

# Rhetorically Speaking

In his acceptance speech for the German Booksellers' Peace Prize, awarded a few weeks before he was elected President of Czechoslovakia, Vaclav Havel talked about the power of language, warning that "the power of words is neither unambiguous nor clear cut...Words that electrify society with their freedom and truthfulness are matched by words that mesmerize, deceive, inflame, madden, beguile...." He asked, "What is the true vocation of the intellectual? ...to listen careful to words—to the words of the powerful—to be watchful of them...to proclaim their implications." Although primarily addressing the need to be alert to the rhetoric of those in positions of power, Havel's word also point to the task before teachers and students of English. What the AP English Language and Composition Examination asks for students to evaluate words—words they are to read carefully, interpret, and then "proclaim their implications." Preparing for this examination is preparing to be continually attuned to what words say and how they say it, and to be able to respond to them with an informed, critical intelligence.

AP English Language and Composition Free Response  
Scoring Guide with Multiple-Choice Section, 1996

Whatever you say. Or whatever you write. Or whatever you do to get your point across. That is rhetoric. And, as the 15-or-so freshmen in English Professor Richard Enos' Freshmen Seminar discover, that's the art between thought and expression.

Was Bill Clinton's *A Man From Hope* a folksy documentary or propaganda pushing small-town values just in time for the 1990 election? And how on earth did Orson Welles' 1939 radio adaptation of *War of the Worlds* cause people to jump from buildings and the government to prohibit similar broadcasts?

By semester's end, Enos' students will be disarming such arguments like a S.W.A.T. team led by Socrates himself.

"Directly, we learn about persuasion and propaganda, but indirectly we become better writers and better thinkers," said the soft-spoken, passionate Enos, holder of TCU's Lillian B. Radford Chair of Rhetoric and Composition. "Rhetoric equips people to become good citizens. Can I turn a student into someone as eloquent and wise as, say, Martin Luther King Jr.? I don't know."

"But can I help them become more effective in their own expression? Yes, and that's enough."

View book  
Texas Christian University

## Let's Hear It for Rhetoric

Politicians often attack opponents' ideas as "mere rhetoric." The habit has given rhetoric a bad rap. In truth, rhetoric makes the most of a thought, dressing it for effectiveness. Who would quote the most famous lines of history and literature if it weren't for the artful way they were put?

Can you recognize these famous lines with the rhetoric shaken out?

1. "Should I really live or what? That's the bottom line."
2. "What I'm sorry about is that I can't die for my country two or three times, over and over."
3. "I'll be back someday."
4. "Ask what you can do for your country, not the other way around."
5. "The earth wasn't much of anything until god said, 'Lights!' and the lights came on. 'That's good!' He said"
6. "It was the best time in history, but it was sort of bad, too."

Let's face it, rhetoric's not as "mere" as the politicians seems to think. The originals:

1. "To be or not to be, that is the question." –William Shakespeare  
(*Hamlet*)
2. "I only regret that I have but one life to lose for my country." Nathan Hale
3. "I shall return." –General Douglas MacArthur
4. "Ask not what your country can do for you; ask what you can do for your country." – John F. Kennedy
5. "And the earth was without form and void...And God said, Let there be light: and there was light. And God saw the light, that it was good." – Genesis 1:2-4
6. "It was the best of times, it was the worst of times." – Charles Dickens  
(*A Tale of Two Cities*)

Copied from *Reader's Digest*

## **The Art of Rhetoric: Learning How to Use the Three Main Rhetorical Styles**

**Rhetoric (n)** – the art of speaking or writing effectively. (Webster’s Definition)

According to Aristotle, rhetoric is “the ability, in each particular case, to see the available means of persuasion.” He describe three main forms of rhetoric: Ethos, Logos, and Pathos.

In order to be a more effective writer, you must understand these three terms. This site will help you to better understand their meanings and show you how to make your writing more persuasive.

### **Ethos**

Ethos is appeal based on the character of the speaker. An ethos-driven document relies on the reputation of the author.

### **Logos**

Logos is appeal based on logic or reason. Documents distributed by companies or corporations are logos-driven. Scholarly documents are also often logos-driven.

### **Pathos**

Pathos is appeal based on emotion. Advertisements tend to be pathos-driven.

Rhetorical appeals can be achieved through:

**Visual Information Structure;** this includes how the text looks o the screen. This is achieved through the appearance of such things as the titles and the headings.

**Color;** this includes the color of the text, the background, and the graphics. The contrast of the colors of each of these items is also important.

**Graphic Images;** this includes the other information in the document aside from the text. This is achieved through such things as icons, buttons, and photos.

**Three Modes of Persuasion  
Mapped to the Communication Triangle**

**Character**  
*Ethos*  
**Speaker**

**Emotion**  
*Pathos*  
**Audience**

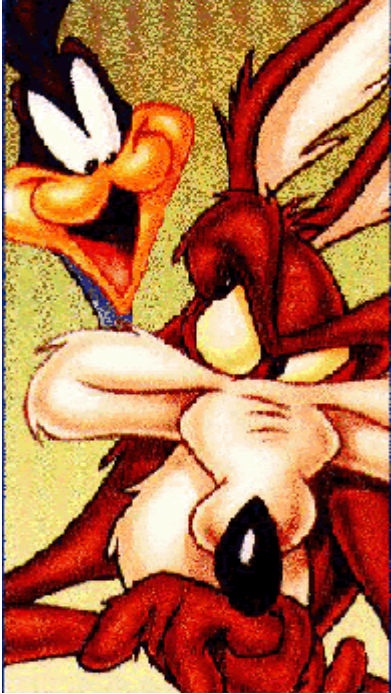
**Reason**  
*Logos*  
**Subject Matter**

**Character (ethos):** The text shows the speaker to be sensible, well informed, moral, and concerned about the welfare of the audience.

**Emotion (pathos):** The text uses language that appeals to anger, friendliness, fear, shame, kindness, pity, envy, and other emotions that may persuade the audience.

**Reason (logos):** The text employs rational methods of argument including definition, formal and informal logic, and examples.

**Acme Gizmotronics**, the company that you've trusted for over 100 years, has recently entered the World Wide Web! Now you can purchase our fine products through the internet. Our quality gizmos, widgets, and thingamabobs can be shipped to you within minutes. All come with the famous lifetime guarantee that makes Acme the company that the world depends on for its gizmo needs



Our spokesperson, Mr. Coyote says *“I’m not really a coyote, but I play one on TV. I’ve used Acme products for years. Their slingshots, rocket launchers, crowbars, pogo sticks, and power pills are the best around. And don’t forget their high-powered dynamite! I buy everything from Acme. They are the company that I trust the most.”*

**ACME** is currently supporting research into a form of clean, ultra-efficient, cesium-based power that promises to usher in a new period of cheap, globally available power. Based on a small island off the coast of Costa Rica, ACME Technology Research is one of our most significant divisions.

Back to reality – ACME is not a real company, contrary to popular belief. It’s something we made up to use as an example of Ethos. The ACME homepage is an example of ethos because of the way it keeps referring back to the character of ACME. ACME is a company that “you have trusted for over 100 years.” They even have a spokesperson vouching for their integrity.

## **ACME's new dihydro-cesium process**

By combining cesium and dihydro-oxide in laboratory conditions, and capturing the released energy, ACME has promised to lead the way into the future. Our energy source is clean, safe, and powerful. No pollutants are released into the atmosphere. The world will soon have an excellent source of clean energy.



*A typical example of energy released from the dihydro-cesium process.*

ACME is currently working towards a patent on our process. Our scientists are exploring ways to use the process in cars, houses, airplanes, and almost anything else that needs power. ACME batteries will be refitted with small dihydro-cesium reactors. Once the entire world is powered by ACME's generators, we can all relax and enjoy a much easier life.

*Logos* is an argument based on logic or reason. The ACME Research page is primarily logo-based because it appeals to the reason of people reading it. It suggests that Cesium will provide the world's energy for a very long time. It is clean, safe, and efficient, all of which are appeals to the logic of the audience. By using such convincing reasons in its argument, ACME hopes to provide the world's energy.

## Cesium-Based Reactor Kills!

A baby turtle breaks free from the leathery shell of its egg, catching its first glimpse of its first sunrise. It pauses a moment to rest, unaware of the danger that lies so close to it. As the tide comes in, approaching the nest, it also approaches a small pile of metal – cesium. The water draws closer and closer, the turtle unsuspecting of the danger. Finally, the water touches the cesium.

The nest is torn to bits in the resulting explosion, destroying even more of an endangered species.

Why does this happen? One name: **Acme**.

Acme Gizmotronics is supporting a dihydro-cesium reactor, trying, in their anthropocentrism, to squeeze energy out of such destructive explosions. And, they are dumping waste cesium onto the shores of their island, threatening the environment. Studies have shown that the dihydro-cesium reactor will destroy the island's ecosphere in less than **four months!**

How can they get away with this?

Costa Rica (where the island is near) has lax environmental laws, allowing Acme to do whatever they want – including destroy endangered species.

What can you do about this?

**Don't let them get away with it? Boycott Acme products! And call your representatives, and tell them you support stricter legislation to prevent things like this!**

*Pathos* is an argument based on emotion, playing on sympathy, fears, and desires. The *Say "NO!" To Acme!* Page is pathos-based because it relies on an emotional response from the people reading it. By stressing the helplessness of the (endangered) turtle, it attempts to sway people to its side, against the "commercial hordes" of Acme

## Levels of Language

**Nonstandard English** – does NOT conform to accepted grammar and usage rules. Words, expressions, and grammar should not be used in writing except for dialogue in creative writing. This MAY include ethnic and regional dialects.

**Dialects** – may differ in pronunciation, vocabulary, and grammar.  
For example: pronouncing *cah* for *car*, describing the meal eaten at noon as either *lunch* or *dinner*, or saying you are sick *at, of, to, or in* your stomach.  
Ethnic dialects are spoken by people with the same cultural heritage; regional dialects are varieties of language spoken in different parts of the country.  
*Example:* Jess ‘n’ me, we wuz a huntin’ possum up on Chicken Ridge long about lass Thusdie evenin’ when sumpin’ fell out you wouldn’t likely believe lessen you wuz they-uh.

**Standard English**- conforms to accepted grammar and usage rules. Words, expressions, and structure are generally known, understood, and considered appropriate by all literate English speaking people. Standard English ranges from formal to informal language.

**Formal Language** – contains more complex vocabulary and sentence structure, uses standard punctuation, and does NOT use contractions, slang, jargon, or idioms. Is solemn and adds dignity to legal documents and ceremonies.

**Informal language** –uses contractions, simpler sentence structure, and everyday words and expressions including idioms, slang, and jargon.

**Colloquial English** – words and expressions generally known and understood (though not considered appropriate for serious writing) by all literate persons in the United States. Colloquial English is the spoken language of educated persons; it is usually informal and casual.

**Idiom** – a phrase whose real meaning is different from its literal meaning.  
*Example:* it’s raining cats and dogs.

**Slang** - includes words or phrases made up by members of a special group, such as teenagers, musicians, or technicians. Slang has shock value, marks speaker as part of a group, adds color, is shorter and easier, and is trendy, but it is usually short-lived, going out of style quickly. Slang is not appropriate for serious writing. *Example:* That’s *the bomb*.

**Jargon** – is specialized language used by specialists in a particular business or profession. (Jargon can also mean obscure language because of long-winded expressions and unnecessary big words). If a jargon word appears in an expository essay written for general audience, the word should be defined immediately. *Example:* Mary said that she studied



*alliteration (the repetition of initial consonant sounds)* to improve the sound of her poetry.

Errors in the use of Standard English are varied, but they usually consist of the following:

**Inflated diction:** the words mean more than is needed for the meaning of the sentence.

1. Current estimates concerning the major disadvantage of the large automobile center upon its continuous consumption of excessive quantities of gasoline.

Improved: Most people believe that a large car use more gas than it should.

**Inappropriate diction:** the words violate the context established by subject, occasion, and audience.

1. Rachmaninoff's Second Piano Concerto, even when performed by Leonard Pennario, does not *get to me at all*.

The tone of the sentence does not match the phrase *get to me*; it is colloquial or slang.

**Ineffective diction:** the words are clichés, worn out because for common use.

1. She was the *apple of his eye*, so he put on *his best bib and tucker* and *swept her off her feet*.

The three clichés have been used and heard so often they convey no significant meaning.

Improved: She was the most attractive girl he had ever seen, so he dressed elegantly, took her on a date, and shortly after, married her.

**Unidiomatic expression:** the words break the patterns set for their use by the conventions of speech. Because grammar does not govern what is idiomatic and what is not, students must become familiar with idioms through listening and reading.

1. John has several complaints *on* the cafeteria. (about)
2. *In accordance to* the professor's wishes, the class completed the exercise in class. (in accordance with)
3. Sharon delights *to help* people. (in helping)
4. In writing, John is *superior than* his classmates. (superior to)
5. Fred intends *on polishing* his car. (to polish)

**Wrong word (malapropism):** the word has a meaning other than the one intended by the writer.

1. American households take adequate water supplies for *granite*. (granted)
2. If her grades do not improve, she may have to *result to* studying (resort to)
3. The lecture was praised as *exceptionable*. (exceptional)
4. The couple *overlooked* the property with the realtor. (looked over)

## PUNCTUATING QUOTATIONS CORRECTLY

QUOTATIONS – In general, quotations should correspond exactly with the originals in wording, spelling, and punctuation. Exceptions to this rule are discussed below.

- A. PROSE – Short direct prose quotations should be incorporated into the text of the paper and enclosed in double quotation marks. But in general, a prose quotation of two or more sentences which AT THE SAME TIME runs to four or more typewritten lines should be set off from the text in single spacing and indented in its entirety four spaces from the left marginal line, with no quotation marks at the beginning and end. Exceptions to this rule are when for purposes of emphasis or of comparison it is desirable to single-space and indent quotations less than four typewritten lines in length. Paragraph indentation in the original text should be indicated by an eight-space indentation from the left marginal line, as for a paragraph in the text of the paper. Spacing between paragraphs taken from the same work should be single. But when passages are quoted from different authors or from different works of the same author, and they are not separated by intervening original matter, the passages should be separated by double spaces.
- B. POETRY -- Citations of poetry two or more lines in length should be set off from text in single spacing and centered upon the page. NO quotation marks should be used at beginning and end except when quoting passage from different authors or different works of the same author, uninterrupted by intervening original matter
- C. ELLIPSIS – For omissions within a sentence three spaced periods (spaces before and after as well as between) should be used:

“What we require to be taught...is to be our own teachers.”

If there is punctuation preceding the ellipsis, the mark is put immediately next to the work:

“If few care to give the name of mystical to the thought of what is beyond all experience,...it is not worth while objecting to the expression.”

If a new sentence follows an ellipsis, a sentence period should precede the ellipsis whether it was in the original or not:

“our only test...is what is actually desired...He has attempted to establish the identity of the good with the desired.”

The omission of a complete paragraph (or more) in a prose quotation, or a line (or more) in a verse quotation, should be indicated by a single line of spaced periods:

Hark! hark! the sweet vibrating lyre  
sets my attentive soul on fire;

.....  
And the more slow and solemn bass  
Adds charm to charm and grace to grace.

In French and In Spanish text, omissions within a sentence are indicated by three periods without space between, but with space both before and after them. If the omission follows the end of a sentence, the three periods follow the sentence period:

“Masquant leur eoglsme sous le voile de la philosophie, ils affichaient sea maxims...pour seduire le vulgaire et batir leur fortune aux depens de sa credulite...Voilales egolstes qui deshonorent la philosophie.”

In Italian text, any omission should be indicated by four unspaced periods followed by a space. Any punctuation mark immediately preceding the omission takes the place of the first period:

“Plano!...Ho sentito muovere de la...Dev’essera la...cosz des’ingegnere...”

Omissions in German, Latin, and Greek quoted matter may be indicated in the same way as in English.

- D. **INTERPOLATIONS** – Any interpolation into a quotation made by the writer of the paper must be placed between square brackets []. Parentheses may not be substituted: Sic (Latin, “so”; always underlined) is a common interpolation used to assure the reader that he faulty spelling or faulty logic was in the original.

“When the fog lifted, they were delighted to see that the country was heavily timbered and emmence [sic] numbers of foul flying in every direction.”

The use of sic should not be overdone, however. Quotations from a work of the sixteenth century, for example, or from obviously archaic or illiterate writing, should not be strewn with sics.

Interpolations for purposes of correction and clarification are illustrated in the following:

“As the Italian [Englishman] Dante Gabriel Rossetti has said,...”

“Between the problem of the traumatic neurosis [the psychological event] and that of Jewish monotheism [the historical event] there is a complete series of correspondences.”

E. OTHER PERMISSIBLE CHANGES – Apart from ellipsis and interpolation in quoted matter, the following changes from the originals are common practice:

1. The first word of a quotation is not capitalized if it is related grammatically to what precedes, even though in the original it begins a sentence

The Act provided that “the General Counsel of the Board shall exercise general supervision.” [In the original “the” is the beginning of a sentence.]

Conversely, if the quotation is not incorporated grammatically into the text sentence, the first word is capitalized even though it may not be in the original quotation:

The following day Sand reported: “With Pebble soliciting members on the side, it was imperative that the meeting be no longer delayed.” [In the original “with” occurs within a sentence.]

This rule should be followed both for quotations run into text and for those set off from text in single spacing.

2. Since for a quotation run on in text double quotation marks are required at beginning and end, any internal double quotation marks in the original of the part quoted must be changed to single. But for a single-spaced, indented quotation, the marks used in the original are retained.

3. Words not italicized in the original may be italicized (underlined) for emphasis desired by the writer of the paper. This change may be indicated to the reader in one of three ways:

- a. By a notation enclosed in square brackets placed immediately after the underlined words, as in the following:

“This man described to me another large river beyond the Rocky Mountains: the southern branch [italics mine] of which he directed me to take.”

- b. By a parenthetical note following the quotation, as:

“This man described to me another large river beyond the Rocky Mountains: the southern branch of which he directed me to take.” (Italics mine.)

- c. By a footnote. The second or third scheme is preferable

when italics have been added at two or more points in a quotation.

#### 4. PUNCTUATION WITH THE FINAL QUOTATION MARK

Periods and commas should be put inside quotation marks (even though the quotation marks enclose only one letter or figure); semicolons and colons, outside. Question marks and exclamation marks should be put outside the quotation marks unless they are part of the matter quoted;

Does he precisely show “evil leading somehow to good”?  
The question asked was: “Can evil ever lead to good?”

# Grammar quick-lists

## HELPING VERBS (23)

am have shall  
 is has should  
 are had will  
 was do would  
 were does may  
 be did might  
 being can must  
 been could

## LINKING VERBS (20)

am seem stay  
 is become turn  
 are appear grow  
 was taste remain  
 were feel  
 be smell  
 being sound  
 been look

## PREPOSITIONS (57)

aboard before down off toward  
 about behind during on under  
 above below except onto underneath  
 across between for out until  
 after beside from outside unto  
 against besides in over up  
 along beneath inside past upon  
 amid beyond into since with  
 among but like through within  
 around by near throughout  
 as concerning till without  
 at despite of to

## Coordinating CONJUNCTIONS

and  
 but  
 or  
 nor  
 for  
 yet  
 so

## Subordinating CONJUNCTIONS (26) (Adverb Clause Intro)

after	in order that	where
although	provided that	wherever
as	since	whereas
as if	so that	while
as though	than	
as long as	till	
as soon as	though	
because	unless	
before	until	
even though	when	
if	whenever	

## Compound Prepositions

according to	instead of
as to	next to
aside from	on account of
because of	out of
by means of	owing to
in addition to	prior to
in back of	
in front of	
in place of	
in spite of	

## Correlative CONJUNCTIONS

either. . . or  
 neither. . . nor  
 not only. . . but  
 also  
 whether. . . or  
 both. . . and  
 just as. . . so

## Reflexive Pronouns

myself  
 yourself  
 himself, herself, itself  
 ourselves  
 yourselves  
 themselves

## Relative Pronouns (Adj. Clause Intro)

who  
 whose  
 whom  
 which

## Adjective Questions

\* which one  
 \* what kind  
 \* how many  
 \* how much

## Adverb Questions

\* how \* why  
 \* when \* where  
 \* to what extent  
 \* to what degree  
 \* in what manner

## Interrogative Pronouns

who which  
 whom that  
 whose

## Indefinite Pronouns

Singular:  
 -one, - body, - thing,  
 each, either, neither,  
 one, another, other, much  
 Plural:  
 both, many, several, few,  
 others  
 Singular or Plural  
 some, all, most, any,  
 none

## Demonstrative Pronouns

this  
 that  
 these  
 those

## Noun Clause Intro

how	whether
if	which
that	whichever
what	who
whatever	whoever
when	whom
whenever	whomever
where	why
wherever	

## THE STYLES OF WRITING

- A. Narration—a report on an event, a happening that unfolds in time; in narration, the writer learns
- (1) to manage time;
  - (2) to organize language in order to capture events;
  - (3) to display events clearly with the emphasis falling where the writer wants it to; often blended with other forms: a story may be told to illustrate a point in an argument
- B. Description—taking a scene or object and capturing it in language in a way that will most effectively convey the sensual image; description is practice in spatial organization; important because
- (1) description is used in other forms of writing;
  - (2) teaches organization itself, a skill crucial to writing
- C. Classification—another forms that puts a premium on organization; material organized not by time or space, but by a principle of logic; this form demonstrates how closely writing and thinking are related
- D. Argumentation—differs from persuasion by being more rational; aimed at clarifying a topic rather than at moving a reader; its function is to make a reader SEE things in a particular way rather than to make the reader DO something. Offers principles of organization:
- (1) basic structure of thesis to be argued;
  - (2) evidence to support thesis;
  - (3) certain very specific ways of reasoning from evidence, especially the logic of cause and effect
- E. Analysis—a way of observing and a way of writing about what we have observed; involves
- (1) taking things apart
  - (2) seeing how the parts are related
- When the results of analysis are organized in the form of an argument, analysis moves toward synthesis.
- F. Synthesis—the fullest and most complete form of academic writing; writer uses the structure of an argument, and the data provided by research and analysis, to develop a thesis about some body of material: the ultimate goal of all academic research.

From: Scholes, Robert. *The Practice of Writing*. New York: St. Martin's, 1989.  
ISBN # 0-312-01224-1

See also: Gorrell, Donna. *The Purposeful Writer: A Rhetoric with Readings*,  
2<sup>nd</sup> ed. Boston: Allyn, 1993. ISBN #0-205-14618-X

## **How to Write An Essay**

### **TITLE**

Convey the main point of the essay in 10 words or fewer.  
Find a creative way to attract the reader’s attention and interest.  
Capitalize the first word and all the important words that follow.

### **INTRODUCTION - PARAGRAPH 1**

Begin with a sentence that captures the reader’s attention.  
Give background information on the topic.  
Enhance the paragraph with an interesting example, surprising statistic or other “hook”.  
Include the thesis statement.

### **THESIS STATEMENT**

State the main idea of the essay.  
Make it more general than the supporting material.  
It may mention the main point of each of the body paragraphs. This is called a blueprint thesis statement.

### **BODY PARAGRAPHS**

Begin with a topic sentence that states the main point of the paragraph.  
Fill with well-organized examples, quotations, comparisons, analogies, and/or narration.  
This may end with a transition.

### **CONCLUSION**

“Echo” the thesis statement without simply repeating it.  
It may post a question for future thought or suggest a course of action.  
Include a detail or example from the introduction to “tie up” the essay.  
End with a strong image or a bit of wit.



Prompt: Burger Village                      Name \_\_\_\_\_ Hr. \_\_\_\_\_

**Learning Objective: Sentence Levels and Outline Format**

Thesis Statement: Controlling Statement, Level 1

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Reason #1: Clarifying Statement, Level 2

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Reason A: \_\_\_\_\_

A-C, \_\_\_\_\_

Completing Reason B: \_\_\_\_\_

Statements, \_\_\_\_\_

Level 3 Reason C: \_\_\_\_\_

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Reason #2: Clarifying Statement, Level 2

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Reason A: \_\_\_\_\_

A-C, \_\_\_\_\_

Completing Reason B: \_\_\_\_\_

Statements, \_\_\_\_\_

Level 3 Reason C: \_\_\_\_\_

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Reason #3: Clarifying Statement, Level 2

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Reason A: \_\_\_\_\_

A-C, \_\_\_\_\_

Completing Reason B: \_\_\_\_\_

Statements, \_\_\_\_\_

Level 3 Reason C: \_\_\_\_\_

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Reason #4: Clarifying Statement, Level 2

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Reason A: \_\_\_\_\_

A-C, \_\_\_\_\_

Completing Reason B: \_\_\_\_\_

Statements, \_\_\_\_\_

Level 3 Reason C: \_\_\_\_\_

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Concluding Statement: Another Controlling Statement, Level 1

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Prompt: "Burger Village," Answer Guide

**Learning Objective: Sentence Levels and Outline Format**

Thesis Statement: Controlling Statement, Level 1

Eating at Burger Village offers several advantages.

Reason #1: Clarifying Statement, Level 2

A hostess is present in the dining room to help you with the children.

A-C, Reason A: The hostess helps you take off the children's coats and brings a high chair for the baby.

Completing Reason B: The hostess gives the children small cups to drink Statements, from and hats to help keep them entertained.

Level 3 Reason C: The hostess hands out moistened cloths to wash the children after they eat.

Reason #2: Clarifying Statement, Level 2

The menu lists a variety of items.

A-C, Reason A: You can order several sizes and types of hamburger, a fish sandwich, with or without cheese, or a ham and cheese sandwich.

Completing Reason B: There are French fries in two sizes.

Statements, Reason C: You can choose from several flavors of milk shakes Level 3 and several kinds of soft drinks, as well as coffee or hot chocolate.

Reason #3: Clarifying Statement, Level 2

The service is fast and convenient.

A-C, Reason A: You do not have to spend more than a couple of minutes in the waiting line which moves quickly.

Completing Reason B: Your order is ready no more than three minutes or so Statements, after placing it.

Level 3 Reason C: Your order comes packaged in a bag or box that you can carry out with you.

Reason #4: Clarifying Statement, Level 2

The place is clean.

A-C, Reason A: The workers wear clean uniforms, and their hands are clean.

Completing Reason B: A person is constantly sweeping the floor, collecting Statements, trays, and wiping off tables.

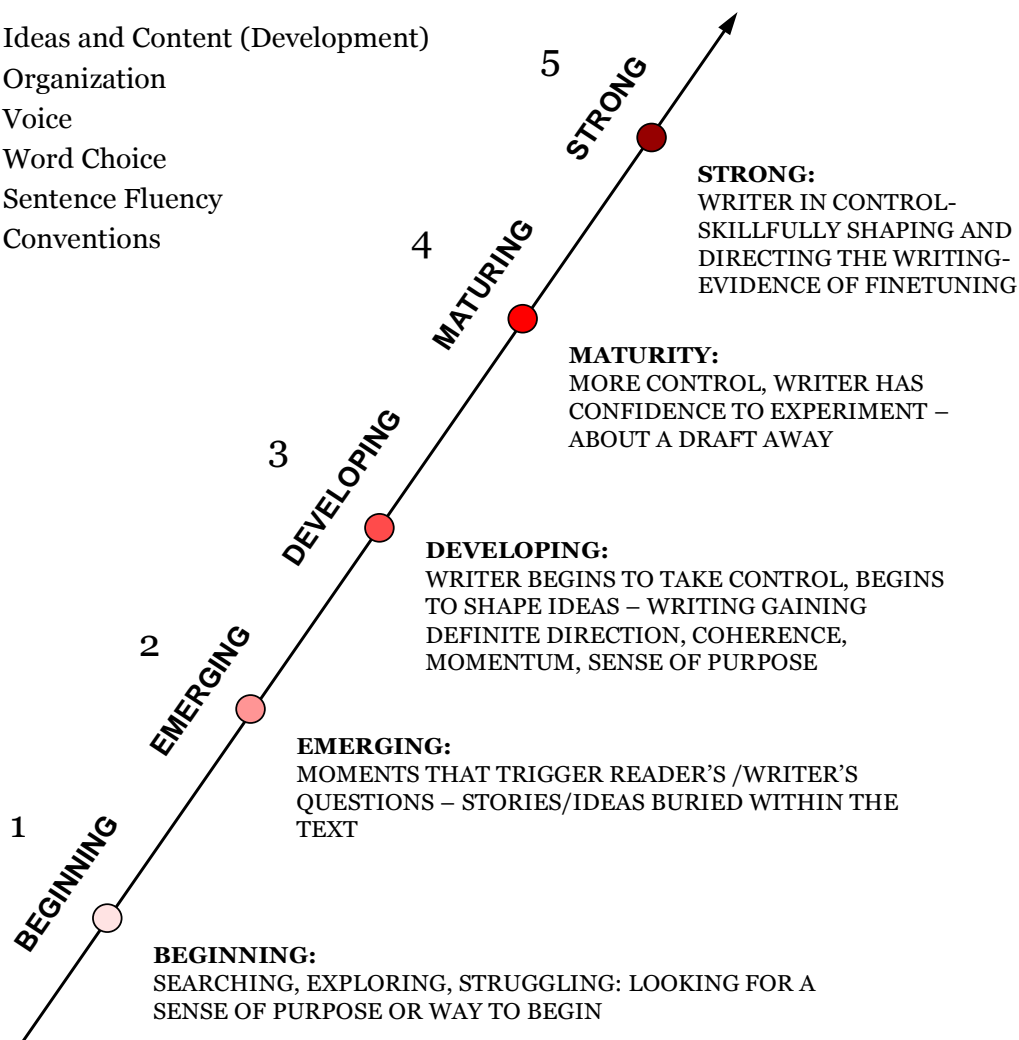
Level 3 Reason C: The kitchen area is all clean and polished stainless steel.

Concluding Statement: Another Controlling Statement, Level 1

Several aspects about the Burger Village make it a pleasant place to dine.

# WRITING ANALYTICAL TRAIT SCORING GUIDE (RUBRIC)

- Ideas and Content (Development)
- Organization
- Voice
- Word Choice
- Sentence Fluency
- Conventions



This scoring guide is a version of the one that appears in Spandel and Stiggins, *Creating Writers*, Addison-Wesley: 1990.

## 6 Traits of Effective Writing

### 1. IDEAS

- ❖ Focused, clear, makes sense
- ❖ A controlling idea
- ❖ Writer draws on experience
- ❖ Shows insight
- ❖ Writer is selective, the ideas are interesting
- ❖ Says something in a fresh manner

### 2. ORGANIZATION

- ❖ The opening makes the reader want to keep reading
- ❖ Has a logical order or pattern
- ❖ Maintains good pacing
- ❖ Smooth transitions
- ❖ A sense of resolution- it doesn't end with, "Now you know three reasons we should fight pollution."

### 3. VOICE

- ❖ Sounds like a *particular* writer wrote the piece
- ❖ Writing has individual style- FLAVOR
- ❖ The reader is forced to interact and respond
- ❖ Text is lively; it has vitality
- ❖ The writer writes with conviction and is involved

### 4. WORD CHOICE

- ❖ Words are used correctly
- ❖ Precise, strong, effective
- ❖ There are no "bloated phrases"
- ❖ Words sound natural
- ❖ Minimal use of clichés
- ❖ Avoid trite language (guys, sort of, kind of, stuff)

### 5. SENTENCE FLUENCY

- ❖ Sentences are coherent; the paper reads smoothly
- ❖ Almost every sentence begins in a slightly different way
- ❖ Sentences should vary in length (avoid choppy sentences *and* sentences that meander aimlessly as if length alone were a virtue)

### 6. CONVENTIONS

- ❖ Writing is clean and polished
- ❖ Pay attention to: spelling, grammar, punctuation, capital letters, paragraph indentation
- ❖ Mistakes distract readers from great content!

## CLOSE READING STRATEGIES: GUIDE TO INTERPRETATION

When analyzing a story, consider the following strategies:

1. Read Inventory
2. Approach Write
3. Annotate Reflect

When interpreting a work of fiction, your aim is not primarily to convince readers to adopt your point of view, but to convince them that it is a reasonable one based on literal and figurative reading of the story.

Therefore, you must decide upon which *approach* you will take with a particular story.

### Catalog of Approaches:

- A. Puzzling statements:* Select a surprising or puzzling statement that especially interests you, and begin by looking closely at the context in which it appears.
- B. Patterns of Words and Images:* Reread the story and watch for words that are unusual; suggest a particular feeling or mood; identify visual details sounds, and smells; form patterns of repetition, contradiction, or tension; and look for patterns of images. When you have identified a pattern, annotate the text carefully in order to discover what the pattern discloses about the story.
- C. Character:* Examine the personality and state of mind of one or more characters. Consider the character's name, speech, actions, thoughts, values, beliefs, motives, goals, as well as the character's relationships with others. How can you prove the character to be static or dynamic?

*D. Point of View:* Analyze how the story is told, who tells it, and how much the narrator knows. Is the narrator a character or just a disembodied voice? Omniscient or limited? Your goal is to decide just who the narrator is and how the story is shaped by the narrator.

- 4.
- E. Ironies or Contradictions:* Identify ironies or contradictions in events; in what the characters think, say, or do; and in ways characters relate to one another and to their environment.

*F. Literary Motifs:* Look for motifs such as coming of age or initiation; a journey or quest; or the disparity between appearance and reality. Look for literary genres such as the fairy tale, fable, detective story, or gothic romance.

*G. Setting:* Where and when do events take place? Does the setting scene change? How are different scenes related? What does the writer focus on in the setting? Why? What mood does the setting convey? Does the setting cause, reflect, or contradict the character's actions, values or moods?

*H. Structure:* Analyze the story in terms of its arrangement: the opening, foreshadowing, suspense, climax, and resolution. Look for repetition, framing, unresolved conflicts, as well as stages in the story's development (repeated or opposite events).

*I. Historical and Social Context:* Analyze the story for specific historical, political, economic, social or religious references. If you know anything about the historical context in which the story was written, you can gain a valuable perspective

## Strategies for Critical Reading (using rhetoric to help read more critically)

### Author: What is the Writer's Purpose?

#### Previewing

- What do you already know about the author?
- What can you find out from head notes or links?
- What is the author famous for? What special concerns does s/he have? What kind of political affiliation, if any? Does the author have any special biases?
- What national and historical contexts does the author come from?
- What is the author's authority for writing this piece?

#### Text

- What does this piece tell you about the author and his/her concerns?
- What do you think the author's purpose in writing this piece was?

#### Further Questions

- What more do you need to know about this author?

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### Text and Context: What Questions Does the Writing Raise or Answer?

#### Previewing

- What does the title tell you about the text?
- What kind of a text is this? What is its genre?
- Is it an essay, a short story, a letter to the editor? What expectations do you have of this genre?

- Where and when did this piece first appear?
- What is the historical context of this piece? What was happening at the time it was written?
- What historical events or controversies are likely to be relevant to its writing and to your reading of it?
- Where was this piece first published? What do you know about the magazine, journal, or newspaper in which it was originally published? How can this help you assess the piece?
- Who was the piece's original audience?

#### Text

- What is the central question or issue the piece is addressing?
- What can you isolate as the central point of this piece, its thesis, or central motivation?
- Is there a difference between the author's purpose in writing the piece and its thesis?
- Are there place in the text where you can tell the writer is trying to appeal to a specific audience? What rhetorical device does the author use?
- Write a one-sentence summary of the main idea and/or purpose.

#### Further Questions

- What more do you need to know about the historical circumstances in which this piece was written and published? What more do you need to know about its source? What more do you need to know about the original audience?

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### Patterns of Opposition: What are the structures of contrast in the articles?

#### Previewing

- What do I know about the/ any opposing viewpoints in this article? What side do I anticipate the author will take? Why?
- What kind of historical conflicts could this article embody?



### *Text*

- Does the article set up a pattern of opposing ideas? Is one argument or point of view contrasted with another?
- Who is the enemy in the article? Who are the good guys and the bad guys? What qualities do the good guys have in common. What values or attitudes characterize the bad guys?
- **Make an inventory list of contrasts in the article. What is opposed to what? What are good values? What is opposed to them?**
- What does the pattern of oppositions show you about the central questions the article is engaging?

### *Further Questions*

- How do the oppositions in this article relate to other familiar oppositions? Do they line up along liberal/conservative lines or along other political fissures?

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### **Reader Response: How persuadable am I?**

#### *Previewing*

- What do I think about this issue? Do I have my mind already made up? How willing am I listen to another point of view on this topic? How do I have to adjust my beliefs to read this article more or less objectively?
- Who was the original audience for this piece? How do I differ from them?

#### *Text*

- As I am reading the piece, are their passage that really punch my buttons - - either positively or negatively? If I get really angry, how does this affect my reading? If this person says something I totally agree with, how does it affect my reading?

### *Further Questions*

- Is it possible that this article might actually change my mind or make me think differently? What have I learned from this article?

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### **Analyzing the Argument: What are the writer's reasons?**

#### *Previewing*

- Is the article divided into parts or sections by numbering, by spacing, or by otherwise grouping paragraphs?

#### *Text*

- **Outline the article by paragraphs or major points.**
- **Paraphrase significant sections or passages which you have particular trouble understanding**
- **Prepare for quoting from the article by underlining, listing, and/or highlighting passages which show:**
- **the core of the argument (the thesis or main point)**
- **major points in the argument**
- **particularly significant examples**

### *Further Questions*

- Where does the reasoning stop? What reasons are asserted without proof, as if they are self-evident and need no support? What things are asserted as "natural" or "traditional"? What do these assumptions show about the writer's most fundamental beliefs and values?
- Are the reasons logical?
- What connects the authors reasons and conclusions? Does the logic really follow?
- Are definitions clear, generally accepted, and non-equivocal?
- Are analogies appropriate?
- Are cause and effects properly reasoned and supported
- Are examples and anecdotes representative and appropriate?
- How verifiable is the information?

- How accurate, complete, and up-to-date are facts and statistics?
  - Are sources for data responsibly provided?
  - How trustworthy are the sources? Are any sources known to be biased?
- 

**Stylistic Strategies: What has the writer done to put the reader in a receptive frame of mind?**

***Previewing***

- How do the title and opening sentences do to pull you into the text and make you want to read more?

***Text***

- How is figurative language used? Make an inventory of figurative language. Can you perceive any significant patterns?
- Can you locate specific emotional appeals: loaded language, name-calling, dramatic or sympathetic stories?

1. The word **DICTION**, **LANGUAGE**, **FIGURATIVE LANGUAGE**, and **IMAGERY** are terms that you will use interchangeably when you analyze an author’s style. These words all refer to the concept of an author’s **WORD CHOICE**.

Word choice is probably the most powerful element of style for you to master. If the directions don’t give you any place to start your analysis, always begin with diction—you won’t be wrong. Many words in our language have strong connotations, and authors learn to use them on purpose to get certain responses from the reader (that’s you!)

These 4 terms are also used when the areas to analyze include many metaphors, similes, and other forms of figurative language. Watch for these as some common forms of word choice.

2. The word **DENOTATION** means the literal, dictionary definition of a word.

Example: The words “plump” and “obese” both literally describe a person who is overweight to one degree or another. This is the dictionary definition of both. It is the shared meaning of these 2 synonyms.

3. The word **CONNOTATION** means the implied or suggested meaning attached to a word, the emotional “tag” that goes along with a word.

Example: The word “plump” has the connotation of being pleasantly fat, almost cutely overweight. Its connotation usually describes women more than men. It is this extra “emotional” feeling that shows how we use the word.

The word “obese”, on the other hand, has a more clinical, medical connotation. It describes people who are more than 10% heavier than they should be. Its connotation carries a less emotional, technical feeling and is frequently used by doctors and other medical personnel. This connotation shows how this synonym differs from “plump” above.

Connotation is important because it shows differences between synonyms or it gives you specific ways in which a word should be used. You must understand connotations of the words you read and write in order to analyze style well.

4. Here is an example of a sentence with strong connotative diction:

The boy surveyed the class, congratulating himself for snatching the highest grade on the test.

Two words are important here: **SURVEYED** and **SNATCHING**. They are the words with the strongest connotations.

5. When you analyze diction, language, figurative language, or imagery, you try to write commentary (analysis, interpretation, explication, reaction) about the word or phrase. You try to say something about the emotional reaction you had to the word choice and what emotional response it brought out in you. You must discuss the connotation of the word or phrase to do a good job of style analysis.

Here is an example of diction analysis and commentary on the word “SURVEYED:”

Commentary #1: conveys the idea of someone looking around as if he were a king looking at lowly subjects

Commentary #2: sees self on a kind of Mt. Olympus, sitting with other gods and looking down on lesser mortals

This last point of commentary is especially good because the writer brought in a reference to another bit of information she had in her head—a reference to mythology. This is a good transfer (process of synthesis) to remember for future essays.

6. Now it is your turn to try some commentary for the other strong connotative word in that sentence—“SNATCHING.” (Remember to write phrases, not sentences).

Commentary #1: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Commentary #2: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

7. Teacher initial \_\_\_\_\_

8. So far, you have covered the general idea behind diction analysis. The next step is to practice spotting good diction samples in an actual passage.

First, read the directions in the question with your teacher to see what you have to do in the finished essay. Remember that diction analysis is only a tool to achieve another task—which is usually to identify one or more attitudes or tones in the passage or one or more effects that the passage has on the reader. Circle or underline the key words in the directions.

Then, read the passage with your teacher, and circle or underline any examples of diction, language, figurative language, or imagery that have a strong connotative effect on you. As a sample, several words are already circles. Follow your teacher's directions.

Question 1 (33 1/3 percent)

(Suggested time – 40 minutes)

Read the following passage carefully. Then, in a well-developed essay, discuss the effect the passage has on the reader by analyzing the techniques used by the writer to achieve that effect. In your essay you might consider such aspects of writing as organization, point of view, language, and selection of detail.

### THE RATTLER

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake—and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in clam watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would I have no choice to but take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more—proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut the rattles off for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilight sands.

9. Your next step is to write a **MAJOR THESIS** for your essay. This can be one sentence or more than one. However long it is, it will be your first paragraph.

You have already learned about tone and attitude. The important thing to remember about style analysis is that a good major thesis must include two different but complementary tones or attitudes.

To practice, look over “The Rattler.” Do a two-to-three minute freewrite on the question of “What feelings did the author have about the man’s killing the snake?” (There is no one right answer).

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10. Frequently, students say they were sorry the snake had to be killed. They can tell that the man did not want to kill it—he didn’t have his heart in it, even though he knew it was necessary. Sometimes students say the snake seemed human, full of power and dignity. They get a feeling of compassion from the man and a feeling of calm waiting from the snake. You may have written something like this in the freewrite you just did.

The next step is to take your description of these feelings or attitudes and put them into your major thesis paragraph. Remember to give a clear focus for your essay in the first sentences so your reader will know where your essay is heading.

Here is a sample major thesis paragraph for “The Rattler”:

The author’s techniques used in “The Rattler” convey both a feeling of sadness and remorse and also a sense of the man’s acceptance of the need for the snake to die. The effects on the reader include sympathy for the man’s plight and a reluctant agreement with the man for his decision.

The major thesis may seem strange if you have written essays with a funnel introduction, beginning generally and narrowing down to your thesis. This introduction begins with the thesis and elaborates on it a little in sentence #2.

11. Now it’s time to turn to paragraph #2. This will analyze only the diction in “The Rattler.” Other elements—detail, point of view, organization—will be in paragraphs 3, 4, and 5. Your conclusion will come in paragraph 6 (or possibly at the end of paragraph 5).

Before you start the diction paragraph, you need a new topic sentence for it. This is called the BODY THESIS. Here is a sample for “The Rattler”, paragraph 2:

The author’s diction heightens the power and force behind the snake as it acts throughout the passage.

This body thesis stated the element being analyzed and gave a focus for the paragraph.

## 12. Integrating Quotes

When you analyze style, you will often quote from the passage to support the points you make. The best way to include quotations is by integrating them smoothly into your own sentences. This is also called embedding quotations or incorporating quotations.

A) Here is an example of a poorly integrated quotation:

The phrase, “the gloom hovering over them,” shows the ominous feeling of the scene.

This is better:

The scene with “the gloom hovering over them” was an eerie and dismal picture.

B) If you change the form of a word when you quote, you must enclose that word in brackets to show your reader what you did.

Here is an example of brackets:

As the “gloom [hovered] over them,” the reader felt a sense of ominous unrest.

C) In a diction paragraph, after you have written the topic sentence that tells what the diction “does”, you will write one integrated quotation example sentence with diction samples you have noted in the passage, followed by two sentences of commentary. The commentary must echo the idea in the topic sentence. This unit of writing—one integrated quotation sentence and two or more commentary sentences—is called a “chunk.” You need at least two chunks in each body paragraph of the diction part of a rhetorical analysis essay.

Remember that in writing example sentences for diction, you must include at least three different short quotations from several parts of the passage as you write your sentence.

Here is an example:

Like a soldier, the snake lay “arrested,” waiting for the “unprovoked attack” after shaking his “little tocsin” at the man.



This quotation sentence integrates three separate short quotes taken from different parts of the passage. This shows your reader that you have understood the entire piece and are choosing quotations thoughtfully.

Now look over the words or phrases you have marked on your own copy of “The Rattler” and write a quotation example sentence of your own. Remember to use at least three different short quotes.

Write your sentence here: \_\_\_\_\_

13. Teacher initial \_\_\_\_\_

#### 14. Commentary for Diction

The next part of the paragraph follows a familiar pattern: you will choose diction examples you’ve underlined or circled, integrate these quotes in your “example” sentence, and then write 2 parts of commentary for each example sentence.

You must have 2 “chunks” in this paragraph—one chunk is 1 example sentence and 2 parts commentary. The commentary must echo your focusing words from the major thesis paragraph.

To create commentary, you must first jot down some ideas for the 3 quotes you have included in your example sentence.

Here is an example, based on the previous sample sentence for “The Rattler.”

Commentary #1: feeling of adversary versus adversary

Commentary #2: snake is powerful, dangerous; won’t attack, though, without provocation; military feeling in being armed

The process is to think about the connotations of the quotes in the sample and write down how you feel when you read them, what ideas come to mind when you think about the words.

#### 15. Your Turn

Now look at your sample sentence from “The Rattler.” Think of 2 points of commentary for your sentence and write them below:

Commentary #1: \_\_\_\_\_

\_\_\_\_\_

Commentary #2: \_\_\_\_\_

\_\_\_\_\_

16. Teacher initial \_\_\_\_\_

17. SECOND AND THIRD CHUNKS

Each body paragraph should have at least 2 chunks—3 chunks if you have time.

Paragraphs with only one chunk (one example sentence with 2 points of commentary) feel skimpy and undeveloped—you haven't analyzed enough to show your grasp of the material. Remember the great saying of Ms. Jane Schaffer: quantity doesn't mean quality, but if you don't write enough, you can't show what you know.

Remember, too, to give a sense of concluding at the end of your paragraph. Often, you will do this just by writing commentary that sounds finished. If not, add a short conclusion sentence to end your analysis. Remember the other great saying: A bad conclusion is better than no conclusion at all.

18. You won't be doing your own version of diction analysis on "The Rattler," but here is my sample of what my finished paper would look like:

The author's techniques used in "The Rattler" convey both a feeling of sadness and remorse and also a sense of the man's acceptance of the need for the snake to die. The effects on the reader include sympathy for the man's plight and a reluctant agreement with the man for his decision.

The author's diction heightens the power and force behind the snake as it acts throughout the passage. Like a soldier, the snake was "armed with powerful fangs" to see if "long-range attack" was necessary against the "unprovoked" assault. The reader senses the waiting game as adversary meets adversary in an almost military setting. The snake sits, powerful, not provoking the man, wondering if he will make an attack regardless. The snake does not welcome such an assault, but the reader is quite certain of the snake's power if it does occur. And occur it does, as the snake lies there "like a live wire," with the alarm of the "little tocsin" blaring as a "fair but furious signal." A feeling of electricity shakes the reader, his heart beating faster from the noise of the warning that tells all to beware. There is a feeling of an emergency situation that encourages all to the readiness of battle stations on board a ship. Yet, in spite of his hiding place in the "paper-bag bush," the snake knows its "song of death" in a "sinuous and self-respecting" pose. It tries to strike one more time, but knows it cannot win. The reader admires the valiant behavior of the snake's last moments and the dignity that the music lends the passage. All those involved

recognize the strength of both the man and the almost-human snake, but know that responsibility and duty to others make the killing necessary.

1. You are familiar with the concept of concrete detail—words or phrases that give information that can be perceived through the 5 senses (sight, hearing, taste, touch, smell).

Here is a sample of concrete detail from “The Rattler”:

“turned a little to watch what I would do.” (paragraph 2)

This phrase supplies concrete information to the reader. It is important not for any connotations it may have, but for the literal image created in our minds of the situation between the man and the snake. This sentence from “The Rattler” helps us visualize the snake turning around as it sits on the desert sand.

## 2. DETAIL OR DICTION?

Sometimes students have a hard time telling if a phrase is diction or detail.

Detail is different from diction in 1 way: details do not convey connotations all by themselves. Diction does convey connotation all by itself.

Example: diction: “like a live wire”

Detail: “turned a little to watch what I would do”

The diction sample above conveys the connotation of danger, something you would expect from electricity.

The detail above does not convey this connotation—the impact on the reader comes from the visual picture of the snake facing the man.

## 3. DETAIL ANALYSIS

The general idea about detail analysis is the same as that of diction analysis. The next steps will introduce you to the procedures to follow for detail analysis:

Step 1: Read the directions and circle any key words (this is already done on “The Rattler”)

Step 2: Read the whole passage and circle or underline any phrases that strike you as especially concrete and significant. One note: for details, underline phrases, not single words. The use of clear details requires more than diction did to get the idea across.

4. You don’t need to write a major thesis, because we already did a sample when you analyzed diction.

For detail, you will start a new paragraph (paragraph 3 in this sample). You need to write a minor thesis for DETAIL only.

Here is my sample for “The Rattler”:

The author adds to the effect of the passage by giving elaborate detail about the movements of both the snake and the man.

Notice that I repeated the word “detail” in the minor thesis—it’s OK to do that on timed writing. It works as a road marker to keep your reader with you.

5. Just as you did with diction, you will write your example sentence next. There is one difference: you will probably include only 2 quotes, because detail uses more words than diction to convey an idea. Don’t use just one long quote though—2 short ones are better than 1 long one.

Here is my sample:

The snake “merely turned a little to watch” the man, as it waited to see if he would go “back to the ranch house, [get] a hoe, and [return].”

(Note: the words in brackets show that I changed the spelling or form of the word in the original passage.)

Now look over the words or phrases you underlined and write an “example” sentence of your own. Use 2 separate quotes.

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6. Teacher initial \_\_\_\_\_

#### 7. COMMENTARY FOR DETAIL

You are familiar with the next step—writing commentary for your example sentence. I write the following ideas for commentary for my example sentence from Part 1:

Commentary #1: snake not afraid or hesitant, casual attitude

Commentary #2: snake’s awareness of enormous power, moves slowly (as man does)

All my commentary does is show my reaction to the quotes I picked and describe the effect of these phrases on me (the reader). My commentary also echoes the focus from my major thesis.

#### 8. YOUR TURN

Now look at your own sample sentence. Think of 2 points of commentary for your sentence and write them below:

Commentary #1:

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---

Commentary #2:

---



---

Teacher initial \_\_\_\_\_

## 9. SECOND AND THIRD CHUNKS

Each body paragraph should have at least 2 chunks and possibly 3 chunks. Remember, too, to give a sense of concluding at the end of the paragraph. Often, you'll do this just by writing commentary that sounds final. If not, add a short conclusion sentence to end your detail analysis.

## 10. FINISHED SAMPLE

You won't be doing your own version of detail analysis for "The Rattler," but here is my sample of what it might look like:

The author adds to the effect of the passage by giving elaborate detail about the movements of both the snake and the man. The snake "merely turned a little to watch" the man, as it waiting to see if he would go "back to the ranch house, [get] a hoe, and [return]." The snake is not afraid, hesitant, or easily unnerved, because it knows its own formidable power. He turns his head casually, as if glancing over to see what interesting but somewhat trivial intrusion has come upon the scene. The man, as well, moves slowly and deliberately. Even though he felt distaste and reluctance about killing the snake, he remembers the "children, dogs, horses...men and women" back at the house, so he accepts his duty and responsibility nevertheless and "dragged him out of the bush." At the end, the reader is moved by the man's consistent integrity. He sees that the man does not "cut the rattles off for a trophy," but instead lets the snake "drop into the bush." He did not want to kill the animal and takes no pleasure or sport in its death. The reader feels respect for the man's dignified actions and commiserates with him as he does what is necessary.

11. Notice a few things from my sample:

A. I had 3 chunks

B. I mixed the order of example/commentary/commentary—as long as the ration remains right, you can shift these around as you wish.

C. The 3 dots (...) are called an ellipsis. They indicate to the reader that you have left out words.

*Style Analysis:  
Rhetorical Embellishment*

**Marcus Fabius Quintilianus** (c AD 35-c99) was a rhetorician and teacher of oratory in Rome (from AD 68). His most important work is his *On the Training of an Orator* in which he proposes to give an educational schedule for the training of the ideal orator (public speaker). Throughout he emphasizes the importance of personal integrity and honest conviction in the art of public persuasion. It is a valuable resource for us today because it specifically identifies many of the figures of speech which make writing interesting and effective...

**Quintilian divided figures of speech into two kinds:**

**Tropes**—*in which MEANING is altered from the usual or expected*

**Schemes**—*in which WORD ORDER is altered from the usual or expected*

Tropes include:

Pun	Irony	Litotes
Metaphor	Hyperbole	Oxymoron
Simile	Synecdoche	Paradox
Personification	Metonymy	Rhetorical Question
		Onomatopoeia

Schemes include:

*Balance—parallelism, chiasmus, climax, antithesis*

*Word Order—anastrophe*

*Addition—apposition, parenthesis*

*Omission—zeugma, asyndeton, polysyndeton*

*Repetition—anadiplosis, polyptoton, anaphora*

*Sound—alliteration, assonance, consonance*

## TROPES

*Tropes involve alterations in the usual meanings of words or phrases*

PUN: a play on the meaning of words

Three types of puns:

- 1) Repetition of a single word in two different senses

*“But if we don’t hang together, we will hang separately.”*

-Ben Franklin

- 2) A play on words that sound alike but are different in meaning

*He couldn’t get his bearings straight in the Bering Strait.*

- 3) Use of a single word with two different meanings within the context of the sentence

*The photograph that appeared in the London Times caused a royal flush.*

*The ink, like our pig, keeps run out of the pen.*

METAPHOR: an implied comparison between two unlike things

*“True art is a conduit between body and soul, between feeling unabstracted and abstraction unfelt.”*

-John Gardner, *On Moral Fiction*

SIMILE: an explicit comparison between two unlike things signaled by the use of LIKE or AS

*“Laws are like cobwebs, which may catch small flies, but let wasps and hornets break through.”*

-Jonathon Swift, “A Critical Essay Upon the Faculties of the Mind”

*“...a writer, like an acrobat, must occasionally try a stunt that is too much for him.”*

-E.B. White, “The Ring of Time”



**PERSONIFICATION:** attributing human qualities to an inanimate object

*The grass is green and meatly cut, and the buildings cast a watchful eye over the clean, quiet campus.  
High blood pressure is very real and dangerous, snatching the lives of many people.*

**IRONY:** The Greek word from which irony is derived meant “liar” or “dissembler” and in using irony, the writer takes on another voice or role that states the opposite of what is expressed.

Quintilian tells us that if the character of the speaker or the nature of the subject is out of keeping with the words, it becomes clear that the speaker means something other than what is said. Thus something that is ironical in one context may be quite true in another.

*The new swimming pool and six more tennis courts were important additions to the Wilson University campus, even though the library funds had to be cut back. After all, students, accustomed as they are to the country-club life, would have been at a loss without their little luxuries.  
Firing with a chemical suit, usually referred to as MOPP gear, is one of the most enjoyable days—its well over 100 degrees, and you get to spend all your day in a one-inch thick, carbon-lined outfit complete with rubber boots and gloves. After all of this fun stuff comes qualification days.*

**HYPERBOLE:** exaggeration; deliberate exaggeration for emphasis

*“You might have to go back to the Children’s Crusade in AD 1212 to find as unfortunate and fatuous an attempt at manipulated hysteria as the Women’s Liberation movement.”*

-Helen Lawrenson, “the Feminist Mistake”

*“Four hostile newspapers are more to be feared than a thousand bayonets.”*

-attributed to Napoleon Bonaparte

**LITOTES:** opposite of hyperbole, litotes (lit-o-tees) intensifies an idea by understatement.

*It wasn’t my best moment.  
Jim is not the best student in the Western World.*

**SYNECDOCHE:** related to classification and division

Translated from the Greek, synecdoche means “understanding one thing for another;” thus a part is substituted for the whole, or the species for the genus.

Quintilian tells us that one word makes us think of all things in the class, so “bread” stands for food, “hands” refers to helpers, and the slang expression “wheels” means a car.

**METONYMY:** designation of one thing with something closely associated with it

Thus we call the head of the committee the CHAIR, the king the CROWN, and the newspaper the PRESS. In the common expression “man of the cloth,” the reference designates a priest because of the customary cloth collar associated with the position.

**OXYMORON:** contradiction; two contradictory terms or ideas used together

*Parting is such sweet sorrow.  
Extremes meet, and there is no better example of haughtiness than humility.*

**PARADOX:** a statement that appears to be contradictory but, in fact, has some truth

*He worked hard at being lazy  
Frank and explicit—this is the right line to take when you wish to conceal your own mind and to confuse the minds of others.  
Absolute seriousness is never without a dash of humor.*

**ONOMATOPOEIA:** refers to the use of words whose sound reinforces their meaning

*Drip, cackle, bang, snarl, pop*

**RHETORICAL QUESTION:** commonly defined as those questions that do not require answer.

Classical rhetoricians recognized that there are different kinds of rhetorical questions, and that each serves quite a different function.

**Four kinds of rhetorical questions are:**

- 1) **Asking the Reader** – the Greeks saw this kind of question as a way of taking counsel with the reader. You address the question to your reader expecting the reader to consider the answer.

*What would you have done under the circumstances?*

*Have you ever felt so much like crying that you actually felt a real thump in your throat?*

(In this way, you directly involve the reader in the subject and guide that reader's attention to what you are talking about.)

- 2) **Asking the Writer** – In this figure, the question is addressed to the writer, thus suggesting the writer's thinking process.

*Was it really what I wanted? I knew it was not what I expected when I enrolled in this program.*

(With this kind of rhetorical question, you review with the reader the questions that you raised in thinking about your subject. It is a way of talking through an idea with your reader.)

- 3) **Criticizing** – In this kind of question, the writer is making a criticism in the form of a question.

*How can you be so intolerant?*

*How can citizens fail to vote?*

(You can often make a statement or a request by putting it in the form of a question. Such a device varies the monotony of a series of statements or requests and gives them added emphasis.)

- 4) **Asking and Answering** – In this kind of rhetorical question, the writer asks a question and then proceeds to answer it. This is a common device in prose, and may serve as a way of organizing a paper or making the writer's method of development clear to the reader.

*Why has the incidence of rape increased in our society? Studies show that rape has increased as the portrayal of violence and sex on television has increased.*

**APOSTROPHE:** “A turning away.” You “turn away” from your audience to address someone new—God, the angels, heaven, the dead, or anyone not present.

*Death, where is thy sting?*

**EUPHEMISM:** You substitute less pungent words for harsh ones, with excellent ironic effect.

*The schoolmaster corrected the slightest fault*

## SCHEMES

Schemes are arrangements of ideas, words, or phrases that are stylistically effective. Often, as in parallelism, the pattern of the words effectively serves to reinforce the meaning. Cicero defined the schemes as the “gestures of language.”

### BALANCE

In the following schemes of balance, the syntactic structure of each sentence supports its meaning. Similar ideas are expressed in similar grammatical structure, contrasting ideas in contrasting ideas in grammatical structure, or a series of ideas in climactic order.

PARALLELISM: expresses similar or related ideas in similar grammatical structures

*“...for the support of this declaration, with a firm reliance on  
the protection of Divine Protection, we mutually pledge to  
each other our Lives, our Fortunes, and our sacred Honor.”*

--from The Declaration of Independence

*He tried to make the law clear, precise and equitable*

CHIASMUS: derived from the Greek letter CHI (X); grammatical structure of the first clause or phrase is reversed in the second, sometimes repeating the same words

*“And so, my fellow Americans, ask not what your country can do for  
you; ask what you can do for your country.”*

--John F. Kennedy

Reversing the syntactical order emphasizes the reversal in meaning. Such a device is useful in writing to emphasize differences in meaning.

CLIMAX: writer arranges ideas in order of importance

*I spent the day cleaning the house, reading poetry, and putting my life in order.*

EPANALEPSIS: repetition at the end of a clause of the word that occurred at the beginning.

*“Blood hath bought blood, and blows answer’d blows:  
Strength match’d with strength, and power confronted power.”*

--Shakespeare, *King John*, II, 329-30

ANTITHESIS: the juxtaposition of contrasting ideas

*“Our knowledge separates as well as unites; our orders disintegrate  
as well as bind; our art brings us together and sets us apart.”*

EPISTROPHE: repetition of the same word or group of words at the ends of successive clauses (opposite of anaphora)

*Shylock: I’ll have my bond! Speak not against my bond!  
I have sworn an oath that I will have my bond!*

ZEUGMA: A term used in several ways, all involving a sort of “yoking”: (1) when an object-taking word (preposition or transitive verb) has two or more objects on different levels, such as concrete and abstract, as in Goldsmith’s witty sentence, “I had fancied you were gone down to cultivate matrimony an your estate in the country,” where in figurative and literal senses of the transitive *cultivate* are yoked together by *and*; (2) when two different words that sound exactly alike are yoked together, as in “He bolted the door and his dinner,” wherein *bolted* is actually two different concrete verbs yoking a literal and a figurative idea.

### **WORD ORDER (Syntax)**

In English, standard word order usually follows the subject-verb pattern. Adjectives ordinarily precede nouns. Deviation from normal word signals emphasis.

**ANASTROPHE**: word order is reversed or rearranged

Anastrophe in Greek means a “turning back” and in this figure the usual word order is reversed.

*“Unseen in the jungle, but present are tapirs, jaguars, many species of snake and lizard, ocelots, armadillos, marmosets, howler monkeys, toucans and macaws and a hundred other birds, deer bats, peccaries, capybaras, agoutis, and sloths. Also present in this jungle, but variously distant, are Texaco derricks and pipelines, and some of the wildest Indians in the world, blowgun-using Indians, who killed missionaries in 1956 and ate them.”*

### **ADDITION**

Effective writers can add words or phrases to a sentence to vary the style and draw emphasis to certain parts of the sentence.

**APPOSITION**: the placing next to a noun another noun or phrase that explains it

*Pollution, the city’s primary problem, is an issue.  
John, my brother, is coming home.*

**PARENTHESIS**: the insertion of words, phrases, or sentence that is not syntactically related to the rest of the sentence. Such material is set off from the rest of the sentence in one of two ways. Either is acceptable.

*By dashes: He said that it was going to rain—I could hardly disagree—before the game was over.  
By parenthesis: He said it was going to rain (I could hardly disagree) before the game was over.*

### **OMISSION**

Not only can words be added in stylistically effective ways, they can also be omitted for emphasis.

**ASYNDENTON**: conjunctions are omitted, producing a fast-paced and rapid prose

*I came, I saw, I conquered.  
But in a larger sense we cannot dedicate, we cannot consecrate,  
we cannot hallow this ground.*

**POLYSYNDENTON**: the use of many conjunctions has an opposite effect: it slows the pace

*I kept remembering everything, lying in bed in the mornings—the small steamboat that had a long rounded stern like the lip of a Ubangi, and how quietly she ran on the moonlight sails, when the older boys played their mandolins and the girls sang and we ate doughnuts dipped in sugar, and how sweet the music was on the water in the shining night, and what it has felt like to think about girls then.*

**ANAPHORA**: the regular repetition of the same word or phrase at the beginning of successive phrases or clauses.

*We shall fight on the beaches, we shall fight on the landing grounds. We shall fight in the fields and in the streets....  
The Lord sitteth above the water floods. The Lord remaineth a King forever.  
The Lord shall give strength unto his people. The Lord shall give his people the blessing of peace.*

### SOUND

Another kind of repetition that is particularly effective in the oratory is the repetition of certain sounds within a paragraph or a sentence. Such use of sounds reinforces meaning not only in orations, but in written prose as well. However, sounds must serve a purpose, Meaningless repetition of sounds would be monotonous, and to be effective sounds must reinforce the meaning in some way.

- ALLITERATION:** the repetition of the same sound at the beginning of successive words  
*Even through large tracts of Europe have fallen or may fall into the grip of the Gestapo, we shall not flag or fail.*
- ASSONANCE:** involves the repetition of sounds within words  
*From nose to toes, the body is beginning to sag.  
 No pain, no gain.*
- CONSONANCE:** words at the ends of verses in which the final consonants in the stressed syllables agree but the words that precede them differ; sometimes called “half rhyme”  
*A quietness distilled,  
 As twilight long begun.  
 Or Nature, spending with herself  
 Sequestered afternoon*

### **LOOSE AND PERIODIC SENTENCES**

Ideas and words gain emphasis if they are placed in strong positions within the sentences. In normal word order of English sentences, the opening and the closing positions are usually the most emphatic. The end position is stronger, however, because words and ideas in that position are the last ones the reader sees.

The main idea in a sentence, then, should come logically in this power spot. A sentence withholding its main idea until the end is called **PERIODIC**. Look at this sentence:

*Just as he bent over to tie his shoelace, a car hit him.*

Here, the main idea, A CAR HIT HIM, is at the end of the sentence. Certainly the order ideas in the sentence are of less significance. In periodic sentences, important modifiers precede the basic SVC pattern.

In **LOOSE** modifiers follow the basic SVC pattern. More common in English, the loose sentence ends with a dependent sentence element—a subordinate element or a modifying phrase. Rearranging the sentence just used as an example produces a loose sentence:

*A car hit him, just as he bent over to tie his shoelace.*

The main clause containing the main idea comes first in the sentence, whereas the subordinate element is at the end. Take care to keep the main idea in the main clause. If you do not, sentence emphasis goes askew. In the sentence, for instance, the insignificant idea is in the main clause, and the main idea is in a dependent clause:

*He bent over to tie his shoelace, just as a car hit him.*

The first part of the sentence is the main clause; the second part the dependent clause. Such a sentence can have no logical emphasis.

Here are two more examples of a periodic and loose sentence:

**PERIODIC:** *Having passed his house every day and knowing that it had been unoccupied for years, I was surprised to see smoke coming from the chimney.*

**LOOSE:** *I was surprised to see smoke coming from the chimney because I had passed his house every day and knew that it had been empty for years.*

Periodic sentences build suspense to gain emphasis for the main idea. If the main idea is held to the last sentence, and modifying elements are built up in the first part of the sentence, real suspense can be achieved that makes the main idea hit the reader with force. For instance, a simple sentence of this type makes little impact on the reader:

*The old woman fainted.*

But we can add a dependent element before this sentence, make it periodic in tone, and increase its impact:

*As confetti showered her head, the old woman fainted.*

We can increase its impact even more by adding another dependent clause:

*As the laughing crowd swirled around her and as confetti showered her head, the old woman fainted.*

To heighten the impact yet further, add another dependent element:

*As the band blared louder, as the laughing crowd swirled around her, and as confetti showered her head, the old woman fainted.*

ANADIPLOSIS: Greek, means “doubling back.” Last word of one clause or phrase is used as the beginning word in following clause or phrase:

*He was enriched and enriched others.*

POLYPTOTON: same root word is used in different parts of speech in same sentence. “Final Finalize.”

*Our final act will be to finalize plans for the weekend.  
His final act was the finale to his life.*

ELLIPSIS: when word(s) left out of a sentence, but the meaning is understood.

*My brother took the top bunk, my sister the bottom.*

## TROPES

*Tropes involve alternation in the usual meaning of words or phrases*

### **Pun**

a play on the meaning of words

### **Metaphor**

an implied comparison

### **Simile**

an explicit comparison

### **Personification**

attributing human characteristics to an inanimate object

### **Irony**

the opposite from what is expressed

### **Hyperbole**

exaggeration for emphasis

### **Litotes**

opposite of hyperbole; understatement

### **Synecdoche**

related to division/classification: a part is substituted for the whole- "hands" means helpers

### **Metonymy**

designation of one thing with something closely associated; the "press" is the newspaper

### **Oxymoron**

contradiction; two contrasting terms used together

### **Paradox**

a statement that appears to be false or contradictory but, in fact, has some truth

### **Onomatopoeia**

refers to the use of words whose sound reinforces their meaning

### **Rhetorical Question**

questions that do not require answers

### **Apostrophe**

you turn away to address someone new

### **Euphemism**

you substitute a 'nicer' way of saying something; he has "gone to sleep" rather than saying he's dead.

## SCHEMES

*Schemes are arrangements of ideas, words or phrases that are stylistically effective and reinforce the meaning*

### **BALANCE**

### **Parallelism**

expresses similar or related ideas in a similar grammatical structure

**Chiasmus**

the grammar structure of the first clause  
is reversed in the second clause  
“Ask not what your country can do for you,  
but what you can do for your country.”

**Climax**

writer arranges ideas in order of importance

**Epanalepsis**

repetition at the end of a clause of the word from  
the beginning of the clause  
“Blood has purchased blood.”

**Antithesis**

the combining of contrasting ideas. “Our  
knowledge separates us as well as unites us.”

**Epistrophe**

repetition of the same word (or group) at the ENDS of  
successive clauses - opposite of anaphora. “I’ll have  
my bond. Speak not against my bond. I have sworn an  
oath for my bond.”

**Zeugma**

“yoking;” After an action-verb, the objects are yoked to  
produce effect. “He bolted his food and then the door.”

**WORD ORDER - SYNTAX**

*In English, standard word order is usually S-V. Adjectives usually come before nouns . . . when this varies, it is usually done for emphasis and/or effect*

**Anastrophe**

word order is reversed or rearranged

**ADDITION**

*Effective writers can add words to a sentence to vary the style and draw emphasis to certain parts of the sentence.*

**Apposition**

the placing of one noun after another noun

**Parenthesis**

the insertion of words or phrases that are not  
syntactically related to the rest of the sentence.

**OMISSION**

*Not only can words be added in stylistically effective ways, they can also be omitted for emphasis.*

**Asyndeton**

conjunction are omitted, producing a fast pace

**Polysyndeton**

the use of many conjunctions; it slows the pace

**Anaphora**

the regular repetition of the same word or phrase  
at the beginning of successive phrases.

**SOUND**

*Repetition of sounds are effective not just in oratory, but on paper.*



**Alliteration**

the repetition of same sound at the beginning of successive words

**Assonance**

involves the repetition of sound within words

**Consonance** repetition of consonant sounds

# AP English Acronyms

## SOAPS. . . now SOAPSTONE

*is an acronym for the following. . .*

### Subject

What is the subject? the main idea. . . at the surface level. . . The general topic content, and ideas contained in the essay (or poem) State the subject in a few words or a short phrase.

### Occasion

What is the occasion? the setting (time & place), but also the context The time and place of the piece of writing; the situation. It is important to understand the context in which the writing took place.

### Audience

Who is the audience? The group to whom this piece of writing is directed. The audience may be one person, a small group or a large group; it may be a certain person or a certain people.

### Purpose

What is the purpose behind the piece of writing? the point of view? the reason for the piece:

### Speaker

Who is the speaker? Don't just give a name. Who is the voice behind the piece.

### What is the Tone?

The attitude of the author. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone of voice. With the written word, it is tone that extends meaning beyond the literal, and students must learn to convey this tone in their diction (choice of words), syntax (sentence construction), and imagery (metaphors, similes, and other types of figurative language). The ability to manage tone is one of the best indicators of a sophisticated writer.

### Hook Sentence

Compose one to two sentences putting all the ideas presented in your SOAPS questions.

## TP-CASTT Analysis

(especially for poetry)

<u>T</u> itle	Ponder the title before reading the poe
<u>P</u> araphrase	Translate the poem into your own words
<u>C</u> onnotation	Contemplate the poem for meaning beyond the literal
<u>A</u> ttitude	Observe both the speaker's and the poet's attitude (tone)
<u>S</u> hifts	Note shifts in speakers, in attitudes, in location
<u>T</u> itle	Examine the title again, this time on an interpretive level
<u>T</u> heme	Determine what the poet is saying

## P A T T R

**Purpose** Author's Purpose - persuasion, information, description, narration

**Audience** To whom is the author appealing? peers? everyone?

**Theme** Consider theme as an abstract idea coupled with a comment or observation which addresses the  
(a) human motivation (b) human condition (c) human ambition

Be sure the observation

- a. Avoids too terse an observation
- b. Avoids moralizing - delete words like should and ought
- c. Avoids specific references to the plot and characters
- d. Avoids absolute words like all, none, everything, everyone

Tone

Elements that suggest the author's attitude; analyze diction, imagery, details, language, sentence structure (DIDLS)

Rhetoric

Using language to accomplish your purpose

**Rhetorical Devices:** Any device which persuades the audience to agree with the  
examples, facts, rebuttal,

writer: assertion,

**Rhetorical Stance:** When several devices are organized in an effective way, such as . . .

1. Convincing arguments for and against an idea
2. Examining implication while leaving conclusions unresolved
3. Condemning the illogic of those who holds other opinions
4. Narrowing the focus from a universally accepted concept to a specific,

personal view

5. Diverting attention from major issues with digressions

**Rhetorical Strategies**

1. State a thesis, then refute it
2. Suggest possibilities, and dismiss all but one
3. Pose a problem, and solve it
4. Form a hypothesis , and test its implications.
5. Express an opinion, and then contradict it with facts
6. Narrate several unrelated episodes, and link them in a surprising way.
7. Shift chronological narration to reflection
8. Compare and contrast
9. Report appreciatively
10. Recall with dispassion

## DIDLS

Diction	the connotation (emotion) of the word choice
Images	vivid appeals to understanding through the senses
Details	facts that are included or those omitted
Language	the overall use of language, such as formal, clinical, jargon
Sentence Structure	how structure affects the reader's attitude

### Recognizing and Creating Tone:

**Directions:** Read the following pairs of paragraphs. Then, within each pair, identify and contrast each paragraph's tone and indicate which words and connotations contribute to it. Finally, indicate the paragraph's intended audience.

1. a. The portly executive assumed his most regal stance in an attempt to intimidate the insubordinate clerk. Then the awesome personage glanced disdainfully at the sniveling nonentity. Lastly, without even a whisper of sound, he turned on his heels and strode into the inner office, leaving the petitioner in a state of fear and wonder.

Tone: \_\_\_\_\_

Word	Denotation	Connotation
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Audience \_\_\_\_\_

- b. The fat banker stood up, hoping to look a bit taller and perhaps overwhelm the rebellious clerk. Then he glared at his cringing insubordinate. Finally, very quietly, he turned and walked out of the room, leaving a fear-filled and wondering person behind.

Tone: \_\_\_\_\_

Word	Denotation	Connotation
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Audience \_\_\_\_\_

2. a. Today the bottom fell out of the stock market. The Dow Jones plummeted an unbelievable forty points, causing investors to scurry for their lives and their pocketbooks. The traders desperately tried to stonewall the shocking story in an attempt to belittle the events. But Mr. John Q. Public was not fooled; he cashed in his stock certificates and looked for the gold bugs.

Tone: \_\_\_\_\_

Word	Denotation	Connotation
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Audience \_\_\_\_\_

- b. Stock prices declined today; the Dow Jones Industrial Average fell by forty points, probably due to a combination of factors: institutional profit-taking and shaky investor confidence. Traders noted that today's decline represented less than five percent of the market's value, a development not worth much media attention. However, the general public seemed apprehensive about falling stock prices. The number of shares traded increased by twenty-five percent, and the purchase of gold futures rose by eighteen percent.

Tone: \_\_\_\_\_

Word	Denotation	Connotation
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Audience \_\_\_\_\_

# Tone- DIDLS

Tone can be defined as the writer's attitude toward the subject and audience. In everyday speech it is easy to decipher tone, but when tone is transferred through writing it is an entirely different matter because the reader does not have voice inflection to carry the meaning. To misinterpret tone is to misinterpret meaning. For example, if a reader misses irony or sarcasm, he may find something serious in hidden humor.

\*Use the tone vocabulary list throughout the year to help aid you when writing about literature.

TONE WORD:	DEFINITION:	EXAMPLES:
<b>(D)ICTION</b>	the connotation of the word choice and the overall effectiveness of the word	Consider the connotations of each word: "house," "shack," "dwelling," and "cabin". Find new terms for these vague, neutral terms: "old," "sad," and "happy".
<b>(I)MAGES</b>	vivid appeals; understanding through the 5 senses	Examine these figures of speech: "My mistress' eyes are nothing like the sun." "If I should die, think only this of me. That there's a corner of a foreign field that is forever England." What tone is conveyed? What images do the statements create?
<b>(D)ETAILS</b>	facts that are included <i>or</i> omitted	Consider what changes in detail a young teenager might make in reporting a minor car accident to parents, a policeman, or friends. How then, is the audience's role important?

<b>(L)LANGUAGE</b>	the overall use of language, such as: formal, informal, slang, clinical, jargon	What type of language is used in each of the following statements?: "When I told dad I goofed that exam he exploded." "The prince was happy, dauntless, and sagacious." "I had him on the ropes in the fourth and if one of those short rights of mine had connected he'd have gone down for the count. I was aiming for his glass jaw, but I couldn't seem to reach."
<b>(S)ENTENCE STRUCTURE</b>	how syntax (word order) affects the reader's attitude	Look at how this sentence is structured in wording and punctuation: "But I guess I'm what I feel and see and hear, Harlem, I hear you: hear you, hear me- we two- you, me, talk on this page." How does the writer's syntax and punctuation usage impact meaning?

## Tone Exercise

1. Bouncing into the room, she lit up the vicinity with a joyous glow on her face as she told about her acceptance to college.
2. the child huddled in the corner, clutching her tattered blanket and shaking convulsively as she feverishly searched the room for the unknown dangers that awaited her.
3. Bursting through the door, the flustered mother hollered uncontrollably at the innocent teacher who gave her child an "F."
4. Drawing the attention of his classmates as well as his teacher, the student dared to experiment with his professor's intelligence by challenging him on the point about Ahab and the whale.
5. He furtively glanced behind him, for fear of his imagined pursuers, then hurriedly walked on, jumping at the slightest sound even of a leaf crackling under his own foot.
6. Gently smiling, the mother tenderly tucked the covers up around the child's neck, and carefully, quietly, left the room, making sure to leave a comforting ray of light shining through the opened door should the child awake.
7. The laughing wind skipped through the village, teasing the trees until they danced with anger and cajoling the grass into fighting itself, blade slapping blade, as the silly dog with golf ball eyes and a flopping, slobbery tongue bounded across the lawn.
8. She demurely looked up at John with small beady eyes. She jutted her lip out slightly. A little tear threatened to roll down her bloated cheek. Again she protested: "Are you sure you don't want that last piece of cake?"
9. Sarah opened her door hastily, mumbling to herself because she was missing her favorite blouse, and she knew her sister was the culprit.
10. Although the class was in session, Steve's mind wandered from the lesson to his last date with his former girlfriend Susan.



## Tone Vocabulary - Beyond Happy, Glad and Mad (Attitude)

### Positive Tone Words:

lighthearted	hopeful	exuberant	enthusiastic
confident	cheery	optimistic	loving
amused	elated	sympathetic	proud
complimentary	passionate	compassionate	

### Negative Tone Words:

#### Anger:

angry	disgusted	outraged
furious	wrathful	bitter
irritated	indignant	threatening
accusing	condemnatory	inflammatory

#### Humor - Irony - Sarcasm:

scornful	disdainful	contemptuous
sarcastic	cynical	condescending
critical	facetious	patronizing
satiric	sardonic	mock-heroic
bantering	irreverent	mock-serious
taunting	insolent	pompous
ironic	flippant	whimsical
		amused

#### Sorrow - Fear - Worry:

somber	elegiac	melancholic
sad	disturbed	mournful
solemn	serious	staid
concerned	fearful	despairing
gloomy	sober	foreboding
hopeless	apprehensive	resigned

### Neutral Tone Words:

formal	objective	didactic	incredulous	nostalgic
ceremonial	admonitory	informative	shocked	reminiscent
restrained	clinical	authoritative	baffled	sentimental
detached	objective	factual	disbelieving	urgent
questioning	learned	instructive	matter-of-fact	clinical

Some neutral tone words may be used in a positive or negative way, depending upon context.

## Tone Vocabulary Words

### A

**accusatory** – charging of wrong doing  
**admonitory** – serving to warn; expressing reproof or reproach  
**allusive** – full of allusions  
**angry** – feeling anger or resentment  
**antagonistic** – opposing and actively competing with another; adversarial  
**apathetic** – indifferent due to lack of energy or concern  
**apprehensive** – anxious or fearful about the future; capable of understanding and quick to understand  
**awe** – solemn wonder

### B

**bantering** – good-natured teasing or joking  
**benevolent** – doing or inclined to do good; charitable  
**bitter** – difficult or distasteful to accept, admit or bear; exhibiting strong animosity; expressing severe grief, anguish, or disappointment; marked by resentment or cynicism  
**burlesque** – broadly comic or satirical imitation as of a writing, play, etc; derisive caricature; low comedy

### C

**callous** – unfeeling, insensitive to feelings of others  
**candid** – frank, outspoken; open and sincere  
**caustic** – intense use of sarcasm; stinging, biting  
**choleric** – hot-tempered, easily angered  
**clinical** – purely scientific; dispassionately curious; impersonal  
**colloquial** – designation of words, phrases and idioms characteristic of informal speech; may be outdated speech  
**compassionate** – sympathizing deeply; pitying  
**complimentary** – conveying or expressing praise, commendation or admiration  
**concerned** – interested; troubled or anxious  
**condescending** – graciously willing to do something regarded as beneath one’s dignity; to deal with others in a proud or haughty way  
**confident** – assured; certain; trustful  
**contemplative** – studying, thinking, reflecting on an issue  
**contemptuous** – expressing disdain, or scorn, or intense disgust  
**conventional** – lacking spontaneity, originality, and individuality  
**critical** – inclined to judge - severely and find fault; crucial or decisive as in the forming of a turning point; characterized by careful or exact judgment  
**cynical** – denying the sincerity of people’s motives and actions

**D**

**derisive** – ridiculing, mocking

**detached** – not involved by emotion; impartial

**didactic** – intended for teaching/instruction; too much inclined to teach others

**disgusted** – to cause nausea or loathing of; to offend the taste or moral sense of; repel

**disdainful** – treating or regarding as beneath one’s dignity; showing aloof contempt or scorn

**dramatic** – filled with action, emotion, or exciting qualities

**E**

**earnest** – intense, a sincere state of mind

**effusive** – pour out freely; overflowing; expressing excessive emotion in an unrestrained manner

**elegiac** – sad; mournful; plaintive

**elusive** – hard to grasp or retain mentally; baffling

**enthusiastic** – demonstrating great excitement or interest

**erudite** – learned, polished, scholarly

**F**

**facetious** – joking or being silly, especially at an inappropriate time

**factual** – containing facts; real; actual

**fanciful** – imaginative in a playful way; whimsical

**flippant** – frivolous and disrespectful; impertinent

**forthright** – directly frank without hesitation

**G**

**gloomy** – darkness, sadness, rejection

**grating** – irritating or persistently annoying

**H**

**halcyon** – calm and peaceful; tranquil

**haughty** – proud and vain to the point of arrogance

**hopeless** – despairing; bleak; having no possibility of solution

**I**

**impartial** – without prejudice or bias; not favoring one side more than another

**incisive** – sharp; keen; penetrating

**incredulous** – skeptical; disbelieving

**indignant** – expressing anger or scorn, especially at an unjust or ungrateful action

**inflammatory** – likely to rouse excitement, anger, violence, etc; caricature

**informative** – educational, instructional

**irreverent** – disrespect; lack of love or awe for something sacred

**ironic** – contrary to what is expressed or usual

**insolent** – presumptuous and insulting in manner or speech - arrogant; audaciously rude or disrespectful - impertinent

**insipid** – without flavor; tasteless; not exciting or interesting (Flavor and taste do not relate to food, although it could.)

**insolent** – boldly rude or disrespectful; impertinent

**intimate** – very familiar

## J

**jovial** – happy

**judgmental** – authoritative and often having critical opinions

## L

**lighthearted** – happy and carefree

**lugubrious** – very sad or mournful to an exaggerated or ridiculous extent

**lyrical** – expressing a poet's inner feelings; emotional; full of images; song-like

## M

**malicious** – purposely hurtful

**matter-of-fact** – accepting of conditions; not fanciful or emotional

**melancholic** – sad, depressed; gloomy; pensively reflective or contemplative

**mock-heroic** – mocking or burlesquing a heroic manner, action, or character

**mocking** – treating with contempt or ridicule

**moralistic** – adhering to a system of morals or perhaps imposing this system on others

**morose** – gloomy, sullen, surly, despondent

## N

**nostalgic** – a bittersweet longing for persons or things of the past

## O

**objective** – without bias or prejudice; detached; impersonal

**obsequious** – polite and obedient in order to gain something

**optimistic** – hopeful, cheerful

**outraged** – to offend grossly; to produce anger or resentment

## P

**patronizing** – to treat in a condescending manner

**pedantic** – to stress minor or trivial points of learning

**pessimistic** – seeing the worst side of things; no hope

**petty** – relatively worthless; trivial; minor

**pompous** – pretentious; stately

**pretentious** – making claims, implicit or explicit, to some distinction or importance

## Q

**quizzical** – odd, eccentric, amusing

## R

**reflective** – illustrating innermost thoughts and emotions

**reminiscent** – tending to recall or suggest something from the past

**restrained** – limited; restricted; suppressed

**reverent** – treating a subject with honor and respect

**ribald** – offensive in speech or gesture

**ridiculing** – slightly contemptuous banter; making fun of

## S

**sanguineous** – optimistic, cheerful

**sarcastic** – sneering, caustic

**sardonic** – characterized by bitter or scornful derision

**satiric** – use of ridicule, sarcasm, irony to expose, attack or deride vices, follies, stupidities or abuses

**scornful** – filled with extreme indignant contempt; disdain; refusing or rejecting as wrong/disgraceful

**sentimental** – having or showing tender, gentle, or delicate feelings, but sometimes in an excessive or maudlin way, influenced more by emotion than reason

**sincere** – without deceit or pretense; genuine

**solemn** – deeply earnest, tending toward sad reflection

**somber** – dark and gloomy; earnest and solemn

**sympathetic** – looking upon with favor

## T

**taunting** – challenging or reproachful in a sarcastic, insulting or jeering manner

**turgid** – inflated, overblown or pompous; bombastic

## V

**vibrant** – throbbing with life; vigorous, energetic, radiant

## W

**whimsical** – unpredictable, fanciful

## Z

**zealous** – marked by active interest and enthusiasm (A zealot may be overzealous, however.)

## Film Terms

**Camera Angle-** The direction from which a camera films subjects, or the angle the filmmaker sets up for particular shots.

**Boom Shot : Crane Shot-** Shots that allow multipositioning of the camera's mount to achieve a wide variety of high-angle shots and to record sound.

**Dutch Angle Shot-** The camera is positioned at any unusual angle. It is often used to express the subjective state of a character or to produce a bizarre or disturbing effect.

**High-Angle Shot-** A shot accomplished by placing the camera noticeably above eye-level. Its purpose is often to make the actor demure or to place him in a weak or insignificant position.

**Low-Angle Shot-** A shot in which the camera looks up to the subject. A shot noticeably from below eye-level, it tends to emphasize the massiveness and importance of its subject.

**Objective Camera Shot-** The attempt to suggest that the camera acts only as a passive recorder of what happens in front of it. Filming from the audience point of view.

**Point-of-View Camera Shot-** The point-of-view angle falls between the objective and the subjective, although in truth it is more objective. The point-of-view angle draws the audience closer to the action and reaction of the players. The over-the-shoulder shot, easily recognized, anticipates the point-of-view close-up. A camera angle which shows what someone in the film is seeing. Not the same as subjective camera shot.

**Straight-On Shot-** Establishes a normal perspective toward the subject. It communicates none of the implicit messages of either the high angle or the low angle shots.

**Subjective Camera Shot-** The use of the camera to give the impression that the images seen on the screen represent the field of vision of one of the characters in the film. The most common use to communicate visually an abnormal psychological or physical condition: drunkenness, dizziness, etc.

**Camera Mobility-** The ability of the motion picture camera to move, giving the viewer the best angle of camera perspective. An essential ingredient that permits the motion picture to be an art form.

**Aerial Arc-** A shot from an airplane or helicopter which moves in a semicircle around the subject.

**Camera Movement-** Produced when the camera moves toward or away from a fixed object, with a moving object at the same or different rate of speed (Dolly, Tracking or Trucking); and upward or downward with respect to the object (Boom or Crane). Moving shots can also be achieved by rotating the camera on its axis horizontally or vertically (Pan or Tilt).

**Dolly Shot-** A moving shot taken from a dolly. A dolly-in moves the camera toward the subject, while a dolly-out moves the camera away from the subject. A dolly shot creates the sense of movement through space by capturing changes in perspective.

**Pan-** Horizontal movement of the camera. Sometimes the word is used generally to describe camera movement in almost any direction.

**Swish Pan-** A panning movement in which the camera is moved quickly from one side to the other, causing the image on the film to blur and create the sensation of rapid side-to-side movement of the eyes.

**Editing-** The process of splicing individual shots together to make a complete film. Linear editing puts shots together to create a smoothly flowing narrative in an order that makes sense in time and place. Dynamic editing, or montage, combines shots of otherwise unrelated material so as to create new relationships within the minds of the audience.

**Filmic Irony-** Verbal irony exists when there is a difference between what a person says and what he really means. Filmic irony is somewhat analogous to verbal irony. When the message of the visual part of a film works against the aural part, for example, we have filmic irony. In *A Clockwork Orange*, a writer is brutally beaten and his wife viciously assaulted while we hear the criminal protagonist blithely vocalize “Singin’ in the Rain” from the innocent and carefree Gene Kelly movie by that title.

**Film Syntax-** The arrangement, organization, and relationship of frames, shots, scenes, and sequences.

**Frame-** A single photographic image imprinted on a length of film; also the perimeter of an image as seen when projected on a screen.

**Scene-** A series of shots taken at one basic time and place. A scene is one of the basic structural units of film with each scene contributing to the next largest unit of film, the sequence.

**Sequence-** A structural unit of film using time, location, or other patterns to link together a number of scenes.

**Flashback-** A segment of film that breaks chronological order by shifting directly to time past. Flashback may be subjective (show the thoughts and memory of a character) or objective (returning to earlier events to show the relationship to the present).

**Lighting-** The illumination of scenes to be filmed.

**Back Lighting-** Lighting toward the camera, shielded so it will not shine into the lens. Increases lighting contrast up to the extreme condition of a silhouette. Tends to idealize faces, and visually separates the subject from its background.

**Bottom Lighting-** Lighting that comes from below the subject. Often used to produce a sinister and evil appearance.

**Chiaroscuro-** The use of strong contrasts of light and shade (from the Italian *chiaro*: light, and *oscuro*: dark).

**Contrast-** The extent of the difference between light and shade in a picture. See chiaroscuro.

**Front Lighting-** Light that points directly at the subject. Tends to rob a face of its individuality, while at the same time idealizing it.

**High-Contrast Lighting-** Accomplished through the use of low-key lighting. A technique used extensively by directors D.W. Griffith and John Ford.

**Low-Key Lighting-** Set lighting which is relatively dark. Many objects in the scene are allowed to fall into partial or even total darkness, throwing the lighted areas into stronger contrast.

**Side Lighting-** Light originating from one side which causes the opposite side to fall into shadow. Detracts from the loveliness of a face, but its shadows will make the face more mysterious looking.

**Top Lighting-** Lighting in which shadows strike on neck, beneath nose, in eye sockets. Known for its ability to provide a mood of freshness and vitality.

**Mise-En-Scene-** The aura emanating from details of setting, scenery, and staging. Because films can generalize only from visual particulars, filmmakers work hard to include appropriate details and to exclude distracting ones.

**Montage-** (dynamic editing, expressive montage, conditional montage) A method of putting shots together in such a way that dissimilar materials are juxtaposed to make a statement. A shot of a man followed by a shot of a peacock, for example, suggests that the man is pompous. A series of pictures which flow, dissolve, or sometimes cut from one to the other. Can be used to show advance or reversal of time, and change of location.

**Shots-** A shot is a section of film that has been exposed without interruption by a single running of the camera.

**Close-Up Shot-** The camera is very close to the subject, so that when the image is projected most of the screen will be taken up with revealing a face and its expression, a hand, or foot, or some relatively small part of a larger whole.

**Establishing Shot-** A long shot, usually an exterior, which established the whereabouts (i.e., the geography) of the scene.

**Eye-to-Eye Shot-** Shot where an actor looks directly into the lens; used only in subjective camera angles.

**Insert Shot-** A shot of an inanimate object such as a sign, clock, calendar, portrait, etc.

**Long Shot-** A shot in which the object of interest is, or appears to be, far from the camera. See establishing shot.

**Medium Shot-** Showing the person at full, or nearly full, height.

**Over-the-Shoulder Shot-** A shot of another person or object which usually includes the head and shoulder of the actor in the foreground who may be facing toward or away from the camera.

**Reaction Shot-** A shot which shows a character's reaction to the preceding shot.

**Static Shot-** Shot in which there is no movement.

**Wide-Angle Shot-** Shot which utilizes a short lens in order to capture a large (or wide) view.

**Zoom Shot-** A shot accomplished with a lens capable of smoothly and continuously changing focal lengths from wide-angle to telephoto (zoom in) or telephoto to wide-angle (zoom out).

**Transitions-** Cinematic devices used to denote a change in time or location.

**Cut-** An individual strip of film consisting of a single shot; the separation of two pieces of action as a transition (used when one says "cut from the shot of the boy to the shot of the girl"); a verb meaning to join shots together in the editing process; or an order to end a take ("cut!").

**Cut-Away-** A shot of something other than the main action. A cut-away is inserted between shots of the main action, often to bridge a time lapse or to avoid a jump cut.

**Dissolve-** An optical effect between two shots in which the second shot begins to appear as the first gradually disappears.

**Fade-** An optical effect; a transitional device in which either an image gradually dims until the viewer sees only a black screen (fade-out) or an image slowly emerges from a black screen to a clear and bright picture (fade-in). A fade provides a strong break in continuity, usually setting off sequences.

**Jump Cut-** To cut from one shot to another with no transition. Also to move from a long shot to a close-up and vice versa, with no change in camera angle. An instantaneous cut from one action to another, at first seemingly unrelated, action. A jump cut can also be any poorly made cut causing a noticeable jump in action.



**Match Cut-** A transition that involves direct cut from one shot to another that “matches” it in theme, subject matter, or graphic content. This kind of transition is commonly used to follow a character as he moves or appears to move continuously.

**Straight Cut-** A cut where sound and picture are cut at the same point.

**Wipe-** An optical effect between two shots in which the second shot begins at an outer edge of the screen and wipes the first shot off along a visible line until it replaces it. The line may run vertically, horizontally, diagonally, or in a pattern.

**Voice-Over-** Any spoken language not seeming to come from the images on the screen. This technique is most frequently used in film documentary.

## SUGGESTED TITLES FOR OPEN-ENDED QUESTIONS

### AP ENGLISH LIT/COMP EXAMS - 1974-2006

Years in parenthesis indicate the year of appearance on the AP exam.

(\* ) means that a work will be required reading for that grade level.

#### 9<sup>th</sup> Grade- PreAP English I

\***The Odyssey / Homer** (1986, 2006)

\***Romeo and Juliet / Shakespeare** (1990, 1992, 1997)

\***Great Expectations / Charles Dickens** (1979, 1980, 1988, 1989, 1992, 1995, 1996, 2000, 2001, 2002, 2003, 2004)

#### 10<sup>th</sup> Grade- PreAP English II

\***A Separate Peace / John Knowles** (1982)

\***Julius Caesar / Shakespeare** (1982, 1997)

\***A Raisin in the Sun / Lorraine Hansberry** (1987, 1990, 1991, 1992, 1994, 1996, 1999)

\***Antigone / Sophocles** (1979, 1980, 1990, 1994, 1999) *or* **Medea / Euripides** (1982, 1992, 1995, 2001)

\***The Grapes of Wrath / John Steinbeck** (1981, 1985, 1987, 1995, 2003, 2006)

#### 11<sup>th</sup> Grade- AP Language

\***Candide / Francois Voltaire** (1986, 1987, 1991, 1996, 2004, 2006)

\***Frankenstein / Mary Shelley** (1989, 2000, 2006)

\***The Great Gatsby / F. Scott Fitzgerald** (1982, 1983, 1988, 1991, 1997, 2000, 2002, 2004)

\***Native Son / Richard Wright** (1979, 1982, 1985, 1987, 1995, 2001)

\***My Name is Asher Lev / Chaim Potok** (2003)

\***The Scarlet Letter / Nathaniel Hawthorne** (1978, 1983, 1988, 2002, 2004, 2005, 2006)

#### 12<sup>th</sup> Grade- AP Literature

- \***As I Lay Dying / William Faulkner** (1978, 1990, 1994, 2001, 2006)
- \***Crime and Punishment / Fyodor Dostoevsky** (1979, 1980, 1982, 1988, 1996, 1999, 2000, 2001, 2004)
- \***Hamlet / Shakespeare** (1988, 1992, 1994, 1997, 2000)
- \***Heart of Darkness / Joseph Conrad** (1976, 1991, 1994, 1996, 1999, 2000, 2002, 2003, 2004, 2006)
- \***Invisible Man / Ralph Ellison** (1974, 1982, 1983, 1985, 1991, 1994, 1995, 1996, 1997)
- \***Rosencrantz and Guildenstern are Dead / Tom Stoppard** (1981, 1994, 2000, 2004, 2005, 2006)
- \***Wise Blood / Flannery O'Connor** (1982, 1989, 1995)

Works appearing on the AP exam continued. . .

- A Portrait of the Artist as a Young Man / James Joyce** (1976, 1980, 1981, 1986, 1988, 1996, 1999, 2004, 2005)
- All My Sons / Arthur Miller** (1985, 1990)
- The Adventures of Huckleberry Finn / Mark Twain** (1980, 1982, 1985, 1991, 1992, 1994, 1995, 1996, 1999, 2005, 2006)
- All the Pretty Horses / Cormac McCarthy** (1996, 2006)
- The Awakening / Kate Chopin** (1987, 1988, 1992, 1995, 1997, 1999, 2002)
- America is in the Heart / Carlos Bulosan** (1995)
- Another Country / James Baldwin** (1995)
- Armies of the Night / Norman Mailer** (1976)
- An American Tragedy / Theodore Dreiser** (1982, 1995)
- Absalom, Absalom! / William Faulkner** (1976, 2000)
- Alias Grace / Margaret Atwood** (2000, 2004)
- Adam Bede / George Eliot** (2006)
- The Aeneid / Virgil** (2006)
- My Antonia / Willa Cather** (2003)
- All the King's Men / Robert Penn Warren** (2000, 2002, 2004)
- The Age of Innocence / Edith Wharton** (1997, 2002, 2003, 2005)
- Agnes of God / Leonore Fleischer** (2000)
- The American / Henry James** (2005)
- Anna Karenina / Leo Tolstoy** (1980, 1991, 1999, 2002, 2006)
- Antony and Cleopatra / Shakespeare** (1980, 1991)
- The Apprenticeship of Duddy Kravitz / Mordecai Richler** (1994)
- As You Like It / Shakespeare** (1992, 2005, 2006)
- The Autobiography of an Ex-Colored Man** (2002, 2005)
- A Lesson Before Dying / Ernest Gaines** (1999)
- Beloved / Toni Morrison** (1990, 2001)
- Bless Me, Ultima** (1996, 1997, 2005, 2006)
- The Birthday Party / Harold Pinter** (1989, 1997)
- Bleak House / Charles Dickens** (1994)
- Brighton Rock / Graham Greene** (1979)
- Black Boy / Richard Wright** (2006)
- The Brothers Karamazov / Fyodor Dostoevsky** (1990)
- Bone / Fae Myenne Ng** (2003)
- Benito Cereno / Herman Melville** (1989)
- Billy Budd / Herman Melville** (1979, 1981, 1983, 1999, 2000, 2005)
- Brave New World / Aldous Huxley** (1994, 2005)
- The Bear / William Faulkner** (1994, 2006)
- Bleak House / Charles Dickens** (1994, 2000)

**The Bonesetter's Daughter / Amy Tan (2006)**  
**The Bluest Eye / Toni Morrison (1995)**  
**A Bend in the River / V.S. Naipaul (2003)**  
**The Crucible / Arthur Miller (1983, 1987, 2005)**  
**Catch-22 / Joseph Heller (1982, 1985, 1987, 1989, 1994, 2001, 2003, 2005)**  
**Cat's Eye / Margaret Atwood (1994)**  
**Death of a Salesman / Arthur Miller (1986, 1988, 1994, 2004, 2005)**  
**The Centaur / John Updike (1981)**  
**Ceremony / Leslie Marmon Silko (1994, 1996, 1997, 1999, 2001, 2003, 2006)**  
**Civil Disobedience / Henry David Thoreau (1976)**  
**The Color Purple / Alice Walker (1991, 1992, 1994, 1996, 1997, 2005)**  
**The Crisis / Winston Churchill (1976)**  
**Cry, the Beloved Country / Alan Paton (1985, 1987, 1991, 1995, 1996)**  
**Candida / George Bernard Shaw (1980)**  
**The Caretaker / Harold Pinter (1985)**  
**Coming Through the Slaughter / Michael Ondaatje (2001)**  
**The Canterbury Tales / Geoffrey Chaucer (2006)**  
**Cold Mountain / Charles Frazier (2006)**  
**The Canterbury Tales / Geoffrey Chaucer (2006)**  
**Cat on a Hot Tin Roof / Tennessee Williams (2000)**  
**The Cherry Orchard / Anton Chekhov (2006)**  
**The Catcher in the Rye / Jerome Salinger (2001)**  
**The Dead / James Joyce (1997)**  
**Dancing at Lughnasa / Brian Friel (2001)**  
**Dreaming in Cuban / Cristina Garcia (2003)**  
**The Divine Comedy / Alighieri Dante (2006)**  
**Delta Wedding / Eudora Welty (1997)**  
**Desire under the Elms / Eugene O'Neill (1981)**  
**Dutchman / LeRoi Jones (2003, 2006)**  
**The Diviners / Margaret Lawrence (1995)**  
**A Doll's House / Henrik Isben (1983, 1987, 1988, 1995, 2005)**  
**Dinner at the Homesick Restaurant / Anne Tyler (1997)**  
**The Diviners / Rick Moody (1995)**  
**Daisy Miller / Henry James (1997, 2003)**  
**David Copperfield / Charles Dickens (1978, 1983, 2006)**  
**Doctor Faustus / Christopher Marlowe (1979, 1986, 1999, 2004)**  
**The Dollmaker / Harriette Arnot (1991)**  
**Don Quixote de la Mancha / Miguel de Cervantes (1992, 2001, 2004, 2006)**  
**An Enemy of the People / Henrik Isben (1976, 1980, 1987, 1999)**  
**Ethan Frome / Edith Wharton (1980, 1985, 2005, 2006)**  
**East of Eden / John Steinbeck (2006)**  
**Emma / Jane Austen (1996)**  
**An Enemy of the People / Henrik Isben (1980, 1987, 1999, 2001)**  
**Equus / Peter Shatter (1992, 1999, 2000, 2001)**  
**The Eumenides / Aeschylus (1996)**  
**A Farewell to Arms / Ernest Hemingway (1991, 1999)**  
**The Federalist / Alexander Hamilton (1976)**  
**The Father / August Strindberg (2001)**  
**The Fall / Albert Camus (1981)**  
**Fathers and Sons / Ivan Turgenev (1990)**  
**Fences / August Wilson (2002)**

**Fifth Business / Robertson Davies** (2000)  
**Faust / Johann Goethe** (2002)  
**For Whom the Bell Tolls / Ernest Hemingway** (2006)  
**A Fine Balance / Rohinton Mistry** (2003)  
**Go Tell It on the Mountain / James Baldwin** (1988, 1990, 2005)  
**The Glass Menagerie / Tennessee Williams** (1990, 1994, 1997, 1999, 2002)  
**Gulliver’s Travels / Jonathan Swift** (1987, 1989, 2001, 2006)  
**The Good Soldier / Ford Maddox Ford** (2000)  
**A Gesture Life / Chang-rae Lee** (2004)  
**Ghosts / Henrik Isben** (2000, 2004)  
**Going After Cacciato / Tim O’Brien** (2001)  
**A Gathering of Old Men / Ernest Gaines** (2000)  
**The Hairy Ape / Eugene O’Neill** (1989)  
**The Handmaid’s Tale / Margaret Atwood** (1992, 2003)  
**Hedda Gablar / Henrik Ibsen** (1979, 1992, 2000, 2002)  
**House Made of Dawn / N. Scott Momaday** (1995, 2006)  
**House of Seven Gables / Nathaniel Hawthorne** (1989)  
**Henry IV, Parts I and II / Shakespeare** (1980, 1990)  
**Hard Times / Charles Dickens** (1987, 1990)  
**The Homecoming / Harold Pinter** (1978, 1990)  
**The Importance of Being Earnest / Wilde Oscar** (2006)  
**In the Lake of the Woods / Tim O’Brien** (2000)  
**The Iliad / Homer** (1980, 1998)  
**J.B. / Archibald McLeish** (1981, 1994)  
**The Jungle / Upton Sinclair** (1987)  
**Joy Luck Club / Amy Tan** (1997, 2003)  
**Jane Eyre / Charlotte Bronte** (1978, 1979, 1980, 1988, 1991, 1994, 1995, 1996, 1997, 1999, 2000)  
**Jasmine / Bharati Mukherjee** (1999)  
**Jude the Obscure / Thomas Hardy** (1976, 1980, 1985, 1987, 1991, 1995)  
**Joseph Andrews / Henry Fielding** (1991)  
**Joe Turner’s Come and Gone / August Wilson** (2000, 2004)  
**King Lear / Shakespeare** (1978, 1982, 1988, 1988, 1990, 1996, 2001, 2004, 2005, 2006)  
**Light in August / William Faulkner** (1979, 1981, 1982, 1983, 1986, 1995, 2006)  
**The Little Foxes / Lillian Hellman** (1985, 1990)  
**Long Day’s Journey into Night / Eugene O’Neill** (1990)  
**Love Medicine / Louis Erdrich** (1995)  
**The Loved One / Evelyn Waugh** (1989)  
**Lord of the Flies / William Golding** (1985, 1992)  
**Letters from an American Farmer / J. Hector St. John De Creve Coeur** (1976)  
**The Lovesong of J. Alfred Prufrock / T.S. Eliot** (1985)  
**Lord Jim / Joseph Conrad** (1978, 1982, 1986, 2000)  
**Lysistrata / Aristophanes** (1987)  
**Main Street / Sinclair Lewis** (1987)  
**The Mayor of Casterbridge / Thomas Hardy** (1994, 1999, 2000, 2002)  
**A Mill on the Floss / George Eliot** (1990, 1992, 1995)  
**The Merchant of Venice / Shakespeare** (1985, 1991, 1995, 2002, 2003)  
**Moby- Dick / Herman Melville** (1976, 1989, 1994, 1996, 2001, 2004, 2006)  
**Moll Flanders / Daniel Defoe** (1986, 1987, 1995)  
**Mother Courage and Her Children / Bertholt Brecht** (1985, 1987, 2006)  
**A Midsummer Night’s Dream / Shakespeare** (2006)

**Major Barbara / George Bernard Shaw** (1979, 1996, 2004)  
**Man and Superman / George Bernard Shaw** (1981)  
**Master Harold and the Boys / Athol Fugard** (2003)  
**Mansfield Park / Jane Austen** (1991, 2003, 2006)  
**The Member of the Wedding / Carson McCullers** (1997)  
**The Metamorphosis / Franz Kafka** (1978, 1989)  
**Middlemarch / Eliot** (1995)  
**The Misanthrope / Jean Baptiste Moliere** (1992)  
**Miss Lonelyhearts / Nathanael West** (1989)  
**Mrs. Dalloway / Virginia Woolf** (1994, 1997, 2005)  
**Mrs. Warren's Profession / George Bernard Shaw** (1987, 1990, 1995, 2004)  
**Much Ado About Nothing / Shakespeare** (1997)  
**Monkey Bridge / Lan Cao** (2000, 2003)  
**Murder in the Cathedral / T.S. Eliot** (1980, 1985, 1995)  
**My Antonia / Willa Cather** (2003)  
**Macbeth / Shakespeare** (1983, 1999)  
**Madame Bovary / Gustave Flaubert** (1980, 1985, 2005, 2006)  
**My Last Duchess / Robert Browning** (1985)  
**Middle Passage / V.S. Naipaul** (2006)  
**No Exit / Jean-Paul Sartre** (1986)  
**Nu-Nu Boy / John Okada** (1995)  
**Native Speaker / Chang-Rae Lee** (1999, 2003, 2005)  
**Nineteen Eighty-Four / George Orwell** (1993, 1987, 1994, 2005)  
**Notes from the Underground / Fyodor Dostoevsky** (1989)  
**Obasan / Joy Kogawa** (1994, 1995, 2004, 2005, 2006)  
**Oedipus Rex / Sophocles** (1985, 1988, 2000, 2004)  
**Our Mutual Friend / Charles Dickens** (1990)  
**One Hundred Years of Solitude / Gabriel Garcia Marquez** (1989)  
**The Oresteia / Aeschylus** (1990)  
**Of Mice and Men / John Steinbeck** (2001)  
**One Day in the Life of Ivan Denisovich / Alexander Solzhenitsyn** (2005)  
**Obasan / Joy Kogawa** (1994, 1995)  
**O Pioneers! / Willa Cather** (2006)  
**Orlando / Virginia Woolf** (2004)  
**The Optimists Daughter / Eudora Welty** (1994)  
**Our Town / Thornton Wilder** (1997)  
**Othello / Shakespeare** (1979, 1985, 1988, 1992, 1995, 2003)  
**Out of Africa / Karen Blixen** (2006)  
**One Flew Over the Cuckoo's Nest / Ken Kesey** (2001)  
**Orlanda / Virginia Woolf** (2004)  
**Pamela / Samuel Richardson** (1986)  
**Pocho / Antonio Villarreal** (2002)  
**Paradise Lost / John Milton** (1985, 1986)  
**Persuasion / Jane Austen** (1990, 2005)  
**Pale Fire/ Vladimir Nabakov** (2001)  
**The Power and the Glory / Graham Greene** (1995)  
**Pere Goriot / Honore DeBalzac** (2002)  
**Phedre / Jean Racine** (1992)  
**Peer Gynt / Henrik Isben** (2006)  
**The Piano Lesson / August Wilson** (1996, 1999)  
**Pnin / Vladimir Nabokov** (1997)

**Portrait of a Lady / Henry James** (1988, 1992, 1996, 2003, 2005)  
**Praisesong for the Widow / Paule Marshall** (1996)  
**Pride and Prejudice / Jane Austen** (1983, 1988, 1992, 1997)  
**The Prime of Miss Jean Brodie / Muriel Spark** (1990)  
**A Passage to India / E. M. Forster** (1978, 1988, 1991, 1992)  
**Pygmalion / George Bernard Shaw** (1992, 2003)  
**The Rape of the Lock / Alexander Pope** (1981)  
**A Room of One's Own / Virginia Woolf** (1976)  
**Richard III / Shakespeare** (1979)  
**Remains of the Day / Kazuo Ishiguro** (2003)  
**Room with a View / E.M. Foster** (2003)  
**Saint Joan / George Bernard Shaw** (1995)  
**Silas Marner / George Eliot** (2002)  
**The Shipping News / E. Annie Proulx** (1997)  
**Song of Solomon / Toni Morrison** (1981, 1988, 1996, 200, 2006)  
**Sons and Lovers / D.H. Lawrence** (1990)  
**Surfacing / Margaret Atwood** (2005)  
**Snow Falling on Cedars / David Guterson** (2000)  
**The Sound and the Fury / William Faulkner** (1986, 1997, 2001, 2004)  
**Saint Joan / George Bernard Shaw** (1995)  
**The Stranger / Albert Camus** (1979, 1982, 1986)  
**Sister Carrie / Theodore Dreiser** (1987, 2002, 2004)  
**Slaughterhouse Five / Kurt Vonnegut** (1991)  
**A Streetcar Named Desire / Tennessee Williams** (1991, 1992, 2001)  
**The Stone Angel / Margaret Laurence** (1996)  
**Sula / Toni Morrison** (1992, 1997, 2002, 2004)  
**The Sun Also Rises / Ernest Hemingway** (1985, 1995, 2004, 2005)  
**Tartuffe / Jean-Baptiste Moliere** (1987)  
**The Tempest / Shakespeare** (1978, 1996)  
**A Tale of Two Cities / Charles Dickens** (1982, 1991)  
**Twelfth Night / Shakespeare** (1985, 1992, 1994, 1996)  
**Tess of the D'Urbervilles / Thomas Hardy** (1982, 1991)  
**Things Fall Apart / Chinua Achebe** (1997, 1997, 2003)  
**The Turn of the Screw / Henry James** (1992, 1994, 2000, 2002, 2004)  
**A Thousand Acres / Jane Smiley** (2006)  
**Their Eyes Were Watching God / Zora Neale Hurston** (1988, 1990, 1991, 1996, 2004, 2005, 2006)  
**Tom Jones / Henry Fielding** (1990, 2000, 2006)  
**Typical American / Gish Jen** (2002, 2003, 2005)  
**To the Lighthouse / Virginia Woolf** (1986, 1988)  
**The Things They Carried / Tim O'Brien** (2004)  
**The Trial / Franz Kafka** (1989, 2000)  
**Tristram Shandy / Lawrence Sterne** (1986)  
**Uncle Tom's Cabin / Harriet Beecher Stowe** (1987)  
**Volpone / Ben Jonson** (1983)  
**The View of Wakefield / Oliver Goldsmith** (2006)  
**Volpone / Ben Jonson** (1983)  
**Victory / Joseph Conrad** (1983)  
**The Warden / Andrew Trollope** (1996)  
**Washington Square / Henry James** (1990)  
**Watch on the Rhine / John Ringo** (1987)

**The Waste Land / T. S. Eliot** (1981)  
**The Wild Duck / Henrik Isben** (1978)  
**Wuthering Heights / Emily Bronte** (1978, 1979, 1982, 1983, 1986, 1989, 1991, 1996, 1997, 1999, 2001, 2006)  
**The Winter's Tale / Shakespeare** (1986, 2006)  
**Waiting for Godot / Samuel Beckett** (1985, 1986, 1989, 1994)  
**The Watch that Ends the Night / Hugh MacClennan** (1992)  
**Who's Afraid of Virginia Woolf? / Edward Albee** (1988, 1994, 2000, 2004)  
**Wide Sargasso Sea / Jean Rhys** (1989, 1992)  
**Winter in the Blood / James Welch** (1995)  
**The Way We Live Now / Anthony Trollope** (2006)  
**The Woman Warrior / Maxine Hong Kingston** (1991)  
**Waiting for Godot / Samuel Beckett** (1985, 1986, 1989, 1994, 2001)  
**Zoot Suit / Luis Valdez** (1995)  
**The Zoo Story / Edward Albee** (1982, 2001)



### Significant Quotes & Commentary

TITLE & AUTHOR \_\_\_\_\_

In the first column, put the chapter & page number – then indicate the theme or subject being explored. In the second column, write the quotation / passage from the chapter. In the last column, write commentary for the quote. What is commentary? It is analysis, interpretation, explaining, or reacting. You try to say something about the emotional or intellectual reaction you had to the quote. If possible, you try to find connections historical, scientific, political, or social situation: you try to find similarities to other classic literature that you have read.

Chapter; page; subject	Q U O T A T I O N	C O M M E N T A R Y

### *Fiction Card Report Format*

A card report is just as challenging to write as an essay, if not more so. To do the job well, you have to see the story in its elements, then specify them succinctly and accurately. Here is a typical card report listing and detailing the essentials of "Young Goodman Brown." In this assignment, you are asked to include the following:

- I. Title and original date of publication
- II. Author's name and birth/death dates
- III. Protagonist - identify and detail character's traits or features
- IV. Antagonist - identify and detail any characteristics
- V. Conflict of protagonist and antagonist
- VI. Minor characters - briefly identify
- VII. Setting - short description
- VIII. Narrator/Point of View
- IX. Terse summary of main events in chronological order
- X. Author's apparent feelings toward central character or main event.
- XI. Whatever kinds of irony the story contains, and what each irony contributes to the story
- XII. Symbols - Identify major symbols and make an educated guess as to what the symbol represents.
- XIII. A theme statement: Begins with a listing of various subjects dealt with by novel. Statement generalizes what the author seems to be saying regarding what you think is the most significant or major subject (considers what seems to be reflective of the world or about tendencies of human nature).

(Student's Name)

- I. Story: “Young Goodman Brown” 1846
- II. Author: Nathaniel Hawthorn 1804-64
- III. Protagonist: Goodman Brown, a young man who kisses his wife goodnight one evening and then sets out on an errand never to return as the same person. His bitterness and cynicism, as a result of that evening's errand, follow him to his grave.
- IV. Antagonist: Brown's own natural depravity that he sees reflected in everyone else.
- V. Conflict: Once Brown realizes (the night that he is walking in the woods with the devil) that he is no different than anyone else, he is miserable because those he has known and loved did not live up to his expectations. As a result, he is disillusioned and bitter for the rest of his life.
- VI. Minor Characters: Faith – Goodman Brown's wife, the stranger Brown is meeting, a former Sunday School teacher, his minister, a deacon.
- VII. Setting: Mostly takes place deep in a dark forest where he has an appointment with the devil.
- VIII. Narrator/Point of View: Third person omniscient
- IX. Summary: 1) Brown tells his wife Faith that he has an errand that evening. 2) Brown meets a dark, suspicious stranger by appointment in the forest. 3) Stranger tries to soothe Brown's misgivings by assuring him that he has known Brown's father and other of his acquaintances. 4) Although they are unaware, Brown sees people he knows: his minister, his catechism teacher, and a deacon. 5) He sees this group again when they all come together to induct two new members into their circle. 6) Brown does not realize he is to be one of the initiates; then, he spies Faith, who is to be the other. 7) Brown screams at her to “resist the devil.” 8) Brown wakes up at home and everything seems normal. He wonders if it is a dream. 9) Regardless of whether or not it is a dream, Brown is forever afterwards suspicious of his acquaintances; he no longer has the same regard for anybody. 10) When he dies, Goodman Brown is remembered as a bitter old man.
- X. Author's Feelings: Disappointment and regret that Brown throws away everything (he is not able to enjoy life, he cannot face his friends and loved ones without suspicion – especially his wife Faith, he has no hope for the afterlife). While Hawthorn thinks Brown is a fool, he also seems to point out that even the most pious people guard some rather unsavory secrets about their lives.
- XI. Irony: Brown allows his own frailties and shortcomings be the standard for everyone else he knows. People he once loved and regarded highly, he now regards suspiciously. He can never relax and enjoy life because he is too busy expecting the worst. Most ironic is the fact that he cannot be sure if he has actually experienced the encounter in the woods or if it is just a dream; regardless, he allows it to make the rest of his life miserable.
- XII. Symbols: 1) pink ribbons on Faith's cap – innocence and blind trust 2) dark forest – place of evil where Brown loses his innocence 3) sunset – the end of the day coincides with the end of Brown's faith in his fellow man 4) walking stick – similar to a serpent, obviously a comparison to the serpent in Garden of Eden who tempted Eve 5) Goodman Brown – Everyman
- XIII. Theme: Good/Evil, Human Frailty, Forgiveness, Hope  
Hawthorne seems to think that mankind's feelings toward his fellow creatures is proportionately positive or negative to the good or evil in his own heart.

### Quote Cards

Quote cards represent a significant quote/passage from each chapter of the book. Use 3 X 5 index cards. At the top left indicate the chapter and page number. On the next line, indicate the theme or subject being explored. Then write the quotation / page from the chapter. On the back (or on the bottom) write commentary for the quote. What is commentary? It is analysis, interpretation, explaining, or reacting. You try to say something about the emotional or intellectual reaction you had to the quote. If possible, you try to find connections historical, scientific, political, or social situation: you try to find similarities to other classic literature that you have read. Secure all the cards together; put a corner hole in each card - secure with a ribbon, ring, brad, or a twist-tie.

*Front of card – The Great Gatsby*



*Theme: Attraction*

*“Daisy’s face tipped sideways beneath a three-cornered lavender hat, looked out at me with a bright, ecstatic smile. ‘Is this absolutely where you live, my dearest one?’ The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone before any words came through.”*

*p. 90 Chapter 5 The Great Gatsby*

*Back of card* →

*Commentary*

*Daisy is very similar to Gatsby, and what he does with his smile, she does with her voice. The sound of her voice attracts people, and the sound of her words have more effect on people than the words themselves. It’s not so much a sexual attraction, since the narrator’s is her cousin, but more of a Pied Piper type thing. These similar qualities are what caused Daisy and Gatsby to be attracted to each other, but the suspicion and sense of surrealness that accompanies these qualities prevented them from staying together.*

## **Socratic Seminar**

(similar to Reading Circles, Reading Rings, Literature Circles; Inner-Outer Circle)

### **Elements of the Socratic Seminar**

Socrates believed that enabling student to think for themselves was more important than filling their heads with “right” answers. In a Socratic Seminar, participants seek deeper understanding of complex ideas through rigorously, thoughtful dialogue, rather than by memorizing bits of information or meeting arbitrary demands for coverage.

A Socratic Seminar fosters active learning as participants explore and evaluate the ideas, issues, and values in a particular text. A good seminar consists of four interdependent elements: the text being considered; the questions raised; the seminar leader; and the participants.

### **Guidelines for Participants**

1. Refer to the text when needed during discussion. This is not a rest of memory. You are not “learning a subject”; your goal is to understand the ideas, issues, and values reflected in the text.
2. It’s ok to “pass” when asked to contribute – although eventual participation is required. You must eventually “show what you know.”
3. However, do not participate if you are not prepared; it is not a “bull session.” Inform the leader ahead of time that you will not be participating.
4. Do not stay confused; ask for clarification.
5. Stick to the point currently under discussion; make yourself notes that you want to remember to mention later.
6. Don’t raise hands; take turns speaking.
7. Listen carefully.
8. Speak loudly & clearly so that others can hear you.
9. Your discussion is with each other – not the leader (teacher). Direct your comments & questions to each other.
10. Discuss ideas based upon the text; your general “opinions” or “feelings” are not the emphasis. The ideas, issues, and values of the text should be the primary focus.
11. You are responsible for the seminar’s flow, seriousness, success.
12. Did you do the following:
  - \* Speak loudly & clearly?
  - \* Cite reasons & evidence for their ideas
  - \* Use the text for support
  - \* Listen to others respectfully
  - \* Stick with the subject
  - \* Talk to each other, not the teacher
  - \* Paraphrase accurately
  - \* Avoid inappropriate language
  - \* Ask for help from members when confused
  - \* Avoid hostile exchanges
  - \* Question others in a civil manner
  - \* Seem prepared