RHETORICAL TERMS
English II Pre-AP: Unit 1 – Rhetorical Analysis

BASIC ARGUMENT AND RHETORIC TERMS

Rhetoric
The art of using language purposefully. When trying to argue and persuade someone of something, we think carefully of how we might best achieve our goal, and we pick particular words because of their effect.

Argument
Expresses a position on an issue and supports that position with reasons and evidence. An argument often takes into account other points of view, anticipating and answers objects that opponents to the issue might raise.

Counterargument
An argument made to oppose another argument (i.e. these are the arguments your opposition will make). A strong argument always anticipates a counterargument.

Rebuttal
Just as a strong argument anticipates an opposing view, it must also refute/disprove these claims by providing a rebuttal.

THE THREE BASIC PERSUASIVE APPEALS

Ethos
An appeal based on the character of the speaker. This appeal is based on whether or not the audience perceives the speaker as someone who is morally competent, trustworthy, and knowledgeable on the subject about which s/he is speaking.

Pathos
An appeal to emotions or feelings including fear, humor, romance, compassion, etc…

Logos
An appeal to logic or rational reasoning. If you can explain real-life cause and effect and if/then situations, and make reasonable comparisons using facts and figures that can be verified, then you are using logos.

TYPES OF LOGICAL REASONING

Deductive Reasoning
A way of thinking in which one arrives at a conclusion by applying a general principle to a specific situation.

*Syllogism (All A are B; All B are C; therefore, all A are C.) is one of the types of deductive reasoning.

Example
General Principle: Any student caught cheating will be suspended.
Specific Situation: Jeremiah was caught cheating.
Conclusion: Jeremiah will be suspended.

Inductive Reasoning
A way of thinking in which one arrives at a conclusion by looking at specific evidence and using it to form a general principle/draw a conclusion.

When dealing with inductive reasoning, be sure that
a) the evidence used is valid and provides sufficient support for the conclusion.
   b) the writer doesn’t overgeneralize or draw a conclusion that is too broad

Example
Fact #1: Fewer than one hundred Arizona agave century plants remain in existence.
Fact #2: Over the last three generations, there has been a fifty percent reduction in the number of elephants.
Fact #3: Only fifty Hawaiian crows are left in the world.
Conclusion: Extinction is a problem facing many classes of living things.
RHETORICAL STRUCTURES AND DEVICES

Repetition
Using the same word, words, or structure more than once for emphasis.

Example
“Freedom leads to prosperity. Freedom replaces ancient hatreds among the nations with comity and peace. Freedom is the victor.” – Ronald Reagan

Amplification
Repeating a word or expression while adding more detail to it in order to emphasize what might otherwise be passed over.

Example
“Pride – boundless pride – is the bane of civilization.”
“He showed a rather simple taste, a taste for good art, good food, and good friends.”
“In my hunger after ten days of rigorous dieting I saw visions of ice cream – mountains of creamy, luscious ice cream, dripping with gooey syrup and calories.”

Parallelism
Repetition of words, phrases, or sentences that have the same grammatical structure or that state a similar idea.

Example:
“Let us rise up tonight with a greater readiness. Let us stand with a greater determination. And let us move on in these powerful days, these days of challenge, to make America what it ought to be.” – Martin Luther King, Jr.

Chiasmus
A statement consisting of two parallel parts in which the second part is structurally reversed. Think inverted parallelism.

Example:
“It is boring to eat; to sleep is fulfilling.”
“He knowingly led, and we followed blindly.”

Antithesis
A statement in which sharply contrasting words, phrases, clauses, or sentences are juxtaposed to emphasize a point. In true antithesis, both the ideas and the grammatical structures are balanced.

Example:
“Life can be kind and cruel, full of hope and heartache.”
“War is not fought to achieve joy, but to avoid pain.”

Anaphora
The same expression (word or words) is repeated at the beginning of two or more successive clauses or sentences.

Example:
“But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground.” – Abraham Lincoln

Epistrophe
Repetition of a word, phrase, or clause at the end of successive phrases, clauses, or sentences (the counterpart to anaphora).

Example
“In our old age we laugh at our past, sigh for our past, cry out over our past.”

Asyndeton
A construction in which elements are presented in a series without conjunctions.

Example
“Jockeying for room on the table were turkey, gravy, mashed potatoes, pies, rolls, butter, cranberry sauce, a cornucopia of vegetables.”

Polysyndeton
The use, for rhetorical effect, of more conjunctions than are necessary or natural.

Example
“His hair and face and eyes and mouth combined to form an image of absolute power.”
<table>
<thead>
<tr>
<th><strong>Rhetorical Question</strong></th>
<th>A question posed for its persuasive effect without the expectation of a reply.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Examples:</strong></td>
<td>“Do we then submit to our oppressor?”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Hypophora</strong></th>
<th>Raising one or more questions and then proceeding to answer them, usually at some length. A common usage is to ask the question at the beginning of a paragraph and then use that paragraph to answer it.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example</strong></td>
<td>“How do we know this to be true? We have observed it in the lab.” “Why should you vote for me? I’ll give you five good reasons…”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LITERARY TERMS FREQUENTLY FOUND IN NONFICTION</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Simile</strong></th>
<th>A <em>direct</em> comparison between two dissimilar objects which usually uses “like” or “as” to make the comparison.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“The Roman road runs straight and bare / As the pale parting-line in hair.” — Thomas Hardy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Metaphor</strong></th>
<th>An <em>indirect</em> comparison between two dissimilar objects without using “like” or “as” to make the comparison.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“Truth is a hard deer to hunt.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Personification</strong></th>
<th>The giving of human qualities or characteristics to non-human things.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“The trees are undressing, and fling in many places / / On the gray road, the roof, the window sill / / Their radiant robes and ribbons and yellow laces.” — Thomas Hardy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Hyperbole</strong></th>
<th>Overstatement; the exaggeration of truth for emphasis or humorous effect.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“That limousine is as long as an ocean liner!”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Litotes</strong></th>
<th>A type of understatement in which an idea is expressed by negating its opposite.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>Using “She was not unmindful” to mean “She gave careful attention.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Mythological Allusion</strong></th>
<th>A brief, indirect reference to a character or event in mythology.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“Galveston had become Atlantis.” (an allusion to the lost city of Atlantis)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Literary Allusion</strong></th>
<th>A brief, indirect reference to a work of literature or a part of that work of literature.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“In all of her dealings, she was a regular Madame Defarge.” (an allusion to <em>A Tale of Two Cities</em>)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Historical Allusion</strong></th>
<th>A brief, indirect reference to an historical event, person, place, or object.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“Our business is doing so very poorly that I feel like, no matter what we try to do to make it better, we’re just rearranging furniture on the <em>Titanic.</em>” (an allusion to the sinking of the <em>Titanic</em>)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Biblical Allusion</strong></th>
<th>A brief, indirect reference to a story, figure, or passage from the Bible.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>“By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.” (an allusion to the story of Babylon in the Bible from people who are NOT in Babylon)</td>
</tr>
</tbody>
</table>
Anecdote A short narrative detailing particulars of an interesting episode or event. Unlike a short story, it lacks complications of plot and subtleties of character.

Pun A play on the multiple meanings of a word or on two words that sound alike but have different meanings.

Example: When is a doctor most annoyed? When he runs out of patients.

TOOLS FOR RHETORICAL ANALYSIS

The Big 5
1. **Content**: What is the passage about?
2. **Position**: What is the narrative perspective or speaker/author’s position?
3. **Meaning**: What does the passage say?
4. **Rhetorical Organization**: How does the author develop meaning through the text? How is it organized?
5. **Purpose**: What is the point of the passage? (rhetorical purpose)

SOAPSTone
**Speaker**: Identify and describe qualities of the speaker
1. What do we know about him/her going in?
2. What do we learn about him from the article?
3. What may his/her biases be?

**Occasion**:
1. What prompted the writing of this piece?
2. If the piece is a speech, where and when is it being presented?

**Audience**:
1. Who is the direct audience?
2. Who is the indirect audience?
3. What do we know about the audience and its values and characteristics?

**Purpose**: Identify the purpose of the piece.
1. Why was this speech given/this article written?
2. What was the speaker/writer’s ultimate goal?

**Subject**: Identify the subject on both a literal and figurative level

**Tone**: Identify the tone(s) toward the audience AND toward the subject. Be sure you note any shifts in tone. *Caution: remember that tone is not how you feel but rather how the attitude/emotion being created by the speaker.*

DETERMINING TONE

**Tone**: the speaker (character or persona) or writer’s attitude toward a subject. To analyze tone a reader must correctly identify the subject of the piece and the point of view (the speaker); then, using diction, the reader must formulate evidence to describe the tone and any tonal changes or subtleties of attitude. Tone is more than light or dark, serious or humorous, satiric or realistic. To describe tone is to be aware of nuances of voice.

*Our first three (3) vocabulary quizzes will cover common tone words to assist you in this area.*