**Style**: The manner of expression of a particular writer, produced by choice of words, grammatical structures, use of literary devices, and all the possible parts of language use. Some general styles might include scientific, ornate, plain, and emotive. Most writers have their own particular styles.

**Rhetorical Handbook**

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**Diction**: An author’s choice of words. Since words have specific meanings, and since one’s choice of words can affect feelings, a writer’s choice of words can have great impact in a literary work.

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| **Term and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Connotation vs. denotation**  [kon-*uh*-**tey**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn]  [dee-noh-**tey**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | An idea or meaning suggested by or associated with a word or thing vs. Literal definition of a word. | A good example is the word "gold."  The denotation of gold is a malleable, ductile, yellow element. The connotations, however, are the ideas associated with gold, such as greed, luxury, or avarice. Writers use connotation to make their writing more vivid and interesting to read. |  |
| **Pedantic vs. simple**  [/p*uh*-**dan**-tik]  **[sim**-p*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl] | Characterized by a narrow, often ostentatious concern for book learning and formal rules vs. pure, easy, plain, basic. | Pedantic: “Though I employ so much of my time in writing to you, I confess I have often my doubts whether it is to any purpose. I know how unwelcome advice generally is; I know that those who want it most, like it and follow it least; and I know, too, that the advice of parents, more particularly, is ascribed to the moroseness, the imperiousness, or the garrulity of old age.” Lord Chesterfield, “Letter to His Son”  Simple: In a flash Buck knew it. The time had come. It was to the death. As they circled about,  snarling, ears laid back, keenly watchful for the advantage, the scenes came to Buck with a  sense of familiarity. Jack London’s *Call of the Wild* |  |
| **Monosyllabic vs. polysyllabic**  [mon-*uh*-si-**lab**-ik]  [pol-ee-si-**lab**-ik] | One syllable vs. more than one syllable. | Monosyllabic: Cats eat meat. Polysyllabic: Felines are carnivorous mammals. |  |
| **Euphonious vs. cacophonic**  [yoo-**foh**-nee-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngs]  [k*uh*-**kof**-*uh*-nic] | Pleasing or agreeable to the ear vs. discordant, unpleasant sounding, jarring. | “As when upon a tranced summer night/Those green-robed senators of mighty woods,/Tall oaks, branch-charmed by the earnest stars,/Dream, and so dream all night without a stir….” A euphonious excerpt from Keats’s *Hyperion*  “Dry clashed his harness in the icy caves/And barren chasms, and all to left and right/The bare black cliff clanged round him, as he based/His feet on juts of slippery crag that rang….” A cacophonic excerpt from Tennysons’ *Morte D’Arthur* |  |
| **Literal vs.figurative**  **[lit**-er-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl]  **[fig**-yer-*uh*-tiv] | What you see vs. what you get from language, tone, symbol, etc. | “Stopping by Woods on a Snowy Evening” by Robert Frost is a good example of a piece that can be interpreted literally or figuratively. |  |
| **Active vs. passive**  **[ak**-tiv]  **[pas**-iv] | Subject of the sentence is performing or causing the action rather than a state of being vs. subject is the object of the action or the effect of the verb. | **Example (passive):**  The character is described as foolish.   **Revision (active):**  Dorine describes Tartuffe as foolish. |  |
| **Overstated vs. understated**  [oh-ver-**steyt]**  [uhn-der-**steyt]** | Exaggerated vs. expressed with restraint, lack of emphasis. | Understatement: In Shakespeare's "Macbeth," Macbeth, having murdered his friend Banquo, understates the number of people who have been murdered since the beginning of time by saying "Blood hath been shed ere now." |  |
| **Colloquial vs. formal\*\*\***  [k*uh*-**loh**-kwee-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl]  **[fawr**-m*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl] | Informal, conversational vs. formal, proper language. | “Books are a load of crap,” |  |
| **Non-Standard-Slang/Jargon**  [Slang]  **[jahr**-g*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | Not adhering to the standard, usually associated with a language variety used by uneducated speakers or socially disfavored groups. | Legal Jargon: affiant, indigent, ex parte  Internet Slang: BTW, LOL, k |  |

**Sound Devices:** creating sound through the devices and language used in a piece

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| **Term and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Alliteration**   [*uh*-lit-*uh*-**rey**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | The recurrence of initial consonant sounds. The repetition is usually limited to two words. | "I saw it there, but I saw nothing in it, except the rising of the boiling bubbles"  *The Inferno*, Dante |  |
| **Onomatopoeia**  [ on-*uh*-mat-*uh*-**pee**-*uh]* | The use of words which in their pronunciation suggest their meaning. “Hiss,” for example, when spoken is intended to resemble to sound of steam or of a snake. | “When the train starts, and the passengers are settled/To fruit, periodicals and business letter/(And those who saw them off have left the platform)/Their faces relax from grief into relief,/To the sleepy rhythm of a hundred hours.” Eliot,  *Dry Salvages* |  |

**Syntax**: The way in which linguistic elements (words and phrases) are arranged to form grammatical structure.

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| **Term** | **Type and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Order** | **Basic**  **[bey**-sik] | Subject + verb + object | Mary likes Dave. |  |
| **Interrupted**  [in-t*uh*-**ruhpt]** | A sentence that is interrupted by a parenthetical aside | “To embrace your hero in his destruction, however—to let your hero’s life occur within you when everything is trying to diminish him, to imagine yourself into his bad luck, to implicate yourself not in his mindless ascendancy, when he is the fixed point of your adulation, but in the bewilderment of his tragic fall—well, that’s worth thinking about.”  Philip Roth, American Pastoral |  |
| **Inverted**  [in-**vurt]** | Begin with a part of speech other than the subject. These inverted sentence patterns are used sometimes to delay revealing what the sentence is about and sometimes to create tension or suspense. Still other times, these patterns can be used to connect ideas between sentences more clearly. | “It was always pleasant “crossing bridges in Paris.”  Ernest Hemingway |  |
| **Listing** | A sentence with multiple phrases that create a list. | “Never in his entire life, not as a son, a husband, a father, even as an employer, had he given way to anything so alien to the emotional rules by which he was governed, and later he wondered if this strange parental misstep was a not the lapse from responsibility for which he paid for the rest of his life.” Philip Roth, American Pastoral |  |
| **Cumulative/Loose**  **[kyoo**-my*uh*-l*uh*-tiv] | Begins with subject and verb and adds modifying elements at end. | She holds me in strong arms, arms that have chopped cotton, dismembered trees, scattered corn for chickens, cradled infants, shaken the daylights out of half-grown upstart teenagers. |  |
| **Periodic**  [peer-ee-**od**-ik] | Opens with modifiers, withholds subject and verb until the end. | Unlike World Wars I and II, which ended decisively with the unconditional surrender of the United States’ enemies, the war in Vietnam did not end when American troops withdrew. |  |
| **Parallelism-Antithesis**  [an-**tith**-*uh*-sis] | Establishing a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure. | “That’s one small step for man,  one giant leap for mankind.”  Neil Armstrong |  |
| **Parallelism-Chiasmus**  [kahy-**az**-m*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngs] | A crossing parallelism, where the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. | “Those gallant men will remain often in my thoughts  and in my prayers always.”    MacArthur |  |
| **Parallelism-Balanced**  **[par**-*uh*-le-liz-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm] | Expressing parallel or like ideas-- often compound. | The government of the people, for the people, by the people shall not perish from the earth. |  |
| **Sentence Types-Purpose** | **Declarative**  [di-**klar**-*uh*-tiv] | A declarative sentencedoes exactly what its name implies: It “declares” or states something. | Tonight, the Lakers will play the Knicks. |  |
| **Imperative**  [im-**per**-*uh*-tiv] | commands, requests, or instructs. The subject is most often *you*—unstated,  but understood. | Come here right now. |  |
| **Exclamatory**  [ik-**sklam**-*uh*-tawr-ee] | expresses strong emotion. | I hope we will never again undergo such an ordeal! |  |
| **Interrogative**  [in-t*uh*-**rog**-*uh*-tiv] | “interrogates”—it asks a question. | Who was the contestant most recently fired by The Donald? |  |
| **Sentence Types-Structure** | **Simple**  **[sim**-p*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl] | contains a least one subject and at least one predicate; it can stand alone because it expresses a complete thought. | Tom and Phil made the pizza. |  |
| **Compound**  **[kom**-pound] | Contains two or more independent clauses | We were exhausted, but we arrived in time for my father's birthday party. |  |
| **Complex**  **[kom**-pleks] | Contains one independent clause and one or more dependent clauses | Although he is now 79 years old, he still claims to be 65. |  |
| **Compound-Complex** | Contains two or more independent clauses and one or more dependent clauses. | After it was all over, my dad claimed he knew we were planning something, but we think he was really surprised. |  |
| **Omission** | **Ellipsis**  [i-**lip**-sis] | A rhetorical figure in which one or more words are omitted. | “The First Amendment provides that "Congress shall make no law . . . abridging the freedom of speech . . . ." U.S. Const. amend. I. |  |
| **Asyndeton**  *[uh*-**sin**-di-ton] | The omission of a conjunction from a list. In a list of items, asyndeton gives the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account. | **\***We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty.” J. F. Kennedy, Inaugural |  |
| **Addition/ Repetition**  **Done for effect** | **Anadiplosis**  [an-*uh*-di-**ploh**-sis] | A rhetorical trope formed by repeating the last word of one phrase, clause or sentence at or very near the beginning of the next. It can be generate in series for the sake of beauty or to give a sense of logical progression. | “Pleasure might cause her read, reading might make her know,/Knowledge might pity win, and pity grace obtain.” --Philip Sydney |  |
| **Anaphora**  *[uh*-**naf**-er-*uh*] | Repetition of a word or phrase at the beginning of successive phrases, clauses, or sentences. | “To think on death it is a misery,/ To think on life it is a vanity;/ To think on the world verily it is,/ To think that here man hath no perfect bliss.” --Peacham |  |
| **Epistrophe**  [i-**pis**-tr*uh*-fee] | The repetition of the same word or words at the end of successive phrases, clauses, or sentences. Counterpart to anaphora. | “Where affections bear rule, there reason is subdued, honesty is subdued, good will is subdued, and all things else that withstand evil, for ever are subdued.” Wilson |  |
| **Polysyndeton**  [pol-ee-**sin**-di-ton] | The use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic enumeration, and building up. | “[He] pursues his way, / And swims, or sinks, or wades, or creeps, or flies.” --John Milton |  |
| **Punctuation Added/ Repeated for effect** | **Parenthetical Aside**  [par-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn-**thet**-ikal] [*uh*-**sahyd]** | Consists of a word, phrase, or whole sentence inserted as an aside in the middle of another sentence | Our leader—a fearless man whom we all respect--was hiding in the library. |  |
| **Colon**  **[koh**-l*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | The punctuation mark (:) used to divide distinct but related sentence components such as clauses in which the second elaborates on the first, or to introduce a list, quotation, or speech. | “I walked close to the left wall when I entered, but it was a empty: just the stairs curving up into shadows.” William Faulkner’s *The Sound and the Fury* |  |
| **Semi-Colon**  **[sem**-i-koh-l*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | a punctuation mark (;) which connects two independent parts of a sentence. | The sun lit up the wall; I shielded my eyes from the glare. |  |
| **Dashes**  [dash] | A punctuation mark (—) used to indicate a sudden break in thought, to set off parenthetical material | “Except for the Marabar Caves—and they are twenty miles off—the city of Chandrapore presents nothing extraordinary.” E.M. Forster’s, *A Passage to India* |  |

**Genre**: A literary genre is a recognizable and established category of written work employing such common conventions as will prevent readers or audiences from mistaking it with another kind.

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| **Term and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Allegory**  **[al**-*uh*-gohr-ee] | A form of extended metaphor in which objects and persons in a narrative, either in prose or verse, are equated with meanings that lie outside the narrative itself. Many works contain allegories or are allegorical in part, but not many are entirely allegorical. | Edmund Spencer, *The Faerie Queene* |  |
| **Autobiography**  [aw-t*uh*-bahy-**og**-r*uh*-fee] | The biography of a person written by that person. | *The Autobiography of Malcolm X*, Malcolm X |  |
| **Biography**  [bahy-**og**-r*uh*-fee] | An account of a person’s life as written or told by another. | *John Adams*, David McCullough |  |
| **Chronicle**  **[kron**-i-k*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl] | An extended account of historical events without interpretation or comment. | *Anglo-Saxon Chronicle* |  |
| **Diary**  **[dahy**-*uh*-ree] | A daily written record of (usually personal) experiences and observations. | *The Diary of Anne Frank*, Anne Frank. |  |
| **Essay**  **[es**-ey] | A short literary composition on a single subject, usually presenting the personal view of the author; analytic or interpretive. | Francis Bacon’s essays |  |
| **Fiction**  **[fik**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | A literary work based on the imagination and not necessarily on fact | *Harry Potter*, J.K. Rowling |  |
| **Non-fiction**  [Non**-fik**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | A work that draws its information from history or fact, rather than the imagination. | *John Adams*, David McCullough |  |
| **Parody**  **[par**-*uh*-dee] | A literary form in which the style of an author or particular work is mocked in its style for the sake of comic effect. | The clowns in *Dr. Faustus* |  |
| **Prose**  [Prohz] | Writing distinguished from poetry by its greater variety of rhythm and its closer resemblance to the patterns of everyday speech. | Any fiction or nonfiction is prose |  |
| **Satire**  **[sat**-ahy*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngr] | A literary work which exposes and ridicules human vices or folly. Historically perceived as tending toward didacticism, it is usually intended as a moral criticism directed against the injustice of social wrongs. | Jonathan swift's "Gulliver's Travels" satirizes the English people, making them seem dwarfish in their ability to deal with large thoughts, issues, or deeds. A literary mode based on criticism of people and society through ridicule. |  |
| **Sermon**  **[sur**-m*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | An oration by a prophet or member of the clergy. | “Sinners in the Hands of an Angry God” Jonathon Edwards |  |
| **Stream-Of-Consciousness**  **[streem**-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngv-**kon**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngs-nis] | A technique that records the multifarious thoughts and feelings of a character without regard to logical or narrative sequence. The writer attempts by the stream of consciousness to reflect all the forces, external and internal, influencing the psychology of a character at a single moment. | “A piece of dangling driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!” “Occurrence at Owl Creek Bridge,” Ambrose Bierce |  |

**Rhetorical Strategies:** Strategies that aid the attempt to sway the mind of the audience

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| **Term and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Allusion**  *[uh*-**loo**-zh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | An indirect or passing reference to some event, person, place or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader’s familiarity with what is thus mentioned. | “You must borrow me Gargantua's mouth first. 'Tis a word too great for any mouth of this age's size.” --Shakespeare |  |
| **Ambiguity**  [am-bi-**gyoo**-i-tee] | Something of doubtful meaning; an expression whose meaning cannot be determined from its context, may have more than one meaning | open-ended conclusion to Hawthorne’s *Young Goodman Brown* |  |
| **Anachronism**  *[uh*-**nak**-r*uh*-niz-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm] | The representation of someone as existing or something as happening in other than chronological, proper, or historical order. | In *Julius Caesar*, a clock strikes though there were no clocks in Caesar’s day. |  |
| **Aphorism**  **[af**-*uh*-riz-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm] | A brief statement which expresses an observation on life, usually intended as a wise observation. | “The book of Nature is the book of Fate”  “So far as a man thinks, he is free.”  Ralph Waldo Emerson, “Fate” |  |
| **Audience**  **[aw**-dee-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngns] | The people the author is speaking to (listeners, readers, onlookers) | A writer might use colloquial language when composing for an audience made up of teenagers. |  |
| **Invective**  [in-**vek**-tiv] | Abuse (tongue-lashing, diatribe, condemnation) | I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth. –Swift |  |
| **Juxtaposition**  [juhk-st*uh*-p*uh*-**zish**-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | Placing two things side by side, usually to show contrast. | A juxtaposition in Romeo and Juliet occurs between the realistic, informal Mercutio and the love-sick, unrealistic Romeo. |  |
| **Malapropism**  **[mal**-*uh*-prop-iz-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm] | An incorrect usage of a word, usually with comic effect. | “He is the very pineapple of politeness.”  “Then, sir, she should have a supercilious knowledge in accounts;--and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries…and likewise that she might reprehend the true meaning of what she is saying.” *The Rivals*, Sheridan |  |
| **Rhetorical Question**  [ri-**tawr**-i-k*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl  **kwes**-ch*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | A question posed b y the speaker or writer not to seek an answer but instead to affirm or deny a point simply by asking a question about it. | “. . . For if we lose the ability to perceive our faults, what is the good of living on? --Marcus Aurelius |  |
| **Sensory Detail**  **[sen**-s*uh*-ree **dee**-teyl] | An item used to appeal to the sense (sight, taste, touch, etc) | “Just then in the room over us/There was a pushing back of chairs,/As some who had sat unawares/So late, now heard the hour, and rose.” "My Sister's Sleep," Dante Gabriel Rossetti |  |
| **Shift**  [Shift] | A general term in linguistics for any slight alteration in a word’s meaning, or the creation of an entirely new words by changing the use of an expression |  |  |
| **Tone**  [Tohn] | The writer’s attitude toward his reader and his subject; his mood or moral view. A writer can be formal, informal, playful, ironic, and especially, optimistic or pessimistic. While both Swift and Pope are satirizing much the same subjects, there is a profound difference in their tone. | The tone of John Steinbeck's short novel "Cannery Row" is non-judgemental. Mr. Steinbeck never expresses disapproval of the antics of Mack and his band of bums. Rather, he treats them with unflagging kindness |  |
| **Point of View**  [Point- uhv- vyoo] | A way the events of a story are conveyed to the reader, it is the “vantage point” from which the narrative is passed from author to the reader. In the omniscient point of view, the person telling the story, or narrator, knows everything that’s going on in the story. In the first-person point of view, the narrator is a character in the story. Using the pronoun “I,” the narrator tells us his or her own experiences but cannot reveal with certainty any other character’s private thoughts. In the limited third-person point of view, the narrator is outside the story—like an omniscient narrator—but tells the story from the vantage point of one character. | **First Person**: I slowly pushed open the door.  **Third Person Omniscient**: The prince's servant waited in the hallway, *relieved at not having to take any risks.*  **Third Person Limited**: The prince slowly pushed open the door |  |
| **Theme-Thesis**  **[thee**-sis] | The message conveyed by a literary work | The theme of William Shakespeare's *Othello* — jealousy — is a common one. |  |
| **Voice**  [Vois] | The textual features, such as diction and sentence structure, that convey a writer’s or speaker’s persona | The poet Sylvia Plath's voice, for example, might be called that of a victimized daughter, wife, and mother. |  |

**Figures of Speech**

**Figurative language**-means saying one thing but meaning another

**Literal language**-means saying exactly what you mean.

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| **Term and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Analogy**  [/*uh*-**nal**-*uh*-jee] | The comparison of two things, which are alike in several respects, for the purpose of explaining or clarifying some unfamiliar or difficult idea or object by showing how the idea or object is similar to some familiar one. While simile and analogy often overlap, the simile is generally a more artistic likening, done briefly for effect and emphasis, while analogy serves the more practical purpose of explaining a thought process or a line of reasoning or the abstract in terms of the concrete, and may therefore by more extended. | “Knowledge always desires increase: it is like fire, which must first be kindled by some external agent, but which will afterwards propagate itself.” Samuel Johnson |  |
| **Apostrophe**  *[uh*-**pos**-tr*uh*-fee] | The direct address of a person or personified thing, either present or absent. Its most common purpose in prose is to give vent to or display intense emotion, which can no longer be held back. | “O value of wisdom that fadeth not away with time, virtue ever flourishing, that cleanseth its possessor from all venom! O heavenly gift of the divine bounty, descending from the Father of lights, that thou mayest exalt the rational soul to the very heavens! Thou art the celestial nourishment of the intellect . . . .” --Richard de Bury |  |
| **Cliché**  [klee-**shey]** | An expression so often used that its original power has been drained away. | “Where’er you find ‘the cooling western breeze’,/In the next line it ‘whispers through the trees’;/If crystal streams ‘with pleasing murmurs creep’./The reader’s threatened (not in vain) with ‘sleep’. *Essay on Criticism*, Pope |  |
| **Conceit**  [k*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn-**seet]** | An elaborate, usually intellectually ingenious poetic comparison or image, such as an analogy or metaphor in which, say a beloved is compared to a ship, planet, etc. | “See! How she leans her cheek upon her hand:/O! That I were a glove upon that hand/That I might touch that cheek.” Shakespeare’s *Romeo and Juliet* |  |
| **Epithet**  **[ep**-*uh*-thet] | An adjective or adjective phrases appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject. | Blind mouths! that scarce themselves know how to hold / A sheep hook . . . . --John Milton |  |
| **Euphemism**  **[yoo**-f*uh*-miz-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm] | The expression of an unpleasant or embarrassing notion by a more inoffensive substitute. | “pass away" instead of "die." |  |
| **Hyperbole**  [hahy-**pur**-b*uh*-lee] | Exaggeration used for emphasis. Hyperbole can be used to heighten effect, to catalyze recognition, or to create a humorous perception. | **“**My vegetable love should grow/Vaster than empires, and more slow;/An hundred years should got to praise/ Thine eyes and on thine forehead gaze;/Two hundred to adore each breast,/But thirty thousand to the rest. Andrew Marvell, "To His Coy Mistress" |  |
| **Imagery**  **[im**-ij-ree] | The collection of images within a literary work. Used to evoke atmosphere, mood, tension. | Images of crowded, steaming sidewalks flanking streets choked with lines of shimmering, smoking cars suggests oppressive heat and all the psychological tensions that go with it. |  |
| **Verbal Irony**  **[vur**-b*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngl **ahy**-r*uh*-nee] | the contrast is between the literal meaning of what is said and what is meant. | A character may refer to a plan as brilliant, while actually meaning that (s)he thinks the plan is foolish. |  |
| **Situational Irony**  [sich-oo-**ey**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngnal  **ahy**-r*uh*-nee] | the result of an action is the reverse of what the actor expected. | Macbeth murders his king hoping that in becoming king he will achieve great happiness. Actually, Macbeth never knows another moment of peace, and finally is beheaded for his murderous act. |  |
| **Extended Metaphor**  [ik-**sten**-did ]  **[met**-*uh*-fawr] | A [metaphor](http://www.poeticbyway.com/gl-m.html#metaphor) which is drawn-out beyond the usual word or phrase to extend throughout a [stanza](http://www.poeticbyway.com/gl-s.html#stanza) or an entire poem, usually by using multiple comparisons between the unlike objects or ideas. | Tennyson's "[Crossing the Bar](http://www.poeticbyway.com/xtennyson.htm#crossing)," demonstrates the effectiveness of this device: metaphorically, he compares a sandbar in the Thames River over which ships cannot pass until high tide, with the natural time for completion of his own life's journey from birth to death. |  |
| **Metonymy**  [mi-**ton**-*uh*-mee] | Another form of metaphor, very similar to synecdoche, in which the thing chosen for the metaphorical image is closely associated with (but not an actual part of) the subject with which it is to be compared. | The orders came from the White House.  In the sweat of thy face shalt thou eat bread. –Genesis 3:19  This land belongs to the crown. |  |
| **Oxymoron**  [ok-si-**mohr**-on] | A paradox reduced to two words, usually in an adjective-noun (“eloquent silence”) or adverb-adjective (“inertly strong”) relationship, and is used for effect, to emphasize contrasts, incongruities, hypocrisy, or simply the complex nature of reality. | “I do here make humbly bold to present them with a short account of themselves and their art.” Jonathon Swift  “The bookful blockhead, ignorantly read, with loads of learned lumber in his head.” Alexander Pope |  |
| **Paradox**  **[par**-*uh*-doks] | A statement that seems untrue on the surface but is true nevertheless | **“**What a pity that youth must be wasted on the young. George Bernard Shaw |  |
| **Personification**  [per-son-*uh*-fi-**key**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | The metaphorical representation of an animal or inanimate object as having human attributes—attributes of form, character, feelings, behavior, and so on. As the name implies, a thing or idea is treated as a person. | The ship began to creak and protest as it struggled against the rising sea.  Wisdom cries aloud in the streets; in the markets she raises her voice . . . .--Psalm 1:20 |  |
| **Pun**  [Puhn] | A play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words. | “Ask for me tomorrow and you shall find me a grave man.” Shakespeare’s *Romeo and Juliet* |  |
| **Simile**  **[sim**-*uh*-lee] | A figure of speech in which two essentially unlike things are compared, often in a phrase introduced by “like” or “as.” | “My mistress' eyes are nothing like the sun. --Shakespeare |  |
| **Synaesthesia**  [sin-is-**thee**-zh*uh]* | A condition in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces the visualization of a color. A sensation felt in one part of the body as a result of stimulus applied to another, as in referred pain. The descriptions of one kind of sense impression by using words that normally describe another. | Emily Dickinson, in "I Heard a Fly Buzz-When I Died," uses a color to describe a sound, the buzz of a fly:/with blue, uncertain stumbling buzz. |  |
| **Synecdoche**  [si-**nek**-d*uh*-kee] | A figure of speech in which a part of something stands for the whole or the whole for a part | Okay team. Get those blades back on the ice. [part for whole]  Get in here this instant or I’ll spank your body. [whole for the part—i.e. “body” for “rear end”  Put Beethoven in and turn up the volume. [Composer substituted for record] |  |
| **Understatement**  [uhn-der-**steyt]** | Expressing an idea with less emphasis or in a lesser degree than is the actual case. The opposite of hyperbole. Understatement is employed for ironic emphasis. | “Henry and Catherine were married, the bells rang, and everybody smiled . . . . To begin perfect happiness at the respective ages of twenty-six and eighteen is to do pretty well . . . . --Jane Austen |  |

**Argument/Persuasion Terms**: Methods and techniques that help the construction of an argument

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| **Term and Pronunciation** | **Definition** | **Example** | **Student Notes** |
| **Argument**  **[ahr**-gy*uh*-m*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngnt] | A way of reasoning where a subject is proved correct/incorrect | In Arthur Miller’s The Crucible, one of his arguments is that hysteria often initiates false accusations. |  |
| **Ethos (ethical)**  **[ee**-thos] | A rhetorical appeal to an audience based on the speaker/writer's credibility. | I am a husband, a father, and a taxpayer. I’ve served faithfully for 20 years on the school board. I deserve your vote for city council. |  |
| **Pathos (emotion**)  **[pey**-thos] | The emotional appeal to an audience in an argument. | Bob Dole wants to hurt the elderly by cutting Medicare |  |
| **Logos (rational)**  **[loh**-gos] | Rhetorical appeals based on logic or reasoning. | We do not have enough money to pay for improvements to our railroads. And without improvements, this transportation system will falter and thus hinder our economy. Therefore, we should raise taxes to pay for better railroads. |  |
| **Claim**  [Kleym] | To make an assertion; to state as true | Everyone should buy a computer |  |
| **Deductive Reasoning (syllogism**)  [di-**duhk**-tiv]  **[ree**-z*uh*-ning]  (**sil**-*uh*-jiz-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm) | Reasoning that utilizes elements of persuasion by asserting a claim; consists of a major premise, a minor premise, and a conclusion | All humans are mortal [major premise], I am a human [minor premise], therefore, I am mortal [the conclusion]. |  |
| **Inductive Reasoning**  [in-**duhk**-tiv **ree**-z*uh*-ning] | Reasoning that begins by citing a number of specific instances or examples and then shows how collectively they constitute a general principle. | Fair trade agreements have raised the quality of life for coffee producers, so fair trade agreements could be used to help other farmers as well. |  |
| **Evidence/Data**  **[ev**-i-d*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngns] | Support from a claim/assertion | Good jobs require technological proficiency |  |
| **Warrant**  **[wawr**-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngnt] | An assumption that there is a connection between evidence and claim | Getting left behind by the technological revolution is bad for everyone. |  |

**Logical Fallacies**: Process of reasoning with an error that makes the argument invalid.

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| **Logical Fallacy and Pronunciation** | **Definition** | **Example** |  |
| **Ad hominem Argument**  [ahd **hoh**-mi-nem] | An attack on another person instead of their point of view | Green Peace's strategies aren't effective because they are all dirty, lazy hippies. |  |
| **Begging the question** | The situation that results when a writer or speaker constructs an argument on an assumption that the audience does not accept. | The Bible is the word of God. The word of God cannot be doubted, and the Bible states that the Bible is true. Therefore the Bible must be true |  |
| **Doubtful authority** | The authority is not an expert, their colleagues disagree, or the reference to the authority is out of context of the situation |  |  |
| **Either/or reasoning** | An argument that something complex can be looked at in only two different ways | We can either stop using cars or destroy the earth. |  |
| **False analogy** | Comparing two things that are irrelevant, do not pose a valid comparison |  |  |
| **Hasty generalization** | Not enough support for the inductive reasoning used | Even though it's only the first day, I can tell this is going to be a boring course. |  |
| **Circular Argument** | This restates the argument rather than actually proving it. | George Bush is a good communicator because he speaks effectively. |  |
| **Slippery Slope** | This is a conclusion based on the premise that if A happens, then eventually through a series of small steps, through B, C,..., X, Y, Z will happen, too, basically equating A and Z. So, if we don't want Z to occur A must not be allowed to occur either. Example: | If we ban Hummers because they are bad for the environment eventually the government will ban all cars, so we should not ban Hummers. |  |
| **Non-sequitur**  [non **sek**-wi-ter] | A conclusion that had no visible connection to the support for the claim | Since Egyptians did so much excavation to construct the pyramids, they were well versed in paleontology |  |
| **Oversimplification**  [oh-ver-**sim**-pl*uh*-fah-ka-shun] | Reducing an idea too much so it loses the point trying to be made | Political slogans such as "Taxation is theft" fall in this category |  |

**Modes of Rhetoric**: Manner of expressing language

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| **Type of Writing** | **Terms** | **Definition** | **Example** | **Student Notes** |
| **Expository**  [/ik-**spoz**-i-tawr-ee] |  | Informs, instructs or presents ideas and general truths |  |  |
| **Classification**  [klas-*uh*-fi-**key**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | Identifies the subject as part of a larger group with shared features | An essay describing how Edgar Allan Poe’s writing could be classified as Dark Romantic. |  |
| **Cause and Effect**  **[kawz**-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngnd-i-**fekt]** | Arguing from the presence/absence of the cause to the (non) existence of the result | An essay evaluating how the historical context affected the writing style of a particular author. |  |
| **Comparison/contrast**  [k*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngm-**par**-*uh*-s*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn]  **[kon**-trast] | The subject is shown more clearly by point out similarities or differences | An essay comparing and contrasting the writing style of two authors. |  |
| **Definition**  [def-*uh*-**nish**-*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | Places the subject in a group and then differentiates the subject from other sections of the group | Defining the writing style of an author. |  |
| **Analysis**  *[uh*-**nal**-*uh*-sis] | The discussion of a subject based on content and style | An essay that analyzes an excerpt or piece from a particular author. |  |
| **Description**  [di-**skrip**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn]] | | Depicts images verbally in space and time arranges those images in a logical pattern | An essay describing the appearance of something. |  |
| **Narration**  [na-**rey**-sh*uh*http://cache.lexico.com/dictionary/graphics/luna/thinsp.pngn] | | Organizes the events or actions in time or relates them in space. Tells what happened, when it happened, and where it happened. | An actual story with plot, climax and resolution. |  |
| **Persuasion/Argument** | | Convinces an audience by proving or refuting a point of view using induction or deduction | A piece (pamphlet, article, etc) persuading the reader to vote for a particular candidate. |  |

Portions of the above definitions, pronunciations and examples came from the following websites:

<http://home.cfl.rr.com/eghsap/apterms.html> ; [www.wikipedia.org](http://www.wikipedia.org) ; [www.wordnet.princeton.edu/perl/webwn](http://www.wordnet.princeton.edu/perl/webwn) ; <http://dictionary.reference.com> ; [www.educationplanner.com/education\_planner/essaya\_article.asp](http://www.educationplanner.com/education_planner/essaya_article.asp);[www.uttyler.edu/meidenmuller/commtheory/studentwork/amandasmith.htm](http://www.uttyler.edu/meidenmuller/commtheory/studentwork/amandasmith.htm) ;

<http://www.bedfordstmartins.com/literature/bedlit/glossary_a.htm> ; <http://www.tnellen.com/cybereng/lit_terms/terms/3terms.html#Tone> ; <http://rwc.hunter.cuny.edu/reading-writing/on-line/lit-terms.html> ; <http://www.poeticbyway.com/gl-e.html> ;

<http://www-as.phy.ohiou.edu/~rouzie/fall151/analysis.html>