Frames

By “doing” \_\_\_\_\_, it serves to “do” \_\_\_\_\_.

\_\_\_\_\_ (writer/speaker) “uses” \_\_\_\_\_ (rhetorical device) in order to “do” \_\_\_\_\_.

In \_\_\_\_\_ (title of text), the \_\_\_\_\_ and/yet \_\_\_\_\_ tones/attitudes \_\_\_\_\_ (power verb, like reflect or emphasize) the \_\_\_\_\_ (author’s purpose).

In \_\_\_\_\_ (title of text), \_\_\_\_\_ (author) employs the techniques of \_\_\_\_\_ and \_\_\_\_\_ (rhetorical devices) in order to \_\_\_\_\_.

## SCORING GUIDE – English Language – Rhetorical Analysis

### Directions:

The grade you assign each essay should reflect your judgment of its quality as a whole. You should reward the writers for what they do well in response to the question. Remember that students had 40 minutes to read and write. The resulting essays should thus be thought of as comparable to essays produced in final exams, not judged by standards appropriate for out-of-class writing assignments.

Essays, even those scored 8 and 9, are likely to exhibit occasional flaws in analysis or in prose style and mechanics; such lapses should contribute to your holistic judgment of the essay's quality. In no case, however, may an essay with many distracting errors in grammar and mechanics be scored higher than 2.

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9.) Essays earning the score of 9 meet all the criteria for 8 papers and, in addition, are particularly full or apt in analysis or demonstrate particular stylistic command.

8.) Essays earning the score of 8 identify the purpose of Queen Elizabeth's speech accurately and analyze aptly and specifically how she uses selected resources of language to achieve her purpose. Their prose demonstrates their writers' ability to control a wide range of the elements of effective writing, but need not be without flaws.

7.) Essays earning the score of 7 fit the description of 6 essays but are distinguished from them by fuller analysis or stronger prose style.

6.) Essays earning the score of 6 identify the purpose of Queen Elizabeth's speech accurately and analyze competently some resources of language she employs to achieve her purpose. A few lapses in diction or syntax may be present, but usually the prose of 6 essays conveys their writer's ideas clearly.

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5.) Essays earning the score of 5 identify the Queen's purpose accurately but analyze her use of language with inconsistent competence or accuracy. A few lapses in diction or syntax may be present, but usually the prose of 5 papers conveys their writers' ideas clearly.

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4.) Essays earning the score of 4 respond inadequately to the question's tasks in ways like these: misidentifying the Queen's purpose, discussing various kinds of language used in the speech without relating them to the purpose, or analyzing unpersuasively the relationship between particular language features and the Queen's purpose. The prose of 4 essays usually conveys their writers' ideas adequately, but may suggest inconsistent control over such elements of writing as organization, diction, and syntax.

3.) Essays earning the score of 3 are described by the criteria for the score of 4 but are particularly brief or unperceptive in their attempts to discuss the Queen's purpose and use of language or particularly inconsistent in their control of the elements of writing.

2.) Essays earning the score of 2 demonstrate little or no success in identifying the purpose of Queen Elizabeth's remarks or analyzing how she uses the resources of language to achieve her purpose. The writer may substitute a simpler task, such as paraphrasing the message or discussing in general some resources of language. The prose of 2 papers may reveal consistent weaknesses in grammar or another of the basic elements of composition.

1.) Essays earning the score of 1 are described by the criteria for the score of 2, but are particularly simplistic in their responses to the passage or particularly weak in their control of grammar or another of the basic elements of composition.

## Claim, Evidence, Analysis (CEAA): Developing a paragraph

- 1) **Write a topic (claim) sentence.** What is the main claim of your paragraph and what do you want to say about that claim? No more than two sentences.

**C**

- 2) **List evidence to support.** What information, details, quotations, reasons, examples, do you want to include in your paragraph to support your claim? List each item here.

**E**

- 3) **Explain (analysis) what the evidence shows and the intended effect on the audience.** In the paragraph, write sentences to explain, comment, and expand upon the evidence, showing how it connects to and supports the idea you stated in your claim sentence. THIS (the evidence) SERVES TO...

**A A**

## Chunk Paper Explanation (CEAA)

1. ANALYSIS (A): means your personal opinion, response, reaction, or reflection about a concrete detail/evidence (E) you are discussing in an essay.

When you write analysis, you are “commenting on” a point you have made. Synonyms for analysis include the words: discussion, commentary, insight, explanation, reflection, evaluation.

In a complete paragraph, the analysis must echo the FOCUS started in the thesis statement. Analysis explains, if you will, how or why the concrete detail supports the major thesis of the essay. If your essay contains no analysis, or if your analysis does not refer to the focus, then you have not persuaded your reader that your thesis is valid.

2. The following paragraph contains only evidence. Except for the thesis and conclusion (claim), this paragraph does not contain analysis.

(1) Driving in the fog to Sarasota was a frightening experience. (2) No signs were visible from I-75, so I couldn't see if there were any gas stations nearby to fill my near-empty tank. (3) In addition, here it was 12:00 noon, and the fog was so thick that I couldn't read the sign just 100 feet away. (4) To make matters worse, a police car suddenly appeared ahead and drove at forty miles per hour for the next thirty minutes. (5) When Sarasota finally appeared in front of me, a great sense of relief permeated my body and mind.

3. Below are some examples of analysis (A) for sentences 2, 3, and 4. Remember that the A should comment on the E and echo the focus of the thesis, in this case, that driving in the fog was a frightening experience.

Sentence #2, E: No signs were visible from I-75, so I couldn't see if there were any gas stations nearby to fill my near-empty tank.

A #1: panic at the thought of being stranded

A #2: anxiety about whether to take a chance and leave the interstate in search of gas

Sentence #3, E: In addition, here it was 12:00 noon, and the fog was so thick that I couldn't read the sign just 100 feet away.

A #1: fear that someone would ram my car from behind

A #2: fear that I would drive off the road

Sentence #4, E: To make matters worse, a police car suddenly appeared ahead and drove at 40 miles per hour for the next thirty minutes.

A #1: added anxiety about observing proper driving rules

A #2: worried that I could not see the reason the police car was there.

4. The final paragraph, with the points of analysis turned into full sentences, might look like this:

Driving in the fog to Sarasota was a frightening experience. No signs were visible from I-75, so I couldn't see if there were any gas stations nearby to fill my near-empty tank. I panicked at the thought of being stranded alone in a strange place. I couldn't decide whether to pull off and start hunting for a service station or keep on driving hoping one would materialize out of the fog. In a way, In addition, here it was 12:00 noon, and the fog was so thick that I couldn't read the sign just 100 feet away. I was afraid that another car would ram me from behind or that I would drive off the road. To make matters worse, a police car suddenly appeared ahead and drove at

40 miles per hour for the worried and wondered about the reason that the police car was there. When Sarasota finally appeared in front of me, I felt a great sense of relief.

5. You have probably noticed that the examples all had 2 points of analysis (A) for each piece of evidence (E). This is the magic ratio to remember: YOU MUST HAVE ONE PART EVIDENCE OR EXAMPLE (E) TO 2 PARTS ANALYSIS (As). Less than this will make your writing feel skimpy and not thoroughly developed. If you have enough to say, you may write more than 2 parts analysis for each example.

You may have noticed in that paragraph that the details came first, and the analysis came afterward. This order is optional; you may write in any of the following combinations: (A, E, A); (A, A, E); (E, A, A). Each of these combinations is a CHUNK. You may also vary the combinations within a paragraph or essay.

6. MORE EXAMPLES OF ANALYSIS:

To help you understand analysis better, here is another example. This is a questions that some students were given as a writing topic:

Public officials or individual citizens have frequently attacked or suppressed works that they consider harmful or offensive. Select a book, movie, play or television program that some group could object to on the basis of its action, language, or theme. In a well-organized essay, discuss possible grounds for such an attack.

The paragraph below gives you one beginning answer to this question, but it is not a complete essay because it does NOT have any analysis in it.

Saturday morning cartoons are often degraded by public officials because of their violence and themes. Critics complain of coyotes jumping off cliffs, of dogs and cats blackening each other's eyes, or a Martian spying on earth and devising plans to explode it. These animals battle over birds, carrots, or the right to a hole in the ground. Finally when the fights are over, the most violent person often gets food, toys, or candy as a reward. Children can be greatly harmed by watching cartoons regularly.

Remember that this paragraph does NOT contain analysis. It identifies the thesis and gives concrete details to illustrate it. Now let's add some points of analysis or commentary. The thesis and conclusion of this paragraph will remain the same, but each of the middle sentences (2, 3, 4) will have some points of analysis listed under them.



## Undergraduate Writing Center: Rhetorical Fallacies

**Rhetorical fallacies**, or fallacies of argument, don't allow for the open, two-way exchange of ideas upon which meaningful conversations depend. Instead, they distract the reader with various appeals instead of using sound reasoning. They can be divided into three categories:

1. **Emotional fallacies unfairly appeal to the audience's emotions.**
2. **Ethical fallacies unreasonably advance the writer's own authority or character.**
3. **Logical fallacies depend upon faulty logic.**

Keep in mind that rhetorical fallacies often overlap.

### Emotional Fallacies

**Sentimental Appeals** use emotion to distract the audience from the facts.

Example: The thousands of baby seals killed in the Exxon Valdez oil spill have shown us that oil is not a reliable energy source.

**Red Herrings** use misleading or unrelated evidence to support a conclusion.

Example: That painting is worthless because I don't recognize the artist.

**Scare Tactics** try to frighten people into agreeing with the arguer by threatening them or predicting unrealistically dire consequences.

Example: If you don't support the party's tax plan, you and your family will be reduced to poverty.

**Bandwagon Appeals** encourage an audience to agree with the writer because everyone else is doing so.

Example: Paris Hilton carries a small dog in her purse, so you should buy a hairless Chihuahua and put it in your Louis Vuitton.

**Slippery Slope** arguments suggest that one thing will lead to another, oftentimes with disastrous results.

Example: If you get a B in high school, you won't get into the college of your choice, and therefore will never have a meaningful career.

**Either/Or Choices** reduce complicated issues to only two possible courses of action.

Example: The patent office can either approve my generator design immediately or say goodbye forever to affordable energy.

**False Need** arguments create an unnecessary desire for things.

Example: You need an expensive car or people won't think you're cool.

## Ethical Fallacies

**False Authority** asks audiences to agree with the assertion of a writer based simply on his or her character or the authority of another person or institution who may not be fully qualified to offer that assertion.

Example: My high school teacher said it, so it must be true.

**Using Authority Instead of Evidence** occurs when someone offers personal authority as proof.

Example: Trust me – my best friend wouldn't do that.

**Guilt by Association** calls someone's character into question by examining the character of that person's associates.

Example: Sara's friend Amy robbed a bank; therefore, Sara is a delinquent.

**Dogmatism** shuts down discussion by asserting that the writer's beliefs are the only acceptable ones.

Example: I'm sorry, but I think penguins are sea creatures and that's that.

**Moral Equivalence** compares minor problems with much more serious crimes (or vice versa).

Example: These mandatory seatbelt laws are fascist.

**Ad Hominem** arguments attack a person's character rather than that person's reasoning.

Example: Why should we think a candidate who recently divorced will keep her campaign promises?

**Strawman** arguments set up and often dismantle easily refutable arguments in order to misrepresent an opponent's argument in order to defeat him or her

Example: A: We need to regulate access to handguns.

B: My opponent believes that we should ignore the rights guaranteed to us as citizens of the United States by the Constitution. Unlike my opponent, I am a firm believer in the Constitution, and a proponent of freedom.

## Logical Fallacies

**A Hasty Generalization** draws conclusions from scanty evidence.

Example: I wouldn't eat at that restaurant—the only time I ate there, my entree was undercooked.

**Faulty Causality (or Post Hoc)** arguments confuse chronology with causation: one event can occur after another without being caused by it.

Example: A year after the release of the violent shoot-'em-up video game Annihilator, incidents of school violence tripled—surely not a coincidence.

**A Non Sequitur** (Latin for “It doesn't follow”) is a statement that does not logically relate to what comes before it. An important logical step may be missing in such a claim.

Example: If those protesters really loved their country, they wouldn't question the government.

**An Equivocation** is a half-truth, or a statement that is partially correct but that purposefully obscures the entire truth.

Example: “I did not have sexual relations with that woman.” – President Bill Clinton

**Begging the Question** occurs when a writer simply restates the claim in a different way; such an argument is circular.

Example: His lies are evident from the untruthful nature of his statements.

**A Faulty Analogy** is an inaccurate, inappropriate, or misleading comparison between two things.

Example: Letting prisoners out on early release is like absolving them of their crimes.

**Stacked Evidence** represents only one side of the issue, thus distorting the issue.

Example: Cats are superior to dogs because they are cleaner, cuter, and more independent.

Further Resources: Lunsford, Andrea A. and John Ruskiewicz. *Everything's an Argument*. 3rd ed. New York: Bedford/St. Martin's, 2004.

<p style="text-align: center;"><b>AP Language and Composition Essay Grade Conversion Chart</b></p>
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**9 – 100%** Filet Mignon: from the first taste to the last bite, it is excellent, consistent, lean and has no fat or undesirables.

**8 – 95%** New York Strip: very good, just a bit of fat. Tasty and enjoyable!



**7 – 90%** T-Bone: generally good! Part of it – the filet – is tasty.

**6 – 85%** Chicken Friend Steak: a chopped steak; the meat itself needs a healthy bit of seasoning, though.



**5 – 78%** Hamburger: adequate and ordinary, more fat than meat, missing many toppings.



**4 – 70%** Hot Dog: it has the appearance of something good but fails to deliver unless more is added

**3 – 65%** Bologna: the ingredients are a mixture of the good, the bad, and the ugly.



**2 – 60%** Spam: a lot of fat and a little actual meat; we're down to hurricane rations now.

**1 – 55%** Potted Meat: a canned product; we have no idea what is in it.



## AP Language and Composition Multiple Choice Grade Conversion Chart

% Correct	Level	Grade
96-100	5	100
89-95	5	95
82-88	5	92
77-81	4	90
76-73	4	85
72-69	4	82
68-63	3	80
62-57	3	75
56-51	3	72
50-45	2	70
44-38	2	65
37-31	2	62
30-21	1	60
20-11	1	55
10-0	1	50

## AP English Language Multiple Choice Question Stems

### Questions about Rhetoric

1. The shift in point of view has the effect of ...
2. The syntax of lines \_\_\_\_\_ to \_\_\_\_\_ serves to ...
3. The author's reference/allusion to "\_\_\_\_\_" serves primarily to ...
4. The second sentence is unified by metaphorical references to ...
5. As lines \_\_\_\_\_ and \_\_\_\_\_ are constructed, "\_\_\_\_\_" is parallel to which of the following?
6. The antecedent for "\_\_\_\_\_" is ...
7. The diction in the piece is best described as...
8. The syntax in the piece is best described as ...
9. In paragraph \_\_\_ the author employs which of the following rhetorical strategies ...
10. One prominent stylistic characteristic of the piece is the use of...
11. The primary rhetorical function of lines--- "\_\_\_\_\_" is to ...
12. In the sentence "\_\_\_\_\_" the speaker employs all of the following EXCEPT...

### Questions about the Author's Meaning and Purpose

13. Which of the following best identifies the meaning of "\_\_\_\_\_"?
14. Which of the following best describes the author's purpose in the last sentence?
15. The author's primary purpose is to...
16. The primary audience of the piece could be described as...
17. The author uses (this certain image) for the purpose of...
18. The author emphasizes "\_\_\_\_\_" in order to ...
19. The reason for the shift in tone in paragraph \_\_\_ is due to ...
20. The sympathy (or other word) referred to in line \_\_\_\_\_ is called "adjective" because it ...
21. What is the function of \_\_\_\_\_ ?
22. The phrase, "\_\_\_\_\_" functions primarily as ...
23. The function of endnote 1 is to ...

### Questions about the Main Idea

24. The theme of the second paragraph is ...
25. The speaker's attitude is best described as one of ...
26. The tone of the piece (or parts of it) is one of...
27. In context, the sentence "\_\_\_\_\_" is best interpreted as which of the following?
28. The atmosphere is one of ...
29. Which of the following would the author be LEAST likely to encourage?
30. Which of the following best summarizes the main topic of the passage ...
31. In the piece, the author makes all of the following assumptions about his/her readers EXCEPT...

### Questions about Organization and Structure

32. The quotation "\_\_\_\_\_" signals a shift from ...
33. The tone of the passage shifts from one of \_\_\_\_\_ to one of \_\_\_\_\_.
34. The speaker's mention of "\_\_\_\_\_" is appropriate to the development of her argument by ...
35. The type of argument employed by the author is most similar to which of the following?
36. The author uses a pattern of organization best described as ...
37. The relationship between \_\_\_\_\_ and \_\_\_\_\_ is explained primarily by the use of which of the following?
38. Which of the following best describes the function of the \_\_\_\_\_ paragraph in relation to the paragraphs that precede it ...

### Questions about Rhetorical Modes

39. The pattern of exposition exemplified in the passage can best be described as ...
40. The author's use of description is appropriate because ...
41. Which of the following best describes the author's method?
42. Because the author uses expository format, he is able to ...
43. The speaker's rhetorical strategy is to ...
44. The author contrasts \_\_\_\_\_ and \_\_\_\_\_ in order to ...

## Power Verbs

Evokes	Implies	Paints
Uses (weak)	Connotes	Produces
Utilizes (weak)	Explains	Reveals
Elicits	Elucidates	Ignites
Manipulates	Emphasizes	Asserts
Alludes to	Enunciates	Stirs
Twists	Clarifies	Inspires
Ignites	Repudiates	Explores
Suggests	Refutes	Dispels
Hints at	Tackles	Demonstrates
Creates	Compares	Constrain
Depicts	Shifts	Masters
Conveys	Changes	Construe
Conjures up	Evokes	Transcends
Juxtaposes	Invokes	Solidifies
Portrays	Delineates	Illuminates
Differentiates	Alters	Describes
Maintains	Shows (weak)	Enhances

## Verbs in AP Academic Discourse

Accentuates	Confronts	Envision	Lampoons	Recalls
Accepts	Considers	Evokes	Lists	Recites
Achieves	Contends	Excludes	Maintains	Recollects
Adopts	Contests	Expands	Makes	Records
Advocates	Defends	Experiences	Manages	Recounts
Affects	Defines	Explains	Manipulates	Reflects
Alleviates	Defies	Expresses	Minimizes	Refers
Allows	Demonstrates	Extends	Moralizes	Regards
Alludes	Denigrates	Extrapolates	Muses	Rejects
Analyzes	Depicts	Fantasizes	Notes	Represents
Approaches	Describes	Focuses	Observes	Results
Argues	Details	Forces	Opposes	Reveals
Ascertains	Determines	Foreshadows	Organizes	Ridicules
Asserts	Develops	Functions	Overstates	Satirizes
Assesses	Deviates	Generalizes	Outlines	Selects
Assumes	Differentiates	Guides	Patronizes	Serves
Attacks	Differs	Heightens	Performs	Specifies
Attempts	Directs	Highlights	Permits	Speculates
Avoids	Disappoints	Hints	Personifies	States
Bases	Discovers	Holds	Persuades	Strives
Believes	Discusses	Honors	Ponders	Suggests
Challenges	Displays	Identifies	Portrays	Summarizes
Changes	Disputes	Illustrates	Postulates	Supplies
Characterizes	Disrupts	Imagines	Prepares	Supports
Chooses	Distinguishes	Impels	Presents	Suppresses
Chronicles	Distorts	Implies	Presumes	Symbolizes
Claims	Downplays	Includes	Produces	Sympathizes
Comments	Dramatizes	Indicates	Projects	Traces
Compares	Elevates	Infers	Promotes	Understands
Completes	Elicits	Inspires	Proposes	Understates
Concerns	Empathizes	Intends	Provides	Vacillates
Concludes	Encounters	Interprets	Qualifies	Values
Condescends	Extrapolates	Interrupts	Questions	Verifies
Conducts	Enriches	Inundates	Rationalizes	Views
Conforms	Enumerates	Justifies	Reasons	Wants



## Rhetorical Analysis Graphic Organizer

Quotation	Paraphrase or Summarize	Rhetorical Strategy or Style Element	Effect or Function

## Writing an Argument Summary – Rhetorical Précis

### Skills to develop:

1. Analyze arguments
2. Accurately describe the rhetorical techniques used in a work

### Two Purposes for Rhetorical Précis:

1. To practice writing a concise summary of an argument
2. To demonstrate comprehension of the complexities and nuances found in sophisticated discourse

### Four Sentence Rhetorical Précis Template:

1. Sentence 1: Introduce the writer or speaker, the text, and the central claim
2. Sentence 2: Explain how the author develops or advances the argument
3. Sentence 3: State the author’s purpose of the text and why
4. Sentence 4: Describe the tone and the intended audience

### Sentence 1: Introduce the writer or speaker, the text, and the central claim

Template:

\_\_\_\_\_ (author’s credentials) \_\_\_\_\_, \_\_\_\_\_ (author’s first and last name) \_\_\_\_\_ in his/her \_\_\_\_\_ (genre: article, essay, short story, editorial, sermon, etc) \_\_\_\_\_, \_\_\_\_\_ (title of text appropriately punctuated, underlined or in quotation marks) \_\_\_\_\_ argues (or suggests, implies, claims, notes) that \_\_\_\_\_ (major assertion or thesis statement of author’s text) \_\_\_\_\_.

Sample:

One of the most prominent Civil Rights activists, Martin Luther King Jr, in his epic “I Have a Dream” speech, argues that America has failed to fulfill its claim in the Declaration of Independence that ALL men have the right to “life, liberty, and the pursuit of happiness.”

### Sentence 2: Explain how the author develops or advances the argument:

Template:

He/she supports (or develops) his/her claim by first \_\_\_\_\_ (comparing, narrating, illustrating, defining, etc) \_\_\_\_\_, then \_\_\_\_\_, and finally \_\_\_\_\_ . [Can be split into multiple sentences]

Sample:

He develops this claim by first using a metaphor that compares the Declaration of Independence to a promissory note, the lack of rights black people have to a bad check, and justice as being “bankrupt.” Then King establishes the “urgency of now” to encourage the people to take action against the discrimination of African Americans. Finally, King proceeds to state his “dreams” for the future of equality for black and white citizens, using descriptions of families of slaves and families of slave owners sitting together in harmony.

**Sentence 3: State the author's purpose of the text and why**

Template:

\_\_\_\_\_ (Author's last name) \_\_\_\_\_'s purpose is to \_\_\_\_\_ (persuade, criticize, explain, entertain, inform, describe, prove, convince, bring about change, recommend, warn, etc) \_\_\_\_\_ in order to \_\_\_\_\_ (to accomplish what?) \_\_\_\_\_.

Sample:

King's purpose is to convince both his followers and non-followers to consider the current situation that black people are in in order to take action against discrimination alongside King.

**Sentence 4: Describe the tone and the intended audience**

Template:

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

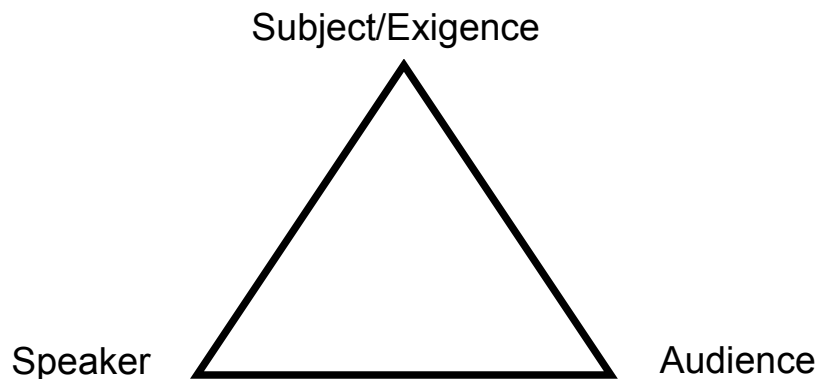
Sample:

He establishes an encouraging and motivating tone for his audience of activists, both black and white, and for any citizen concerned with the unfair treatment of African Americans, whether they are present at the Million Man March or not.

**Complete Précis:**

One of the most prominent Civil Rights activists, Martin Luther King Jr, in his epic "I Have a Dream" speech, argues that America has failed to fulfill its claim in the Declaration of Independence that ALL men have the right to "life, liberty, and the pursuit of happiness." He develops this claim by first using a metaphor that compares the Declaration of Independence to a promissory note, the lack of rights black people have to a bad check, and justice as being "bankrupt." Then King establishes the "urgency of now" to encourage the people to take action against the discrimination of African Americans. Finally, King proceeds to state his "dreams" for the future of equality for black and white citizens, using descriptions of families of slaves and families of slave owners sitting together in harmony. King's purpose is to convince both his followers and non-followers to consider the current situation that black people are in in order to take action against discrimination alongside King. He establishes an encouraging and motivating tone for his audience of activists, both black and white, and for any citizen concerned with the unfair treatment of African Americans, whether they are present at the Million Man March or not.

## Rhetorical Triangle



**Subject/Exigence:** a situation of moment that requires a response; the context that compels the rhetor's argument

**Audience:** who is the speech/text directed towards? Could also include an indirect audience

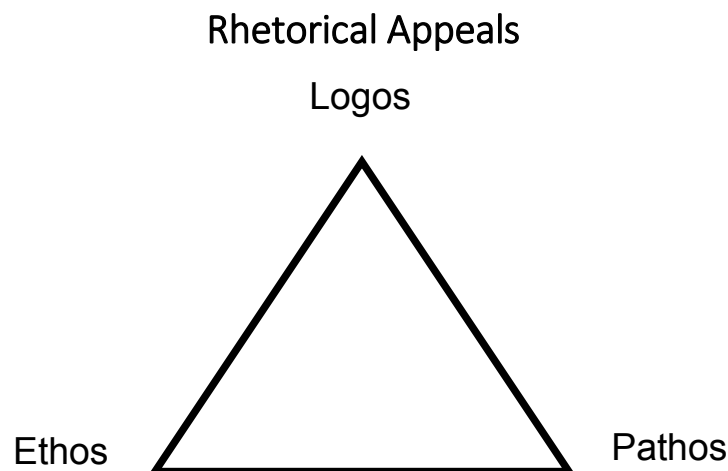
**Speaker:** who is the speaker?

### Rhetorical Triangle of Martin Luther King Jr's "I Have a Dream"

**Subject/Exigence:** The commemoration of the 100<sup>th</sup> anniversary of the signing of the Emancipation Proclamation—yet, were the Blacks really free?

**Audience:** The predominantly Black marchers, civil rights activists everywhere, government leaders; also, more indirectly, political leaders, President Kennedy, television audience, and future citizens of the US

**Speaker:** Martin Luther King Jr, a leading Civil Rights Activist at the time, an educated minister and prolific speaker especially regard civil rights and equality



**Logos/Logical Appeal:** involves using evidence and logical reasoning; facts, statistics, and hard evidence (text excerpts and documented sources); deductive and inductive reasoning

**Ethos/Ethical Appeal:** involves a relationship of trust with the audience; speakers create credibility by establishing authority and honesty; this appeal highlights the character and values of the speaker

**Pathos/Emotional Appeal:** involves evoking feelings from the audience; one of the strongest and most dramatic appeals; employs imagery, figurative language, descriptive words; humor, satire, and parody are often potent tools

### Appeals Triangle of Martin Luther King Jr's "I Have a Dream"

#### Logos/Logical Appeals:

- His organization: Speaks of the past early on, but most of speech is devoted to his vision of the future
- Facts: Emancipation Proclamation, Declaration of Independence, Church Bombing

#### Ethos/Ethical Appeals:

- Unifying language
  - o "our hope," "our freedom"
- Value based argument
  - o Appeals to our sense of injustice
- Personal experience
  - o He himself was discriminated against, led demonstrations, and was victorious
- He is a minister (educated), a leader (won many awards), a fighter (jailed many times), and is respectful and forceful at the same time

#### Pathos/Emotional Appeals:

- Most prolific in the speech!
- Metaphors of "manacles" and "chains"
- Extended metaphor of the check
- Allusions such as "valley of despair" (along with other biblical references)
- Repetition and Parallelism create the refrain of "I have a dream" and "Let freedom ring"
- References to children

## SOAPSTone Reading Strategy

College Board

<p><b><u>Speaker</u></b></p>	<p><b>The voice that tells the story.</b> The author and the speaker are NOT necessarily the same. An author may choose to tell the story from any number of different <b>points of view</b>. In non-fiction, consider important facts about the speaker that will help assess his/her point of view or position. Make sure to answer the questions: Who is the speaker? What do you know about him or her?</p>
<p><b><u>Occasion</u></b></p>	<p><b>The time and place of the piece; the context that encouraged the writing to happen.</b> Writing does not occur in a vacuum. There is the <b>larger occasion</b>: an environment of ideas and emotions that swirl around a broad issue. Then there is the <b>immediate occasion</b>: an event or situation that catches the writer’s attention and triggers a response. Make sure to answer the questions: What is the occasion? What is the event that prompts the speaker to speak? What is the context?</p>
<p><b><u>Audience</u></b></p>	<p><b>The group of readers to whom this piece is directed.</b> The audience may be one person, a small group, or a large group; it may be a certain person or a certain people. The audience often includes both a direct audience and an indirect audience. Make sure to answer the questions: To whom is the speaker speaking? What do you know about the audience?</p>
<p><b><u>Purpose</u></b></p>	<p><b>The reason behind the text or speech.</b> Consider the purpose of the text in order to examine the argument and its logic. You should ask yourself, “What does the speaker want the audience to think or do as a result of reading/hearing this text?” Make sure to answer the questions: What is the purpose of the text? Why do you think the writer/speaker wrote/said it?</p>
<p><b><u>Subject</u></b></p>	<p><b>The general topic, content, and ideas contained in the text.</b> You should be able to state the subject in a few words or a phrase. Make sure to answer the questions: What is the subject of the text? What ideas does this text address generally?</p>
<p><b><u>Tone</u></b></p>	<p><b>The attitude of the author.</b> The spoken word can convey the speaker’s attitude, and, thus, help to impart meaning, through tone of voice. With the written work, it is tone that extends meaning beyond the literal. Tone can be determined by examining the author’s <b>diction</b> (choice of words), <b>syntax</b> (sentence construction), and <b>imagery</b> (vivid descriptions that appeal to the senses). Make sure to answer the questions: What is the tone of the text? What is the speaker’s attitude toward the subject of the text? Reference your <b>tone sheet</b>.</p>

## SOAPSTone on King's "I Have a Dream"

<b><u>S</u>peaker</b>	Martin Luther King Jr, a leading Civil Rights Activist at the time, an educated minister and prolific speaker especially regard civil rights and equality
<b><u>O</u>ccasion</b>	The speech was given at the Million Man March, a civil rights peaceful demonstration, celebrating the commemoration of the 100 <sup>th</sup> anniversary of the signing of the Emancipation Proclamation—yet, were the Blacks really free?
<b><u>A</u>udience</b>	The predominantly Black marchers, civil rights activists everywhere, government leaders; also, more indirectly, political leaders, President Kennedy, television audience, and future citizens of the US
<b><u>P</u>urpose</b>	To inspire his audience to promote changes necessary to abolish segregation, discrimination, and prejudice across the country; to convince his followers that, despite setbacks, they must continue to pursue their civil rights—through nonviolent means.
<b><u>S</u>ubject</b>	Civil rights, equality, discrimination
<b><u>T</u>one</b>	Concerned about the present yet hopeful toward the future; encouraging, motivational, passionate.

## The National Paideia Center – Socratic Seminar

### Seminar Ground Rules:

**Listen** by looking at the speaker, perhaps taking notes, and not talking while another is talking.

**Speak loudly** enough for everyone to hear, asking questions as well as making statements, while looking at others.

**Think deeply** about the ideas and values expressed in the dialogue, examining the various perspectives with an open mind. Pause—quiet time is a good thing!!

**Refer to the text** by citing specific page and line numbers and quoting actual passages to support a point of view.

**Address others respectfully** by using others' names, agreeing/disagreeing constructively, and making connections to others' comments.

### Participation Goals/Checklist:

\_\_\_\_\_ to speak at least twice, no more than three times

\_\_\_\_\_ to focus on the speaker

\_\_\_\_\_ to **refer to the text** while speaking and listening

\_\_\_\_\_ to **take notes** on others' comments

\_\_\_\_\_ to say, **"I want to build on..."** in reference to another's comment

\_\_\_\_\_ to say, **"I want to connect my thought to..."** in reference to another's comment

\_\_\_\_\_ to say, **"I have a question about..."** in reference to another participant's comment

\_\_\_\_\_ to say, **"I've changed my mind..."** to compare your current thought with a previous thought

\_\_\_\_\_ to use the phrase **"I agree with..."** in reference to another participant

\_\_\_\_\_ to use the phrase **"I disagree with..."** in reference to another participant

### Generic Paideia Questions:

#### Opening Questions

- What word or phrase is most important in \_\_\_\_\_?
- What might be another good title for this?
- Do you agree or disagree with main idea or value in this text? (why or why not?)

#### Core Questions

- According to the text, what does the term (or phrase) \_\_\_\_\_ mean?
- In what ways are \_\_\_\_\_ and \_\_\_\_\_ alike (or different)?
- What is the difference between \_\_\_\_\_ and \_\_\_\_\_?
- How do you think \_\_\_\_\_ was viewed by (or would be viewed by) \_\_\_\_\_?
- Does the text agree or disagree with this statement: \_\_\_\_\_?

#### Closing Questions

- What are the consequences or implications of this text or this discussion?
- How do the ideas in the text relate to today?
- What if \_\_\_\_\_ happened (or were true) instead of \_\_\_\_\_?



## Socratic Seminar Grading Rubric

Each 9 weeks you will receive a grade for your performance during seminars. Your grade will reflect not only the number of times you speak but also the quality of your comments, the extent to which you listen and respond appropriately to your peers, and your ability to arrive prepared for discussion with the appropriate texts and materials.

Frequency of Comments	-Consistently speaks at least twice in each seminar -Plays an essential role in the discussion	-Consistently speaks at least once in each seminar -Plays an important role in discussion	-Usually speaks at least once in each seminar -Doesn't always volunteer but responds well when called on by another student	-Sometimes speaks during seminars -Doesn't always volunteer but responds well when called on by another student	-Occasionally speaks during seminars -Doesn't have much to contribute when called on by another student
Quality of Comments	-Consistently supports ideas with textual evidence -Offers insightful and original observation and analysis -Asks important questions	-Usually supports ideas with textual evidence -Offers interesting observations and analysis -Asks interesting questions	-Sometimes supports ideas with textual evidence -At times, offers vague and overly general observations -Sometimes enters the conversation only to repeat what was said	-Rarely supports ideas with textual evidence -Usually offers vague and overly general observations -Often enters the conversation only to repeat what was said	-Fails to support ideas with textual evidence -Offers only offers vague and overly general observations -Usually enters the conversation only to repeat what was said
Listening and Responding to Others	-Consistently demonstrates the qualities of an active listener: looks at others while they are speaking, takes notes, answers questions, follows along in the text, rephrases and responds to the remarks of others -Encourage reluctant students and always treats the ideas and feeling of others with respect and courtesy	-Usually demonstrates the qualities of an active listener: looks at others while they are speaking, takes notes, answers questions, follows along in the text, rephrases and responds to the remarks of others -Always treats the ideas and feeling of others with respect and courtesy	-Sometimes fails to pay attention, look at others while speaking, follow along in the text, or take notes -Occasionally rephrases and responds to the remarks of others -At times, is inconsiderate to others by interrupting, speaking out of turn, disparaging another's ideas, changing topics at inappropriate times, or engaging in side conversations	-Often fails to pay attention, look at others while speaking, follow along in the text, or take notes -Rarely rephrases and responds to the remarks of others -Often is inconsiderate to others by interrupting, speaking out of turn, disparaging another's ideas, changing topics at inappropriate times, or engaging in side conversations	-Usually fails to pay attention, look at others while speaking, follow along in the text, or take notes -Does not rephrase or respond to the remarks of others -Usually is inconsiderate to others by interrupting, speaking out of turn, disparaging another's ideas, changing topics at inappropriate times, or engaging in side conversations
Prepared-ness	-Consistently arrives prepared with texts and written response -Consistently demonstrates careful completion of the assigned tasks	-Usually arrives prepared with texts and written response -Usually demonstrates careful completion of the assigned tasks	-Sometimes arrives unprepared with texts and/ or written response -Sometimes demonstrates an incomplete or perfunctory reading of the assigned task.	-Often arrives unprepared with texts and/ or written response -Often demonstrates an incomplete or perfunctory reading of the assigned task.	-Usually arrives unprepared with texts and/ or written response -Usually demonstrates an incomplete or perfunctory reading of the assigned task

## Syntax Analysis Chart

	First 4 words – list	Power Verb(s) - list	CEA – Is it a claim, evidence, or analysis? If analysis, does it link?	Transitions – list	# of words
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					

Total Word Count \_\_\_\_\_

Average Words/Sentence \_\_\_\_\_

## Synthesis Essay Graphic Organizer

	What <b>claim</b> is the source making?	What <b>data</b> or <b>evidence</b> does the source offer in support of this claim?	What are the <b>assumptions</b> or <b>beliefs</b> (explicit or unspoken) that <b>warrant</b> using this evidence or data to support a claim?
Source A			
Source B			
Source C			
Source D			
Source E			
Source F			
Source G			

## Preparing for the Synthesis Question: Six Moves Toward Success

In most college courses that require substantial writing, students are called upon to write researched arguments in which they take a stand on a topic or an issue and then enter into conversation with what has already been written on it.

The synthesis question provides students with a number of relatively brief sources on a topic or an issue -- texts of no longer than one page, plus at least one source that is a graphic, a visual, a picture, or a cartoon. The prompt calls upon students to write a composition that develops a position on the issue and that synthesizes and incorporates perspectives from at least three of the provided sources. Students may, of course, draw upon whatever they know about the issue as well, but they must make use of at least three of the provided sources to earn an upper-half score.

What moves should a writer make to accomplish this task? Essentially, there are six: read, analyze, generalize, converse, finesse, and argue.

### Read Closely, Then Analyze

**First**, the writer must read the sources carefully. There will be an extra 15 minutes of time allotted to the free-response section to do so. The student will be permitted to read and write on the cover sheet to the synthesis question, which will contain some introductory material, the prompt itself, and a list of the sources. The students will also be permitted to read and annotate the sources themselves. The student will not be permitted to open his or her test booklet and actually begin writing the composition until after the 15 minutes has elapsed.

**Second**, the writer must analyze the argument each source is making: What claim is the source making about the issue? What data or evidence does the source offer in support of that claim? What are the assumptions or beliefs (explicit or unspoken) that warrant using this evidence or data to support the claim? Note that students will need to learn how to perform such analyses of nontextual sources: graphs, charts, pictures, cartoons, and so on.

### After Analysis: Finding and Establishing a Position

**Third**, the writer needs to generalize about his or her own potential stands on the issue. The writer should ask, "What are two or three (or more) possible positions on this issue that I could take? Which of those positions do I really want to take? Why?" It's vital at this point, I think, for the writer to keep an open mind. A stronger, more mature, more persuasive essay will result if the writer resists the temptation to oversimplify the issue, to hone in immediately on an obvious thesis. All of the synthesis essay prompts will be based on issues that invite careful, critical thinking. The best student responses, I predict, will be those in which the thesis and development suggest clearly that the writer has given some thought to the nuances, the complexities of the assigned topic.

**Fourth** -- and this is the most challenging move -- the writer needs to imagine presenting each of his or her best positions on the issue to each of the authors of the provided sources. Role-playing the author or creator of each source, the student needs to create an imaginary conversation between himself or herself and the author/creator of the source. Would the author/creator agree with the writer's position? Why? Disagree? Why? Want to qualify it in some way? Why and how?

**Fifth**, on the basis of this imagined conversation, the student needs to finesse, to refine, the point that he or she would like to make about the issue so that it can serve as a central proposition, a thesis -- as complicated and robust as the topic demands -- for his or her composition. This proposition or thesis should probably appear relatively quickly in the composition, after a sentence or two that contextualizes the topic or issue for the reader.

**Sixth**, the student needs to argue his or her position. The writer must develop the case for the position by incorporating within his or her own thinking the conversations he or she has had with the authors/creators of the primary sources. The student should feel free to say things like, "Source A takes a position similar to mine," or "Source C would oppose my position, but here is why I still maintain its validity," or "Source E offers a slightly different perspective, one that I would alter a bit."

### **A Skill for College**

In short, on the synthesis question the successful writer is going to be able to show readers how he or she has thought through the topic at hand by considering the sources critically and creating a composition that draws conversations with the sources into his or her own thinking. It is a task that the college-bound student should willingly take up.

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## Toulmin Argument

- I. Stephen Toulmin developed a **method of argumentation that requires the writer to use logical structure**, not in an attempt to prove any point, but in the hopes of convincing one's readers of the validity of the points used in the argument. Using claim, because clause, grounds, warrant, backing, rebuttal, and qualifiers, the writer hopes to convince the reader to accept the claim of the argument.
  
- II. Within Toulmin's schema, the writer must first choose a topic and then form an opinion about the topic. This information is written in one sentence, which is called the **claim**.  
 One might argue, *Drugs should not be legalized* or *Drugs should be legalized*. These statements are claims.
  
- III. A **because clause** is added to a claim as a reason that supports the claim. \*Many papers will include more than one.  
 Drugs should not be legalized *because the legalization of drugs would increase the number of drug addicts*.
  
- IV. **Grounds** are evidence in the form of facts, data, or any information that supports the claim. Grounds answer the question, "How do you know?"  
 If police officers no longer arrest drug dealers, confiscate the drugs, and punish drug dealers, *then there will be more drugs available to the people*.
  
- V. A **warrant** is the unstated assumption underlying a claim, which should be a value, belief, or principle the audience agrees with.  
 The underlying belief for the statement above is: *Increasing the number of drug addicts would be bad*.
  
- VI. **Backing** is support for the warrant and answers the question, "Why do you believe that?"  
 Increasing the number of drug addicts would be bad *because a person who is doing drugs can hurt others when he/she is driving*.
  
- VII. A **rebuttal** acknowledges the limitations of the claim. Under some circumstances, the claim may not be true. Also, one who is opposed to the writer's claim may find ways to attack the reasons, grounds, warrant, or the backing.  
 Perhaps legalizing drugs *would not increase the number of drug addicts because the government would regulate the sale and use of drugs*.
  
- VIII. **Qualifiers** are words or phrases that limit the force of the writer's claim.  
*Perhaps, In many cases, Often, Probably*

# Toulmin Worksheet

A Toulmin Model for Analyzing Arguments (modified from Timothy W. Crusius and Carolyn E. Channell, The Aims of Argument, p. 34)

Claim:

Qualifier?

Exceptions?

\*\*\*\*\*

Reason 1

What makes this reason **relevant**?

What makes this reason **effective**?

What **evidence** supports this reason?

Is this evidence **sufficient**?

Is this evidence **credible**?

Is this evidence **accurate**?

Reason 2: Follow the same format

Reason 3: Follow the same format

\*\*\*\*\*

Objection:

Rebuttal:

Objection:

Rebuttal:

Objection:

Rebuttal:

## Tone Words

### Positive

Lighthearted	Confident	Amused	Complimentary	Amiable
Relaxed	Soothing	Jubilant	Encouraging	Reverent
Hopeful	Cheery	Elated	Passionate	Whimsical
Romantic	Calm	Enthusiastic	Elevated	Exuberant
Optimistic	Sympathetic	Proud	Fanciful	Appreciative
Consoling	Ecstatic	Jovial	Loving	Compassionate
Friendly	Pleasant	Brave	Joyful	Energetic

### Negative

Angry	Wrathful	Threatening	Agitated	Obnoxious
Insulting	Choleric	Disgusted	Bitter	Accusing
Arrogant	Quarrelsome	Surly	Outraged	Irritated
Condemnatory	Belligerent	Disgruntled	Furious	Indignant
Inflammatory	Aggravated	Brash	Testy	

### Humor/Irony/Sarcasm

Scornful	Bantering	Disdainful	Irreverent	Condescending
Pompous	Mocking	Ridiculing	Wry	Sarcastic
Taunting	Cynical	Insolent	Patronizing	Whimsical
Malicious	Droll	Critical	Ironic	Facetious
Flippant	Mock-heroic	Teasing	Quizzical	Comical
Satiric	Amused	Sardonic	Contemptuous	Caustic
Ribald	Irreverent			

### Sorrow/Fear/Worry

Somber	Mournful	Concerned	Morose	Hopeless
Remorseful	Poignant	Melancholy	Solemn	Fearful
Pessimistic	Grave	Staid	Ominous	Sad
Serious	Despairing	Sober	Solemn	Resigned
Horror	Disturbed	Apprehensive	Gloomy	Foreboding
Regretful				

### Neutral

Formal	Objective	Questioning	Learned	Authoritative
Disbelieving	Sentimental	Pretentious	Apathetic	Conventional
Judgmental	Reflective	Ceremonial	Candid	Instructive
Factual	Incredulous	Urgent	Fervent	Histrionic
Callous	Forthright	Lyrical	Sincere	Restrained
Clinical	Matter-of-fact	Didactic	Shocked	Nostalgic
Earnest	Resigned	Contemplative	Haughty	Objective
Detached	Admonitory	Informative	Baffled	Reminiscent
Patriotic	Meditative	Intimate	Obsequious	