

Magnet AP Lang Toolkit

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RHETORICAL ANALYSIS

Rhetorical Situation (SPACECAT + Message)

Component	Definition	Key Questions
Speaker	A writer is the author or creator of a text. The writer is a source who presents a perspective shaped by his or her background or context.	Who exactly is the writer, and what is his or her relationship to the subject? What values and beliefs does the writer hold about the subject? What is the writer's relationship to the situation? To the audience?
Purpose	The purpose is what the writer hopes to accomplish within a text.	What does the writer hope to accomplish? - To persuade or elicit change through a call to action - To narrate - To inform - To evaluate Why did the writer create this text for this particular audience?
Audience	The audience of a text has shared as well as individual beliefs, values, needs, and backgrounds.	Who is the intended audience? What beliefs or values do they likely hold about the subject?
Context	All texts are created within the writer's context, including the time, place, and occasion.	What is the specific circumstance or occasion? What historical, political, social, and/or cultural event is this particular situation or context embedded within?
Exigence	The exigence is the part of a rhetorical situation that inspires, stimulates, or provokes writers to create a text.	What specifically has prompted or motivated this particular writer to create this text?
Choices	The choices a writer makes within a piece to develop a certain effect, convince the audience, or enrich their writing.	What patterns exist in the writer's word choices? How does the writer use specific sentence structures to emphasize information?
Appeals	The rhetorical appeals are how the writer attempts to persuade the audience to support an argument.	Does the writer appeal to the audience's logic (logos) with facts? Does the writer appeal to the audience's emotions (pathos) with personal experiences? Does the writer demonstrate credibility (ethos) to gain the audience's trust?
Tone	The attitude a writer takes when presenting his/her subject. Through diction, syntax, rhetorical devices and chosen points, the writer conveys attitude and sets a prevailing spirit.	What is the writer's attitude? For example, would you describe it as solemn, comical, playful, serious, ironic, tender, enthusiastic, morose, disinterested?
Message	The message is the writer's claim that is developed with reasoning and evidence.	What is the writer's claim? In other words, what idea or perspective does he or she have on the subject?

PURPOSE

VERBS TO INTRODUCE THE WRITER'S INTENDED PURPOSE AND FUNCTION OF EVIDENCE		
Stating the Perspective of Another Source	Using Another Source to Support the Writer's Claims	Introducing Sources That Disagree
Argues Asserts Avows Believes Claims Concludes Declares Explains Expresses Implies Indicates Insists Notes Observes Offers Points out Presents Proclaims Proposes Reports Reveals Speculates States Theorizes Thinks Volunteers	Acknowledges Adds Admits Affirms Agrees Compares Concedes Continues Defends Emphasizes Illustrates Maintains Relates Reminds Restates	Argues Avoids Cautions Challenges Contrasts Corrects Denies Denounces Disagrees Juxtaposes Objects Protests Qualifies Rebutts Rejects Retorts Stipulates Warns

Strong Verbs to Convey a Writer's Purpose

affirms	convinces	opposes	reflects
appeals	emphasizes	persuades	represents
argues	eulogizes	pleads	reveals
asserts	highlights	proposes	reminds
claims	illustrates	proves	urges
challenges	implores	provokes	
complains	insists	questions	
contends	memorializes	realizes	

Using Transitions with the Methods of Development to Achieve a Purpose

Method of Development	Purpose	Transitional Words and Phrases
Definition	<p>Explaining and describing what something is</p> <p>or</p> <p>Establishing a common ground by explaining what something is</p>	<p><i>To use examples in a definition</i></p> <p>For example</p> <p>For instance</p> <p>In one category</p> <p>To describe or explain</p> <p>In other words</p> <p>That is</p>
Process	<p>Explaining how something works, how to do something, or how something is/was done</p>	<p><i>To explain steps, stages, or phases</i></p> <p>Before/After</p> <p>During</p> <p>Finally</p> <p>In the end</p> <p>Later/Next</p> <p>Most importantly</p>
Causal	<p>Explaining how a result or effect came about</p> <p>or</p> <p>Explaining the short- or long-term effects from causes</p>	<p><i>To identify causes</i></p> <p>Because</p> <p>Hence</p> <p>Since</p> <p>While</p> <p><i>To identify effects</i></p> <p>As a result</p> <p>Consequently</p> <p>For this reason</p> <p>Inevitably</p> <p>Resulting in</p> <p>Therefore</p>
Comparison/Contrast	<p>Evaluating two or more things by highlighting significant similarities and/or differences</p>	<p><i>To identify similarities and differences</i></p> <p>By contrast</p> <p>Conversely</p> <p>Equally</p> <p>However</p> <p>In addition</p> <p>Likewise</p> <p>On the other hand</p> <p>Similarly</p>

CHOICES

Rhetorical Components and Terms

Diction — Word choice including vocabulary and level (formal, informal, colloquial, slang); certain diction forms part of a writer's style

Syntax — The sequence resulting from the combination of words into such units as phrase, clause, and sentence.

Voice — The sense of the author's character, personality, and attitude that comes through the words.

Effect — The total impression or emotional impact on the reader.

Effective(ly) — The rhetoric achieves the writer's intention. The writer's choices produce his/her desired result or fulfil a specified function.

Kairos — The moment of change, of recognition. The right moment, the opportune time. It requires the speaker to understand context and to make decisions about rhetorical choice appropriateness relative to audience and culture. Revision is a matter of timing, and timing *is* perception.

Rhetorical Devices, Figures, and Techniques

- * **Abstract Language** — Diction expressing ideas, conditions, and qualities apart from a specific object or event; human senses (sight, smell, etc.) cannot identify the object.
 - * All emotions are abstract.
 - * Words such as *theory, life, death, research, science, sleep, and knowledge* are abstract.
 - * Writers must balance abstract and concrete language. Poor writers use too many abstract words with few concrete words to help establish meaning.
- * **Alliteration** — Repetition of initial identical consonant sounds or vowel sounds in successive or closely associated syllables.
- * **Allusion** — A reference to a person, place, or thing believed to be common knowledge.
 - * Allusions refer to a famous event, common experience, familiar saying, noted personality, and well-known literature.
 - * Because allusions are usually brief, they allow writers to convey much meaning in little space.
 - * Example: When his YouTube video went viral, he enjoyed his fifteen minutes of fame.
- * **Ambiguity** — Actual or potential uncertainty of meaning, especially if we can understand a word, phrase, or sentence in multiple ways.
 - * Many statements are ambiguous in isolation but clear in context or after analysis.
 - * Example: They can fish (can=able vs. can=put in can).
- * **Analogy** — An extended comparison based on the like features of two unlike things: one familiar or easily understood, the other unfamiliar, abstract, or complicated.
 - * Analogies help explain technical information in a nontechnical way.
 - * In arguments, analogies can make readers more receptive to a point, help them visualize something, or inspire them, but they can't prove anything.
 - * Analogies express a complete idea; similes compare two things (nouns or adjectives usually).
 - * Example: Birds have flight, our special gift is reason. —Bill McKibben
- * **Anecdotal evidence** — Stories or examples used to illustrate a claim but that do not prove it with scientific certainty.
- * **Anticlimax** — The arrangement of descriptive or narrative details so that the lesser, the trivial, or the ludicrous appears where the audience expects something greater and more serious.
 - * Anticlimax customarily describes a stylistic effect resulting from a sudden or gradual decrease in interest or importance in the items of a series.
 - * When effectively and intentionally used, it increases emphasis through its humorous result.
 - * When unintentionally used, its result is ludicrous. Example: The duty of a sailor is to protect his country and to peel potatoes.

- * **Antithesis** — In rhetoric, a construction in which words, phrases, clauses, sentences, or ideas oppose each other (strongly contrasted, usually) but balanced, employing parallel structure.
 - * Example: We requisitioned many; we chose few. To err is human, to forgive, divine.
- * **Antonomasia** — In rhetoric, the use of an epithet to acknowledge a quality in one person or place by using the name of another person or place already known for that quality. The use of an epithet instead of the name of a person or thing.
 - * Examples: Henry is the local Casanova. Cambridge is England’s Silicon Valley.
- * **Approving versus Pejorative Terms** — Portraying favorable opinions versus portraying negative connotations, especially disparaging or belittling
 - * Sometimes we assign words that usually possess negative connotations an approving tone; sometimes we use normally positively connoted words pejoratively.
- * **Authoritative Warrant** — A warrant based on the credibility or trust-worthiness of the source.
- * **Claim** — The conclusion of an argument; what the arguer is trying to prove.
- * **Claim of Fact** — A claim that asserts something exists, has existed, or will exist, based on data that the audience will accept as objectively verifiable.
- * **Claim of Policy** — A claim asserting that specific courses of action should be instituted as solutions to problems.
- * **Claim of Value** — A claim that asserts people desire something more or less than others desire it.
- * **Cliché** — A worn-out, overused expression or idea, no longer capable of producing a visual image or provoking thought about a subject.
 - * Examples: Think outside the box. A better future. Trials and tribulations. We can see the light at the end of the tunnel. Reach for the stars. Tried and true. It’s not rocket science. It’s raining cats and dogs.
- * **Climax** — In rhetoric an ascending series of words, ideas, or events, in which intensity and significance increase step-by-step.
 - * Example: “For want of a nail the shoe was lost; for want of a shoe the horse was lost; and for want of a horse the rider was lost” (Ben Franklin’s *Poor Richard’s Almanack*).
- * **Colloquial Expressions** — Words and phrases occurring primarily in speech and in informal writing that seeks a relaxed, conversational tone. These vary from region to region. These often involve metaphorical or idiomatic expressions. (An idiom is a group of words established by usage as having a meaning not deducible from those of the individual words.)
 - * Examples:
 - * Y’all gotta get this app (Southern USA; many English-speaking countries.).
 - * Do you want a pop? (Midwestern and Western USA). Do you want a soda? (Eastern and Southern USA).
 - * Are they gonna come to the party? (Many English-speaking countries).
 - * He’s a wicked fan (Northeastern USA).
 - * My brother is a regular bloke (Great Britain.) He is a good dude (USA).
 - * I bombed the test (USA). Blimey! The test came a cropper (Great Britain).
 - * That’s brilliant news! (Great Britain). That’s awesome news! (USA).
 - * They found themselves in quite the kerfuffle (Canada).
 - * That mongrel will lead you into trouble (Australia).
 - * Yes, he will, probably from all his chirping about others (Canada).
- * **Concrete language** — Diction that describes specific, generally observable persons, places, or things. Our senses can identify these objects. Strong writing uses concrete diction.
 - * Words such as *perfume, television, green, wind, rusty, scratchy* are concrete.
 - * Because they help readers picture items, concrete words add vigor and clarity to writing.
- * **Connotation** — The overtones that adhere to a word through long usage. The emotions attached to a word, often through associations.
 - * Because people have different experiences, they bring to the same word different associations.
 - * Effective word choice involves knowing both literal meaning and suggested meanings.
- * **Deduction** — Using reasoning from the general to the particular to derive a conclusion.
 - * We believe a conclusion is true because the premises on which it is based are true.
- * **Definition by Negation** — Defining a thing or idea by saying what it is not.
- * **Denotation** — The explicit, literal, dictionary definition of a word.

- * **Ellipsis** — The omission of an element of language for reasons associated with speech, rhetoric, grammar, and punctuation. By considering context, we can usually recover the omitted element.
 - * Some elliptical speech or writing causes listeners and readers to supply missing elements through guesswork or special knowledge; if they cannot, they fail to understand.
 - * Information can be left out or hinted at for style or discretion. In areas such as politics, diplomacy, and negotiation, remarks are often elliptical in nature and intent.
- * **Emphasis** — The stress or importance given to a certain point or element to make it stand out.
 - * By controlling emphasis through proportion, position, repetition, and mechanical devices, skillful writers draw attention to what is most important in a sentence, paragraph, and essay.
 - * Proportion — Writers must give important ideas greater coverage than minor points.
 - * Position — The beginnings and ends of sentences, paragraphs, and larger divisions are the strongest positions. Placing key ideas in these spots helps draw attention to their importance. The end is the strongest position.
 - * Repetition — Careful repetition of key words or phrases can give them importance. Careless repetition creates boredom. Balance carefully.
 - * Mechanical Devices — Italics, capital letters, dashes, and exclamation points can make words stand out. Use these sparingly because they can become exaggerated and bombastic.
- * **Empirical Evidence** — Support verifiable by experience or experiment.
- * **Epithet** — 1) An expression added to a name as a characterizing description. 2) A word or phrase that substitutes for another. 3) A word or phrase used to abuse and dismiss, especially when used directly or as a description
 - * Considerations to create a successful epithet include its aptness, its freshness, its pictorial quality, its connotative value, and its musical value.
 - * Examples for definition 1: before name — In glorious Cancun. After name —Richard Crookback. With a definite article : William the Conqueror.
 - * Example as substitute (definition 2): *Man's best friend* for *dog* (beware, this is a cliché).
 - * Example as abuse/dismissal (definition 3): The silly old cow! That idiot of a lawyer.
- * **Euphemism** — A pleasant or flattering expression used in place of one that is less agreeable or one that is hurtful, distasteful, frightening, or objectionable but possibly more accurate.
 - * Using euphemisms when considering readers' feelings is appropriate. Using euphemisms to deceive or shirk responsibility is inappropriate.
 - * Examples: (Referring to a colonoscopy) That little exercise was a tad unpleasant. Rather than saying that a loved one died, people often say that person "passed on."
- * **Euphony** — A pleasant, harmonious quality in speech.
 - * The perception of such a quality is partly physiological (soft, flowing, blending sounds, are generally considered more pleasant than harsh, jangling, discordant sounds) and partly cultural (people tend to like sounds that they have been led to like).
 - * In English, euphony is often associated with long vowels and the consonants, *j, l, m, n, r, w*.
 - * Euphony can be achieved through the skilled use of a language's rhythms and patterns together with positive associations shared by rhetor and audience.
- * **Extended Definition** — A definition that uses several different methods of development.
- * **Figurative Language** — A rhetorical device that achieves a special effect by using words in distinctive ways. Intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression; to create a pictorial effect; to describe; or to discover and illustrate similarities in otherwise dissimilar things.
- * **Humor** — Writing that is intended to evoke laughter through presentation of the ridiculous, the ludicrous, and the comical. It pokes fun at human nature.
 - * Some humor is universal, exacting sympathy with fears, aspirations, aversions, and placations.
 - * Most humor is culture-dependent. A joke usually presupposes a social bond, common knowledge, familiar patterns, daily life, topical events, and popular assumptions and attitudes.
- * **Hyperbole** — Exaggeration to create a comic effect or to emphasize any effect, not meant to be taken (too) literally. Overuse has diminished many idioms' effectiveness.
 - * Example: I am so hungry I could eat a horse and its saddle.
 - * Many idioms are hyperbolic: flood of tears, loads of room, tons of money, waiting for ages.

- * **Imagery** — Word(s) that evoke a sensory experience.
- * **Induction** — An inference of a generalized conclusion from particular instances.
 - * Inductive logic draws analogies and deals not in certainty but in probability. The conclusion comes from a range of instances taken as evidence or justification for that conclusion.
 - * Example: The sun has always risen in the east. All observers agree about this occurrence because all their lives they have seen it. So it is highly probable that the sun will rise again tomorrow. There is, however, no proof or guarantee that it will do so.
- * **Inversion** — The placing of a sentence element out of its normal position either to gain emphasis or to secure a so-called poetic effect.
 - * Inversion used with restraint and care is an effective rhetorical device to create variety, but when used too frequently, it results in artificiality.
 - * Example: Never have I seen such a mess. Cockroaches, I loathe.
- * **Irony** — A reality different from appearance. Sometimes, in rhetoric, used to drive home a point.
 - * Situational irony — An occurrence is the opposite of what is expected or appropriate.
 - * Verbal irony — A figure of speech in which the actual intent is expressed in words that carry the opposite meaning.
 - * People often confuse irony with coincidence. They are *not* synonyms.
- * **Jargon** — The special vocabulary of a trade or profession. It can also mean inflated, vague, meaningless language of any kind. Often associated with law, medicine, and the sciences.
 - * It can involve wordiness, abstractions, pretentious diction, and needlessly complicated word order. In this case *jargon* has pejorative meanings.
 - * Within the groups that use jargon, the terms are familiar and serve their purpose well.
 - * Example: The motivating force compelling her to opt for the most labor-intensive mode of operation in performing her functions was consistently observed to be the single constant and regular factor in her behavior patterns. Translated: She did everything the hard way.
- * **Juxtaposition** — The act or an instance of placing two or more things (often two disparate things that are not normally found together) side by side.
 - * Writers use this to draw attention to one or both of the items. The contrast in items serves to make points without the writer needing to delve into unnecessary details
- * **Loose Sentence** — A sentence in which the main point precedes less important details.
 - * Example: His friend uses loose syntax because he doesn't know how brains retain information.
- * **Metaphor** — A comparison that identifies one object with another and gives the first object one or more of the qualities of the second. Or, it gives the first object emotional or imaginative qualities associated with the second. Rather than using words to link the two objects (*like* or *as*), their placement or general effect express the meaning.
 - * An implied metaphor doesn't directly state that something is something else. It uses words to suggest the comparison.
 - * When authors take several lines to develop a comparison, they've created extended metaphors.
 - * Example: Dad is a workhorse during the weekend. The game of war has no winners.
 - * Implied Metaphor Example: We traveled far in life.
- * **Motivational Appeal** — An attempt to reach an audience by recognizing their needs and values and how these contribute to their decision making
- * **Oxymoron** — The combination of two words which seem to contradict each other, used for humorous, cynical, or dramatic social comment.
 - * Example: Be cruel to be kind.
- * **Paradox** — 1) A seemingly self-contradictory, even apparently absurd, statement that, on reflection, makes sense. 2) It can also refer to a situation that is inexplicable or contradictory.
 - * Example (definition 1): Children are the poor person's wealth. The child is the father of the man.
 - * Example (definition 2): Restricting our rights to carry certain items on an airplane should make us feel safer, but seeing how many items make it through TSA only makes us feel less safe.
- * **Parallelism** — Keeping ideas of equal importance in similar grammatical form. A rhetorical device in which a formula or structural pattern is repeated.

- * In an essay, parallelism may be the principle used to arrange ideas in a balanced or harmonious structure. This organizes ideas and lends them force.
- * Examples: Veni, vidi, vici (I came, I saw, I conquered). Now you see them, now you don't.
- * **Periodic Sentence** — A sentence in which less important details precede the main point.
- * Example: Because he wishes to communicate clearly and because he knows how the human brain retains information, he uses periodic syntax.
- * **Personification** — A type of metaphor giving animals or objects human characteristics.
- * Example: The earth provided us, its children, with all we needed to survive.
- * **Pleonasm** — A traditional term for the use of more words than necessary, either for effect or more usually as a fault of style, and any instance of that use
- * Examples: Could you repeat that again? The most unkindest cut of all (MacBeth).
- * **Prolepsis** — 1) A term in rhetoric for treating a future event as if it has already happened. 2) A debating device in which one raises an objection to one's own case before an opposition can do so.
- * Examples (definition 1). Dead man walking. His proposal is a done deal.
- * Example (definition 2): I am well aware that the cost of the project is high, but consider the consequences of not going ahead.
- * **Pun/Clinch** — 1) Using homonyms and near-homonyms to produce a humorous effect. 2) A comparable play on words and phrases with similar sounds, sometimes requiring the (often forced) adaptation of one word or phrase to fit the other.
- * Example (definition 1): Is life worth living? It depends on the liver.
- * Example (definition 2): My wife has gone to the West Indies. — Jamaica? (Did you make her?) — No, it was her own idea.
- * **Qualifier** — A restriction placed on the claim to show that it may not always be true as stated.
- * **Refutation** — An attack on an opposing view to weaken it, invalidate it, or make it less credible.
- * **Repetition** — To secure emphasis, this rhetorical device reiterates a word, phrase, process, structure, elements, or motifs or rewords the same idea.
- * When used carelessly, repetition is unpleasantly noticeable.
- * When used by deliberate design, it adds force and clarity to a statement.
- * **Reservation** — A restriction placed on the warrant to indicate that unless certain conditions are met, the warrant may not establish a connection between the support and the claim
- * **Rhetorical Question** — A question posed for effect, one that requires no answer.
- * These questions provoke thought, lend emphasis, assert or deny something without making a direct statement, launch further discussion, introduce an opinion, or lead the reader where the writer intends.
- * Example: What is the point of earning a huge salary if you have no time to spend the money?
- * **Questioning: Asked and Answered** — A writer first asks a question then answers it immediately, responds to it throughout the text, or resolves it in the conclusion.
- * **Questioning: Unanswerable** — A writer poses a question that currently has no answer because science, technology, or research methods can't resolve it yet or because it refers to an event that has not happened yet.
- * **Questioning: Unanswered** — A question that has multiple answers but that the writer wants the reader to reflect upon, so he/she provides no answer in the text.
- * **Sarcasm** — A bitter, sneering expression of strong, personal disapproval which first seems like praise. Do not confuse sarcasm with satire or facetiousness.
- * Sarcasm intends to hurt through personal insult. Often people misuse the *sarcasm* and *sarcastic* confusing them with playfulness. If expressions aren't meant to insult, they aren't sarcasm.
- * Sarcasm is extreme irony, intending to taunt and deflate.
- * It often stems from resentful and embittered insecurity, but is also used by people in authority as a means of marking and maintaining that authority,
- * **Satire** — An attempt to prompt social change, improve humanity, or examine human institutions through ridiculing human weakness, vice, or folly. It's a blend of humor and criticism.
- * Satirists often try to persuade by showing that the opposite view is absurd, inhuman, or viscous.

- * Satire uses irony, parody, and ridicule to contrast the actual with an existing or desired ideal and has an underlying moral stance in its exposure.
- * Satirists are conscious of the frailty of human institutions and attempt through laughter not so much to tear them down as to inspire remodeling.
- * Satire is different from sarcasm because satire strives to improve or change while sarcasm intends to harm, personally. Sarcasm attacks individuals while satire attacks larger entities.
- * **Simile** — A figure of speech which directly expresses a similarity between two objects. Similes are introduced by *as* or *like*. Most similes generally compare two things that are essentially unlike, but have a resemblance of one particular aspect.
 - * Example: This house is as big as a museum. We ran like the wind. He was as grumpy as a bear.
- * **Standard English** — The common, most widely accepted usage of written and spoken English by educated people. Words and grammatical forms that are used and expected in school, business, etc.
- * **Substantive Warrant** — A warrant based on beliefs about the reliability of factual evidence.
- * **Syllogism** — A deductive argument formula consisting of three proposition: major premise, minor premise, and conclusion. It demonstrates an argument's logic through analysis.
- * **Symbol** — A concrete or real object used to represent an idea.
 - * Symbols represent themselves as well as stand for, suggest, or mean something else.
 - * Symbols cause us to think of an object's meaning, so that we "see" more than what is there.
 - * Some symbols are universal, but many are rhetorical. We can understand them only in context.
 - * Symbols arise from association, recognizing how an object has something in common with another object.
 - * Repetition of an item tells us that it is a symbol. If we begin to note significance in the author's use of something, then we attribute symbolic meaning to it.
 - * Metaphors differ from symbols because metaphors use an object in order to illustrate an idea or demonstrate a quality; whereas, symbols embody (contain) the idea or the quality.
 - * Example: A flag is a colored cloth that stands for a nation; a valentine heart represents love.
- * **Tautology** — 1) In rhetoric a term for unnecessary and ineffective repetition, usually with words that add nothing new. 2) In logic a compound proposition that is always true.
 - * Examples (definition 1): I, personally, don't feel like doing so. She was all alone by herself. To all intents and purposes... cool, calm, and collected... ways and means.
 - * Examples (definition 2): Either it is raining, or it is not raining today.
- * **Understatement** — Presenting ideas with restraint, especially for effect, or representing information that is less than the true case.
 - * Example: I accepted the ride because I just didn't feel up to walking across the Mojave Desert.
- * **Values** — Conceptions or ideas that act as standards for judging what is right or wrong, worthwhile or worthless, beautiful or ugly, good or bad.
- * **Warrant** — A general principle or assumption that establishes a connection between a support and a claim.
- * **Wit** — Intellectual humor, finding similarities in seemingly dissimilar things. It's expressed through phrasing, playing on words, and surprising contrasts.
 - * Wit indicates a quickness of mind.
 - * Witticisms often employ novel and revelatory juxtapositions.
 - * Wit is an important component of satire which requires the pointed representation of ideas in conflict or the arbitrary yoking of discrete notions
 - * Wit can be cruel when the impulse to raise a laugh or make an impression overwhelms wisdom.
 - * Witticisms are brief utterances that neatly encapsulate a perception, an argument, and an analysis.
 - * Some witticisms are carefully constructed; others are more striking because of their quick response to some sort of stimulus (often conversational).
 - * Example: "We have just enough religion to make us hate, but not enough to make us love one another" (Jonathan Swift in *Thought on Various Subjects*).
- * **Word play** — Verbal wit, manipulating words to create a humorous, ironic, satirical, dramatic, critical or other effect.
 - * Authors who engage in word play manipulate the sound, spelling, form, grammar, etc. of words

Syntactical Choices and Possible Effect

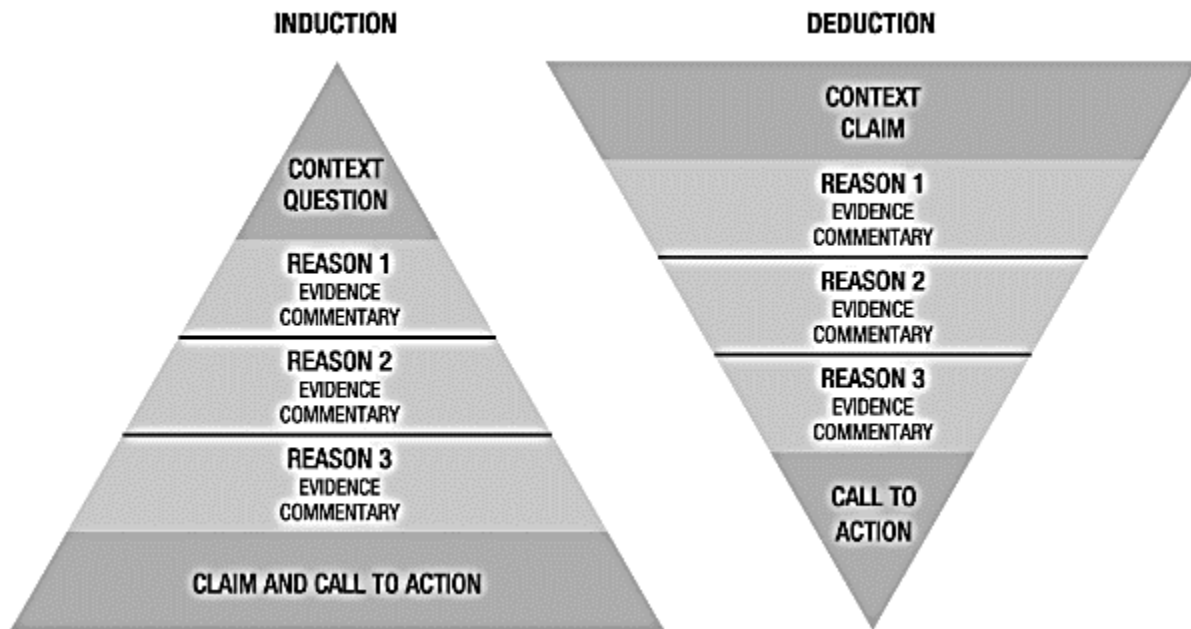
Syntactical Choice	Example	Possible Effect	Questions to Ask
Repetition Repeating or recurrence of a word, phrase, sentence, or other element	“What lies behind us and what lies before us are tiny compared to what lies within us.” — Ralph Waldo Emerson	Emphasizes or reinforces an idea or concept often related to the writer’s purpose	Why does the writer repeat this particular word, phrase, or sentence? Why does it occur where it does?
Juxtaposition Contrasting ideas, scenes, settings, images, or other elements	“I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.” — Martin Luther King Jr.	Sets up a contrast or comparison of concepts	How did the writer create the juxtaposition (e.g., use of transitions, coordination)? Why does the writer juxtapose these particular ideas?
Parallel Structure Repeating words or phrases in the same grammatical structure	“That government of the people, by the people, and for the people ...” — Abraham Lincoln	Creates a sense of balance by placing emphasis on the grammatical element that is parallel	Why does the writer want the reader to notice these grammatical elements in particular?
Rhetorical Question Posing a question that is expected to be considered but not answered literally	“But what is government itself but the greatest of all reflections on human nature?” — James Madison	Asks the reader to reflect, contemplate, or consider a concept or idea	What effect does the placement of the rhetorical question have on the message?
Antithesis Expressing contrasting ideas in parallel grammatical structure	“Ask not what your country can do for you, but what you can do for your country.” — John F. Kennedy	Provides emphasis on one idea by contrasting it with another	What ideas are being contrasted? What effect do these contrasting ideas have on the audience?
Fragment A broken thought or only part of a sentence	“Silence. The cold rain falling. And the smell of blue electricity blowing under the locked door.” — Ray Bradbury	Emphasizes an idea by focusing on a particular phrase or part of a sentence	Why did the writer use only part of a sentence, such as only giving the subject or only giving an exclamation?
Simple Sentence A complete thought consisting of a subject and verb	“Love was on the move. “Mercy was on the move. “God was on the move.” — Bono	Placing a simple sentence by itself, especially among other longer or complex sentences, often emphasizes the idea in that sentence	Where are the short, simple sentences? Why are they placed in that location? What idea is being emphasized?

Figurative Language and Devices

Figurative Device	Rhetorical Effect	Examples from Popular Culture
Symbol	A concrete object that represents an idea or value	<ul style="list-style-type: none"> Valentine’s Day hearts symbolize the idea of love. Captain America’s shield symbolizes strength, resiliency, and the obligation to protect others.
Image	Language that expresses a sensory experience such as sound, sight, smell, touch, or taste	<ul style="list-style-type: none"> Brand names often use imagery, such as Juicy Couture, Krispy Kreme donuts, and Trident Splash gum, to associate appealing ideas with a product.
Motif	Several recurring related symbols or images that create a pattern to reinforce an idea	<ul style="list-style-type: none"> The “Imperial March” musical motif in <i>Star Wars</i> reinforces Darth Vader’s dreadful power. In <i>The Hunger Games</i>, fire is a recurrent motif that reinforces ideas such as power and defiance.
Metaphor	A comparison of two unrelated objects that assigns ideas to the points of comparison	<ul style="list-style-type: none"> Pharrel Williams’s song “Happy” uses the metaphor “I’m a hot air balloon that could go to space” to highlight the singer’s joy. The book <i>Twilight</i> presents the relationship between Edward the vampire and Bella the human girl as a lion falling in love with a lamb: a comparison that suggests a predator falling in love with its prey.
Extended Metaphor	A comparison that is sustained throughout a text	<ul style="list-style-type: none"> Katie Perry’s song “Firework” uses the extended metaphor of fireworks to urge a person to “own the night / Like the Fourth of July.” Tom Cochrane’s song “Life Is a Highway” uses the extended metaphor of a road to compare life to a journey.
Simile	A comparison of two unrelated objects using <i>like</i> or <i>as</i> that assigns ideas to the point of comparison.	<ul style="list-style-type: none"> Taylor Swift’s song “Mean” includes the simile, “You, with your voice like nails / On a chalk board.” In <i>Harry Potter and the Sorcerer’s Stone</i>, a character’s eyes glint “like black beetles.”
Allusion	An indirect or implied reference to literature, culture, religion, or history that connects a writer’s topic to a larger idea or meaning	<ul style="list-style-type: none"> The title of Lady Gaga’s song “Judas” alludes to a treacherous biblical figure and suggests themes of betrayal. In <i>Toy Story II</i>, the villainous Emperor Zurg tells Buzzlightyear, “I am your father”: a comical allusion to <i>Star Wars: The Empire Strikes Back</i>.

Markers of Rhetorical Shifts

Sentence Structure	<ul style="list-style-type: none"> A short, simple sentence or fragment that stands alone A rhetorical question
Punctuation Mark	<ul style="list-style-type: none"> The use of a less frequent punctuation mark, such as a colon :, dash —, or parentheses ()
Transition Word	<ul style="list-style-type: none"> A transition word illustrating a contrast, such as however, or, but, or although
Paragraphing	<ul style="list-style-type: none"> A change in idea represented by a paragraph often with a contrasting transition word A short paragraph among other longer paragraphs A single-sentence paragraph



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Examples of Organizational Choices

Induction	Deduction
Inductive arguments begin with the context of the debate and move to supporting evidence and more specific observations. They end with thesis and call to action.	Deductive arguments begin with the writer's claim and move to the specific evidence that supports the claim. Thesis statements are found in the introduction and the call to action in the conclusion.
The audience consists of mostly students who value having access to their phones and may not agree with the claim (or know a great deal about the research), so the essay begins an introduction to the debate followed by reasons and evidence. The thesis and call to action are placed at the end after the audience has heard the full argument.	The audience consists mostly of teachers who will generally agree with the claim and understand the evidence; therefore, the thesis is placed in the introduction and then followed by a combination of reasons and evidence before the final call to action.

Evidence Choices

Fact	a truth known by actual experience or observation, something known to be true
Anecdote	a brief account of a particular incident or event
Analogy	a comparison based upon similar features of two things
Statistic	a numerical fact or set of data
Example	an instance used to illustrate
Detail	a piece of information
Illustration	a picture, photograph, diagram, cartoon, chart, artwork, infographic, or other visual
Expert opinion	testimony that comes from a credible source in a particular field
Personal observation	something that the writer has seen
Personal experience	something that the writer has firsthand knowledge of
Testimony	a statement made by someone who has experience but not necessarily as an expert
Experiment	an observation generated under a controlled condition

Evaluating Evidence

Sufficient	Is there enough evidence to support each reason? Is there enough to be convincing?
Typical	Is the evidence plausible and representative of the issue? Is the evidence reasonable?
Accurate	How recent should the evidence be in order to be accurate? Is the evidence relatable, recent, and accurate?
Relevant	Is the information relevant to the reason and claim, not just the topic? Does the evidence connect to the claim?

Incorporating Textual Evidence

Examples from Martin Luther King Jr.'s "I Have a Dream" Speech	Notes on Effectiveness
"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."	INEFFECTIVE: <i>Merely drops the full quotation in the paragraphs</i>
In his speech, Reverend King says, "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."	ADEQUATE: <i>Provides a signal phrase for the readers to introduce the quotation</i>
In his speech, Reverend King incorporates contrast when he expresses his dream that one day his children and all Black citizens will no longer be judged by the " color of their skin " but instead considered for the "content of their character."	EFFECTIVE: <i>Embeds short phrases from the speech and weaves them grammatically to achieve fluency</i>

Explaining Cause-and-Effect Relationships

	Illustrate Causation	Illustrate Effect
Verbs	Affected Caused by Influenced Initiated Precipitated Sparked	Brings about Contributes to Creates Fosters Incites Leads to Produces Results in
Transitions	Although Because Since While	Accordingly As a result Consequently Hence Inevitably Therefore

Arranging Reasons and Evidence

Arrangement	Function	Methods of Development	Transitions That Indicate Relationships
Chronological	Time order Sequence Series of steps	Narrative Process argument Cause-effect	At first Subsequently Initially Last Later on Finally Next To conclude
Spatial	Position in terms of relative location, space, or geography - nearest to farthest - farthest to nearest	Evaluation Comparison-contrast Cause-effect	In this specific instance On the other hand Further Relative to Above Below Beyond Nearby Inside Outside
Importance	- least to most - most to least	Persuasion Definition Problem-solution Cause-effect Process	Most notably More importantly Above all Without question Significantly Worst Best of all
Specificity	- general to specific - specific to general	Definition	To be more specific Generally Specifically For instance Broadly Similarly Correspondingly In order to clarify
Comparison or Contrast	- subject by subject - characteristic	Evaluation	Similarly Likewise In the same way In contrast On the other hand Conversely However

Achieving Coherence

Transitions to Indicate Equality	Transitions to Indicate Inequality		
<i>Coordinating Conjunctions (FANBOYS)</i>	<i>Subordinating Conjunctions (Frequently Used)</i>		
for and nor but or yet so	after although as as if as long as because	before despite even if even though if provided that since	supposing though when whenever whereas whether while

Syntactical Choices for Emphasis

Questions to Consider for Syntax		
<ul style="list-style-type: none"> • Why has the writer arranged the sentences in this order? • Does the writer use simple sentences to emphasize the main idea? • How do the main ideas within individual sentences contribute to the writer’s claim? • Why has the writer presented the main idea first (or last) in a specific sentence? • What is the relationship between the ideas within a particular sentence? • How do the relationships presented within sentences reinforce the writer’s overall argument? 		
Syntactical Strategy	Effect/Function	Example
Coordination	Indicates equal ideas Shows balance of ideas	<i>Video gaming has changed over the last two decades, and the best games now have the complexity of great novels or films.</i>
Subordination	Indicates inequality of ideas Emphasizes one idea over another Builds suspense Provides causal information/details	<i>While some critics still dismiss video games as childish, many artists, writers, and academics view them with intellectual interest and admiration.</i>
Simple Sentence	Emphasizes the main idea	<i>Video games are now works of art.</i>
Rhetorical Question	Asks the reader to pause and reflect	<i>Why do critics reject this characterization?</i>
Intentional Fragment	Highlights in idea	<i>Their snobbery and ignorance.</i>

Uses for Transitions

To Introduce a Source or Claim or to Establish Credibility	To Show Agreement or Add a Related Idea	To Introduce Evidence
According to X X acknowledges X agrees X from Y argues X insists X proves X suggests	Another Furthermore In addition In addition In the same way Likewise Similarly	As X noted For example For instance In fact In other words That is

Transitions to Signify Time or Order

Beginning	Middle	End
Before First First of all Foremost Initially To begin	After As soon as During Following In the meantime Later Next Once Second, Third, etc. Subsequently Then	Eventually Finally In the end Lastly Most importantly To conclude Ultimately

APPEALS

Rhetorical Appeals

Appeal	Rhetorical Effect	Common Techniques
Pathos — Appeal to Emotion	When writers pull on the heartstrings of their audience, they are attempting to persuade them by engaging some aspect of the audience’s emotions or senses. When persuading, writers attempt to move an audience toward a specific action or belief.	Allusions Anecdote Connotations Examples Figurative language Imagery Repetition Sensory details
Logos — Appeal to Logic	Appeals to logos engage the audience’s sense of reasoning or logic, attempting to rationalize his or her perspective or idea to the audience. Writers appeal to logos by making clear, detailed arguments.	Allusions Analogies Anecdote Charts Examples Expert sources Facts Graphs Statistics Personal testimony Repetition Research Syntax
Ethos — Appeal to Credibility	A strong ethical appeal can build rapport and earn the trust of an audience. A writer’s background, character, status/position, or association are all means by which he or she implicitly attempts to persuade the audience of his or her credibility. Writers can also associate themselves with the audience by highlighting shared values.	Concession Facts Personal testimony Refutation Statistics Sincerity Use of credible and reliable sources Writer’s authority and experience

Examples of Rhetorical Appeals

Appeal to Logic	Appeal to Emotion	Establishing Credibility
In one survey, 80 percent of students agreed that using a cell phone in class decreases their ability to pay attention. [logos — statistics, research]	Because my brother could not resist checking his social media during class, his grade continued to fall until he ultimately failed the class and had to repeat it in the summer. [pathos — fear of failure]	As a high school student, not only do I enjoy spending time on my phone connecting with friends but I also use many resources to help me with my studies. [ethos — common ground with an audience, experience with the topic]

Evidence: Types, Appeals, and Functions

Type of Evidence	Type of Evidence	Function
Data and information from research (e.g., library, databases)	Credibility (ethos) Reason (logos)	Clarify Exemplify Associate Amplify
Personal experience	Credibility (ethos) Emotion (pathos)	Illustrate Set a mood Exemplify
Cases and specific examples	Reason (ethos) Credibility (ethos) Emotion (pathos)	Illustrate Set a mood Associate
Anecdotes and information from others	Logic (logos) Credibility (ethos)	Clarify Associate Amplify
Quantitative data, including interviews and surveys	Logic (logos)	Illustrate Exemplify

Establishing Ethos

Ways a Writer Can Establish Ethos	Relevant Aspects of the Writer's Identity	Details in the Text
Credibility Authority Trustworthiness Relationship to audience	Age Gender Location Religious or cultural values Position or title Work experience Racial or ethnic background Personal experience Socioeconomic class Level of education Occupation or skill	Information about the writer Consideration of other perspectives Evidence and sources Word choice, diction Syntax

THESIS STATEMENTS

Example Thesis Template

Thesis Templates	Model Thesis Statements from Martin Luther King Jr.’s Famous “I Have a Dream” Speech
[The writer] [strong verb for analysis] [message related to the idea].	By contrasting the current state of discord in the country with his dream for a better future in America, Martin Luther King Jr. contends that the only way the U.S. can achieve peace is by eradicating its racial discrimination and hatred.
[Writer] in order to [strong verb for analysis] that [message related to the idea].	Martin Luther King Jr. contrasts the current state of discord in the country with his dream for a better future in America to argue that the only way America can achieve peace is to eradicate its racial discrimination and hatred.
In his/her speech/letter/essay, [writer] [strong verb for analysis] [message related to idea].	In his pivotal speech, Martin Luther King Jr. asserts that the only way to achieve the dream of peace in this country is for Americans to work together to end racial discrimination and hatred.

Example Persuasive Thesis with Claim (Call to Action + Perspective + Idea)	
Topic: Smartphones in school classrooms	
Even though smartphones provide instant access to an immeasurable amount of information, students should refrain from using them (call to action) in the classroom because they are too distracting and tempting (perspective) to most students and ultimately harm rather than help the learning environment (idea).	Rather than simply stating a position such as smartphones should not be allowed in school, you urge the audience to change a behavior and stop using them in class. This call to action is based on your claim — that smartphones are too distracting and tempting and ultimately harm rather than help the learning environment — and your perspective that they harm the learning environment.

Example Reasons

Reasons	Evidence to Support Your Reasons
Students become addicted to their phones and are pulled away with every alert, distracting themselves and others.	<ul style="list-style-type: none"> Statistics relating how many times we look at our phones or how long it takes to return to the activity Study about how phones distract fellow classmates and the instructor
Students compromise academic honesty by looking up answers or texting during exams.	<ul style="list-style-type: none"> Personal anecdote of seeing cheating incidents during tests and of AirDrop pictures of exam pages Easy access to resources has increased the amount of plagiarism

TONE

Words to Describe Tone

absurd	curious	informative	restrained
accusatory	defensive	intimate	reverent
acrimonious	detached	irreverent	sarcastic
aggressive	didactic	jaded	sardonic
alarming	diplomatic	jealous	satirical
angry	disapproving	judgmental	scholarly
apathetic	disdainful	melancholic	scornful
apologetic	disgusted	mocking	sensational
arrogant	disparaging	naive	sentimental
assertive	elegiac	noncommittal	shocking
benevolent	empathetic	nostalgic	sincere
bitter	encouraging	objective	skeptical
buoyant	enthusiastic	outraged	stoic
candid	exasperated	patriotic	subjective
cautionary	facetious	patronizing	submissive
celebratory	flippant	petulant	sympathetic
compassionate	formal	playful	urgent
complacent	frank	pragmatic	vehement
condemning	frustrated	provocative	vengeful
condescending	grim	reflective	vexed
confident	humble	regretful	vindictive
contemptuous	humorous	remorseful	virtuous
contentious	impartial	resentful	whimsical
critical	incredulous	resigned	wrathful
cruel	indignant	resilient	

MESSAGE

Idea Words

Ability	Bitterness	Consequence	Disapproval	Exclusion	Habit
Abnormal	Bliss	Conservation	Disbelief	Exile	Happiness
Abolition	Boundary	Consolidation	Discipline	Exotic (the)	Hardship
Abstraction	Bravery	Conspiracy	Disconnection	Expectation	Harmony
Acceptance	Breakthrough	Contempt	Discontent	Experience	Hate
Accountability	Brotherhood	Contentment	Discovery	Experimentation	Hatred
Achievement	Brutality	Continuity	Discrimination	Exploitation	Health
Action	Bureaucracy	Contrast	Disdain	Exploration	Heartache
Adaptation	Captivity	Control	Disease	Expression	Heaven
Addiction	Care	Conventionality	Dishonesty	Extinction	Hell
Adventure	Carpe Diem	Conviction	Disobedience	Exuberance	Heritage
Adversity	Catastrophe	Cooperation	Distance	Failure	Heroism
Advice	Caution	Corruption	Distinction	Fairness	Home
Aesthetic	Celebration	Cost	Distortion	Faith	Honesty
Aestheticism	Challenge	Country	Diversity	Family	Honor
Affection	Chance	Courage	Division	Fantasy	Hope
Affirmation	Change	Cowardice	Domestication	Fate	Hopes
Afterlife	Chaos	Creation	Domination	Fear	Hopelessness
Age	Character	Creativity	Doubt	Feelings	Hospitality
Agency	Chivalry	Credibility	Dream	Fellowship	Hubris
Alienation	Choice	Crime	Dreams	Fervor	Humanism
Allegiance	Christianity	Crisis	Drive	Fidelity	Humanity
Altruism	Circumstance	Cruelty	Duty	Flaw	Humility
Ambition	Civil Disobedience	Culture	Dystopia	Forgiveness	Humor
Ambivalence	Civility	Curiosity	Economy	Formality	Hunger
American Dream	Clarity	Curse	Education	Fortune	Hypocrisy
Amusement	Class	Danger	Effort	Fragility	Hysteria
Anarchy	Coalition	Death	Ego	Freedom	Ideal
Anger	Cognition	Debt	Egocentrism	Friendship	Identity
Anonymity	Collaboration	Deceit	Emancipation	Fright	Ideology
Anxiety	Colonization	Deception	Emigration	Frivolity	Idolatry
Apathy	Colonization	Decision	Emotion	Frustration	Ignorance
Appearance	Comedy	Dedication	Empathy	Fulfillment	Illumination
Appreciation	Comfort	Defiance	Empowerment	Future	Illusion
Approval	Coming of Age	Delusion	Endurance	Gathering	Imagination
Argument	Commitment	Democracy	Engagement	Gender	Immigration
Arrogance	Communication	Denial	Enemy	Generosity	Immorality
Art	Community	Dependence	Enlightenment	Gift	Impact
Aspirations	Compassion	Depreciation	Environment	Globalization	Imperialism
Association	Compatibility	Desire	Envy	Glorification	Important
Atonement	Competition	Despair	Equality	Glory	Imposition
Attitude	Compromise	Desperation	Equity	Gluttony	Impotence
Attraction	Confidence	Destination	Escape	Gothic (the)	Impression
Authority	Conflict	Destiny	Eternity	Government	Improvement
Autonomy	Conformity	Destruction	Ethics	Gratitude	Impulse
Balance	Confusion	Detachment	Ethnocentrism	Grace	Inclusion
Beauty	Connection	Determination	Evaluation	Greatness	Incompetence
Beginning	Connectivity	Development	Evil	Greed	Incompleteness
Behavior	Cooperation	Devotion	Evolution	Grief	Incongruity
Belief	Conquest	Didacticism	Exceptionalism	Growth	Independence
Belonging	Conscience	Dignity	Excess	Grudge	Indifference
Betrayal	Consciousness	Disappointment	Excitement	Guilt	Individualism

Individuality	Maturity	Patriotism	Refuge	Selflessness	Theocracy
Indulgence	Maverick	Peace	Regression	Sensation	Thought
Inevitability	Memorial	Penance	Regret	Sensibility	Time
Infatuation	Memory	Perception	Rejection	Separation	Tolerance
Inferiority	Mentorship	Perfection	Relation	Shame	Torment
Infidelity	Metamorphosis	Perseverance	Relationship	Sickness	Toxicity
Influence	Metaphysics	Persistence	Reliability	Silence	Tradition
Initiative	Mindfulness	Personality	Reliance	Sin	Tragedy
Injustice	Misery	Perspective	Religion	Skepticism	Transcendence
Innocence	Misfit	Persuasion	Remorse	Slavery	Transformation
Innovation	Misfortune	Philanthropy	Renaissance	Social Captivity	Transgression
Inquisitiveness	Mistreatment	Pity	Renewal	Social Norm	Transparency
Insecurity	Misunderstanding	Place	Representation	Society	Tranquility
Insight	Moderation	Politics	Repression	Solicitude	Trauma
Inspiration	Modernism	Popularity	Reputation	Solidarity	Travel
Instinct	Modernity	Possibility	Resilience	Solitude	Treachery
Integrity	Momentum	Potential	Resistance	Sorrow	Treasure
Intelligence	Morality	Poverty	Resolve	Soul	Trouble
Interaction	Mortality	Power	Respect	Space	Trust
Introspection	Motivation	Practicality	Responsibility	Serenity	Truth
Intuition	Movement	Prejudice	Rest	Service	Understanding
Invasion	Music	Premonition	Restraint	Shelter	Unification
Invisibility	Mutation	Price	Resurrection	Silence	Union
Irony	Mystery	Pride	Reunion	Sorrow	Unity
Irrationalism	Mysticism	Priority	Revelation	Spirit	Usefulness
Isolation	Nature	Privacy	Revenge	Spirituality	Utopia
Jealousy	Necessity	Privilege	Revival	Spontaneity	Valiance
Journey	Neglect	Production	Revolution	Stability	Valor
Joy	Network	Progress	Reward	Status	Value
Judgement	Neutrality	Progressive	Ridicule	Stoic	Vengeance
Justice	New	Promise	Right	Stratification	Vice
Kindness	Nobility	Prophecy	Righteousness	Strength	Victim
Kinship	Non-Conformity	Prosperity	Risk	Stress	Victory
Knowledge	Normal	Protection	Rite of Passage	Struggle	Vigilance
Labor	Nostalgia	Protest	Ritual	Style	Violence
Language	Nourishment	Psychology	Romance	Subjectivity	Virtue
Law	Nurture	Punishment	Romantic	Submission	Visionary
Leadership	Obedience	Purity	Sacrifice	Success	Voice
Learning	Objectivity	Purpose	Sadness	Suffering	Vulnerability
Legacy	Obligation	Quality	Safety	Sufficiency	War
Legend	Observation	Quest	Salvation	Suffrage	Weakness
Leisure	Obsession	Racism	Sanity	Superficiality	Wealth
Liberation	Opportunity	Rage	Satisfaction	Superiority	Wilderness
Liberty	Opposition	Rationality	Savagery	Supernatural	Will
Life	Oppression	Reality	Science	(the)	Willpower
Lifestyle	Optimism	Realization	Seclusion	Superstition	Win
Limitation	Order	Reason	Secrecy	Surprise	Wisdom
Loneliness	Ordinary	Reasoning	Security	Survival	Wit
Longing	Originality	Rebellion	Self	Suspense	Wonder
Loss	Ornament	Rebirth	Self-Control	Suspicion	Work
Love	Outcast	Reckless	Self-	Sustainability	Worth
Loyalty	Outsider	Recognition	Determination	Sympathy	Wrath
Lust	Pain	Recovery	Self-Discovery	System	Youth
Manipulation	Panic	Redemption	Self-Improvement	Talent	
Manners	Paradise	Reflection	Self-Reflection	Technology	
Materialism	Passion	Reform	Self-Reliance	Temptation	
Maturation	Patience	Reformation	Self-Worth	Terror	

AP LANG GLOSSARY

Accurate evidence: Verifiable information or data that can be confirmed by other credible sources.

Allusion: An indirect or implied reference to literature, culture, religion, or history that connects a writer's subject to a larger idea or meaning.

Ambiguity: Language or writing that is imprecise or vague, either intentionally or unintentionally.

Analogy: The presentation of two things as similar based on common attributes, often used to explain an unfamiliar subject using objects and concepts that are more familiar to an audience.

Anecdote: A brief account of a particular incident.

Antecedent: The original noun that is replaced by a pronoun.

Antithesis: A contrast of ideas presented in parallel grammatical structure.

Appeal: A rhetorical strategy used to influence an audience.

Argument: A claim justified through a unified line of reasoning that is supported with evidence.

Arrangement: The ordering of reasons and evidence within an argument.

Attribution: The explicit acknowledgment or credit given to a source of evidence.

Audience: The people who read or hear a text.

Bias: The assumptions, values, attitudes, and other (often unexamined) factors that shape a person's viewpoints.

Call to action: The part of a persuasive text that asks the audience to take action or change their thinking.

Causal argument: A method of development that explains how a result or effect came about, or that explains the short- or long-term effects that result from causes.

Chronological order: A method of arrangement based on time order or a sequential series of steps.

Citation: A formal attribution to the author or other source of evidence.

Claim: A writer's defensible position that includes a unifying idea and perspective about the subject.

Classification argument: A method of development that places objects or concepts into categories.

Clause: A group of words that includes a subject and a verb.

Coherence: A writer's strategy to illustrate the relationship between sentences, paragraphs, information, and ideas within a text.

Commentary: A writer's explanation that connects evidence to a line of reasoning and the unifying idea of a claim.

Comparison/contrast: A method of development or arrangement that evaluates two or more subjects by analyzing their similarities and their differences.

Concession: Acknowledging the limitations of one's own argument by accepting all or a portion of a competing claim as correct, or correct under different circumstances.

Conclusion: The ending of an argument that brings unity and closure to the reasoning.

Connotation: The sensory, emotional, or cultural associations of a word.

Context: The time, place, and occasion that a text was created, delivered, or read.

Coordination: A grammatical and rhetorical structure within a sentence that indicates equality or balance between ideas and elements.

Corroboration: The use of evidence or sources to complement or support an argument.

Counterargument: A response by a writer to an opposing claim or argument.

Credibility: The audience's trust in the writer's authority, honesty, and perspective.

Deductive reasoning: An organizational strategy that begins with a broad generalization and moves to specific observations.

Definition argument: A method of development that explains a word, subject, or concept.

Denotation: The relatively neutral dictionary definition of a word.

Description: A method of development that presents details and sensory language to depict a subject.

Design feature: A way of presenting a text through the use of typography (e.g., bold, italics, font style and size) and other visual elements (e.g., color, pull quotes, white space) that emphasize or convey information.

Detail: A specific piece of information about a subject that can function as evidence.

Device: See rhetorical device.

Diction: The specific word choices writers make to convey their ideas.

Division argument: A method of development that explains a subject or concept by breaking it down or dividing it into its component parts.

Effect: The intended or unintended impact of a rhetorical choice on an audience.

Element of design: See design feature.

Epiphany: A moment of sudden revelation, insight, or awareness.

Ethos: An appeal that helps establish a writer's credibility by building rapport and earning the trust of an audience.

Evaluation: An argument whose purpose is to make a judgment or present a recommendation.

Evidence: Information, details, and/or data used to support a reason within an argument.

Example: A type of evidence that illustrates the specific characteristics of a subject by presenting a representative instance.

Exigence: The part of a rhetorical situation that inspires, stimulates, or provokes a writer to create a text.

Experiment: A type of evidence generated from the observation of phenomena under controlled conditions, especially in a scientific context.

Expert opinion: A type of evidence that presents testimony from credible sources in a particular field.

Exposition: A rhetorical purpose that gives an explanation of a subject, often through definition, process, or causality.

Extended metaphor: A comparison that is sustained throughout a text.

Fact: A type of evidence that presents a truth known by actual experience or empirical observation.

Figurative language: Comparisons (analogies, metaphors, similes, personifications) that draw upon concrete objects to represent abstract ideas.

Fragment: A broken thought or idea, or an incomplete part of a sentence used intentionally for emphasis.

Genre: The type or classification of a text, such as a graduation speech, an executive summary, or a personal essay.

Hook: A strategy that engages an audience at the beginning of a text.

Hyperbole: An exaggeration that is not meant to be taken literally, but instead used for comparison, emphasis, or humor.

Idea: An abstract concept that presents a writer's unique stance and serves to unify an argument.

Illustration: A type of evidence such as a photograph, cartoon, chart, artwork, infographic, or other visual support for an argument.

Image: A sensory detail of a subject, such as its sound, sight, smell, touch, or taste.

Imagery: The written expression of a sensory experience, such as sound, sight, smell, touch, or taste.

Implication: An intended or unintended consequence of a claim or argument, either real or hypothetical.

Importance (order of): A method of arrangement that presents reasons and information from least significant to the most significant, or vice versa.

Incongruity: A revealing contrast that runs counter to expectations.

Inductive reasoning: An organizational strategy that moves from specific observations to broad generalizations.

Intellectual property: The ownership and rights to any written or creative product.

Introduction: The opening of an argument that engages the audience, establishes the writer's purpose, and provides context for the subject.

Irony: An effect that results from the difference between an argument's claim or conclusion and the readers' expectations or values.

Juxtaposition: The presentation of evidence or examples side by side to emphasize similarities or differences, often in the context of ideas or values.

Line of reasoning: The sequence of reasons that work together to support the unifying idea and perspective of a writer's argument.

Logos: An appeal to an audience's sense of reasoning or logic.

Message: The writer's claim (idea and perspective) that is developed with reasoning and evidence.

Metaphor: A comparison of two unrelated objects that assigns ideas to the points of comparison.

Method of development: A rhetorical strategy, such as definition or cause and effect, that a writer uses to achieve a purpose and establish a line of reasoning.

Mode of communication: The medium (e.g., speech, text, podcast, video, etc.) that a writer chooses to convey a message.

Modifier: Any word, phrase, or clause that qualifies, clarifies, or specifies another word, phrase, or clause.

Motif: A series of recurring, related symbols or images that create a pattern to reinforce an idea.

Multimodal argument: An argument that draws upon multiple modes of communication or methods of development.

Narration: A rhetorical purpose that draws upon storytelling and details to convey a message.

Narrative distance: The amount of time and space between the writer and the writer's subject.

Negation: A strategy for definition that uses contrast to explain what something is not.

Organization: The structural form (including the method of development, arrangement, and logic) in which claims, reasoning, and evidence are presented in an argument.

Parallel structure: The repetition of words or phrases in similar syntax (or word order) to emphasize the equality between words, subjects, and ideas.

Paraphrase: A restatement of a source's evidence or ideas that maintains the original intention and emphasis, but rephrases the source's language.

Parenthetical element: A pause or interruption within a sentence where the writer provides additional information for the audience, or advances his or her purpose.

Pathos: An emotional appeal in an argument that attempts to move an audience toward a specific action or belief.

Personal experience: A type of evidence based on the writer's firsthand encounters and direct observations of a subject.

Personal observation: A type of evidence based on elements of the writer's subject that he or she has seen directly.

Perspective: A writer's stance about an idea related to a subject; the lens through which a subject is viewed.

Persuasion: A rhetorical purpose that asks the audience to think or act in a specific way.

Position: The side that a writer takes on the subject of an argument.

Problem/solution argument: A method of development that identifies a problem, evaluates potential solutions, and recommends a response.

Process analysis argument: A method of development that explains how something works, how to do something, or how something is/was done.

Purpose: The goal that a writer hopes to accomplish within a text (e.g., to persuade, narrate, explain, evaluate).

Quantitative source or evidence: Information that presents numerical data, facts, and statistics which comes from surveys, polls, charts, and graphs.

Reason: A sub-claim that justifies and validates an argument's claim.

Rebuttal: A contrasting perspective on the evidence or claims of an opposing argument.

Refutation: A demonstration (with evidence) that all or a portion of a competing claim is invalid.

Relevant evidence: Information that directly supports the reasons and claims of an argument.

Repetition: A rhetorical strategy in which a writer uses a word, phrase, sentence, or other element two or more times for effect or emphasis.

Rhetoric: A message created to appeal to a specific audience.

Rhetorical choice: The strategic and intentional decisions a writer makes to achieve specific effects.

Rhetorical device: A concrete choice or method that a writer uses for effect, such as metaphor, allusion, or repetition.

Rhetorical question: A syntactical device that a writer uses to compel the audience to pause and reflect rather than respond with a literal answer.

Rhetorical strategies: The techniques (e.g., comparison, balance, contrast) that a writer uses to achieve an intended effect.

Shift: The writer's change, qualification, or reconsideration of a perspective.

Simile: A comparison of two unrelated objects using like or as that assigns ideas to the point of comparison.

Simple sentence: An independent clause that expresses a complete thought (subject and verb) and often emphasizes a writer's main idea.

Sophistication: A complex understanding of the rhetorical situation that might include an analysis of a subject's tensions or implications, along with a vivid and persuasive style.

Source: A person or organization from which information is taken and used to support or refute reasons in an argument.

Spatial (order): A method of arrangement that presents information and reasoning in terms of relative location, space, or geography, such as nearest to farthest, or vice versa.

Speaker: The writer or creator of a text (see writer).

Specificity (order of): A method of arrangement that presents information from least specific to most specific or vice versa.

Statistic: A type of evidence such as numerical facts or quantitative data.

Strategy: See rhetorical strategies.

Style: The cumulative effect of a writer's choices, including diction, syntax, tone, and other elements of writing.

Subject: The literal topic or issue addressed in a text.

Subordination: A grammatical and rhetorical structure that indicates the inequality or imbalance of ideas and elements.

Sufficient evidence: The inclusion of enough relevant information and data to support a line of reasoning.

Summary: A brief account of a subject or text that distills the main idea for the reader.

Syntax: The specific selection and arrangement of sentences within a text.

Synthesis: An argument that integrates multiple sources to support a claim.

Testimony: Evidence in the form of statements made by others who may be experts, or who may just have relevant experiences with a subject.

Text: A writer's creation that conveys a message for an audience.

Thesis statement: The formal expression of a writer's claim (idea and perspective) about a subject.

Tone: A writer's attitude toward the subject expressed through diction, syntax, and other elements of style.

Transitions: Words, phrases, clauses, sentences, or paragraphs that illustrate relationships among ideas and contribute to coherence.

Typical evidence: Evidence that is representative of a population or issue.

Understatement: The presentation of claims or ideas as having less importance than they actually have for effect (the opposite of hyperbole).

Unifying idea: A single abstract concept that controls a line of reasoning.

Unity: A writer's strategy that connects various reasons and supporting evidence to one controlling idea within an argument.

Validity: The outcome that results when all of the reasons justify a claim within an argument.

Visual source: Any graphic source of evidence, such as artwork, photography, images, illustrations, charts, or graphs.

Voice: The distinctive sound and identity that emerges from a writer's word choice, syntax, and tone.

Writer: The author of a text who presents a perspective shaped by his or her background and context (sometimes called the speaker).

Most materials were adapted from Williamson, John R., Zell, Mary Jo, and Davis, Elizabeth. *Ideas in Argument: Building Skills and Understanding for the AP® English Language Course*. Bedford, Freeman & Worth, 2022.

Name: _____

Teacher: _____

Period: _____

Magnet AP Lang Toolkit KWL Chart

Read through the Magnet AP Lang Toolkit. As you read, fill out the chart below with what you know, what you want to know, and what you learned.

K – What I Know	W – What I Want to Know	L – What I Learned

Name: _____

Teacher: _____

Period: _____

After reading through the Magnet AP Lang Toolkit, what are five questions you still have?

1.

2.

3.

4.

5.