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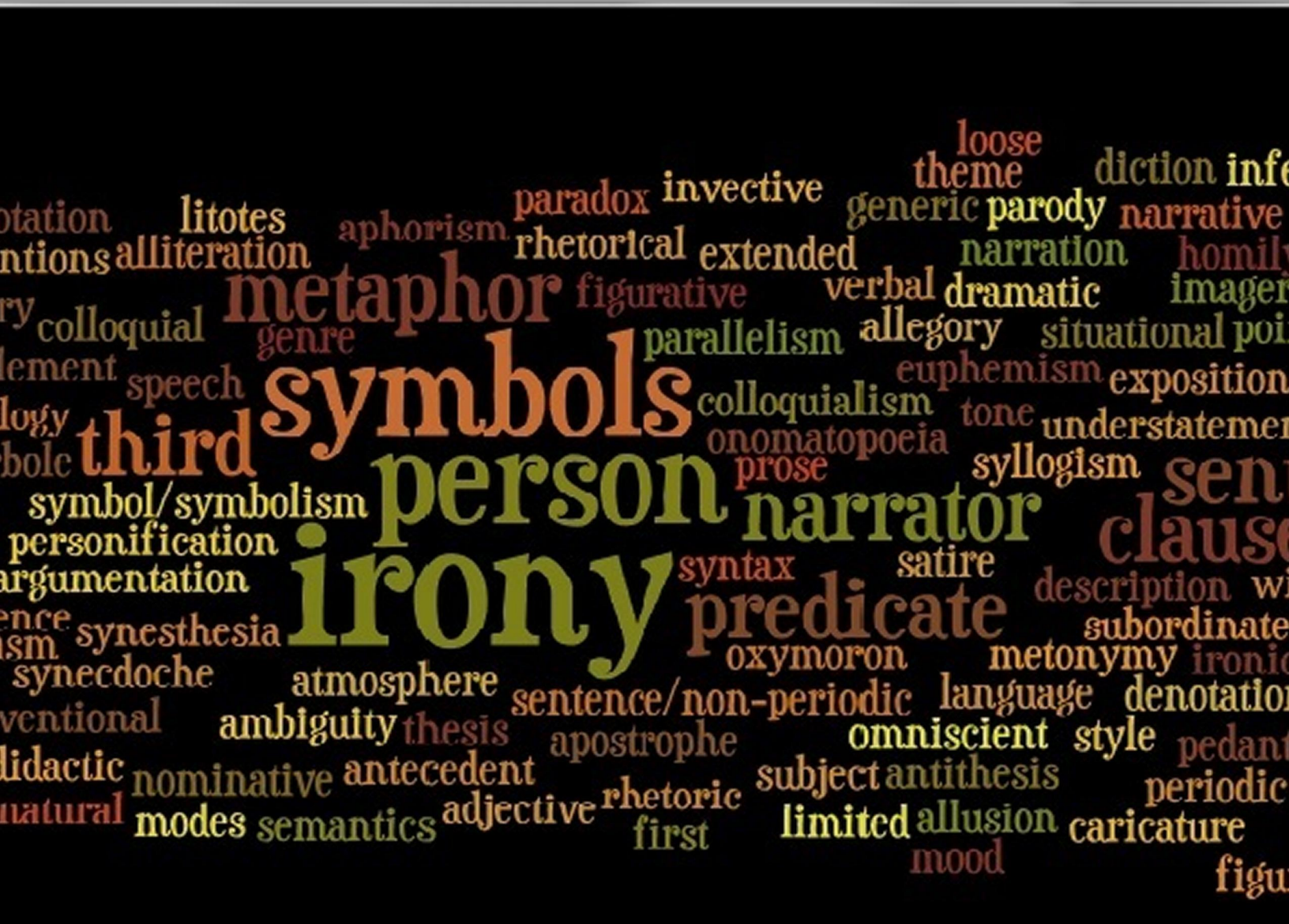

AP Language & Composition Resources

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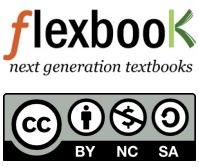


Contents

CHAPTER 1 AP Argument Rubric

Essay Grading: AP Language Rubric - Argument

9- (95) Essays earning a score of 9 meet the criteria for 8 essays and, in addition, offer more sophisticated evidence or demonstrate particularly impressive control of language.

8- (90) Essays earning a score of 8 respond to the prompt by effectively taking a position on the prompt and developing that position with especially appropriate evidence. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7- (85) Essays earning a score of 7 fit the description of 6 essays but offer more complete support or demonstrate a more mature prose style.

6- (80) Essays earning a score of 6 respond to the prompt by adequately taking a position on the prompt and developing that position with appropriate evidence. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5- (75) Essays earning a score of 5 take a position the prompt and support that position with evidence. These essays may, however, provide uneven, inconsistent, or limited arguments and/or evidence. The writing may contain lapses in diction or syntax, but it usually conveys the writers ideas.

4- (70) Essays earning a score of 4 respond to the prompt inadequately. They take a position on the prompt but the evidence is insufficient. The prose generally conveys the writer's ideas but may suggest immature control of writing.

3- (65) Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in taking a position on the prompt and supporting that position with appropriate evidence. The essays may show less control of writing.

2- (60) Essays earning a score of 2 demonstrate little success in taking a position on the prompt an dsupporting that position with appropriate evidence. These essays may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, inappropriate, or no evidence. The prose often demonstrates consistent weakness in writing.

1- (50) Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic, or weak in their control of language.

+ equals 2 points added to the percentage score.

- equals 2 points subtracted from the percentage score

"Cliff Notes" Version of the Rubric:

1 2 – Didn't "get it." Did not understand prompt or lack "cultural literacy" necessary to support position.

3 4 – "Tell" a little and uses generalities

5 6 – "Tell" but examples limited to personal experience and generalities

7 – "Tell" and "Show" a little with some specific examples including historical, literary, and current events

8 – "Tell" and "Show" well (specific examples from historical, literary, personal experiences, and/or current events)

9 – "Tell" and "Show" well and "Write" well

CHAPTER 2

AP Rhetorical Analysis Rubric

Essay Grading: AP Language Rubric

9- (95) Essays earning a score of **9** meet all the criteria for **8** papers and in addition are especially full or apt in their analysis or demonstrate particularly effective stylistic control. Top essays clearly demonstrate an understanding of the author's use of stylistic elements related to authorial purpose. Excellent evidence is seamlessly used to support the analysis.

8- (90) Essays earning a score of **8** clearly demonstrate an understanding of the author's use of stylistic elements related to authorial purpose. Their prose demonstrates an ability to control a wide range of the elements of effective writing but is not flawless. Excellent evidence is used to support the analysis.

7- (85) Essays earning a score of **7** fit the description of **6** essays but employ more complete analysis and more mature prose style. Solid evidence is used to support the analysis.

6- (80) Essays earning a score of **6** adequately relay an understanding of the author's use of stylistic elements related to authorial purpose. A few lapses in diction or syntax may be present, but generally the prose of **6** essays conveys their writers' ideas clearly. Adequate evidence is used to support the analysis.

5- (75) Essays earning a score of **5** show an understanding of the author's use of stylistic elements related to authorial purpose, but their development of these strategies is limited or inconsistent. Their focus may be unclear or their analysis insufficiently developed. A few lapses in diction or syntax may be present, but usually, the prose in **5** essays conveys their writers' ideas more or less clearly. Minimal evidence is used to support the analysis.

4- (70) Essays earning a score of **4** inadequately respond to the task. Their understanding of the author's use of stylistic elements related to authorial purpose and of prose effectiveness is limited in accuracy or purpose. They may paraphrase plot more than the called for analysis. The prose of **4** essays may convey their writers' ideas adequately, but may suggest immature control over organization, usage, grammar, diction or syntax. Less than adequate evidence is used to support the analysis.

3- (65) Essays earning a score of **3** meet the criteria for the score of **4** but are less perceptive in their analysis or less consistent in their control of the elements of writing. Less than adequate evidence is used to support the analysis.

2- (60) Essays earning a score of **2** achieve little success in their understanding of the author's use of stylistic elements related to authorial purpose. These essays may pay little attention to the needed analysis or show a serious misunderstanding of the author's purpose. They may simply paraphrase. The prose of **2** papers often reveals consistent weaknesses in writing: grammar, usage, organization, or control.

1- (50) Essays earning a score of 1 meet the criteria for the score of **2** but are especially brief or simplistic in their discussion or weak in their control of language.

+ equals 2 points added to the percentage score.

- equals 2 points subtracted from the percentage score

"Cliff Notes" Version of the Rubric:

1 2 – Didn't "get it." Did not understand prompt or text

3 4 – "Tell" a little or identify (Show) rhetorical devices without explanation and summarizes a lot

5 – "Tell" but little or no "Show" (possibly competent summary or identification))

6 7 – "Tell" and "Show" a little (degree of this will dictate level)

8 – "Tell" and "Show" well; "Write" adequately

9 – "Tell" and "Show" well and "Write" well

CHAPTER 3 Structures of Argument

Argument

Argument is not just about winning

All language in some ways has an argumentative edge that aims to make a point; however, not all language use aims to win out over others. In fact, as you'll see, writers and speakers have as many purposes for arguing as for using language, including –in addition to winning – to inform, to convince, to explore, to make decisions, even to meditate or pray.

Argument and Persuasion

It may be helpful to acknowledge a common academic distinction between argument and persuasion. In this view, the point of argument is to discover some version of the truth, using evidence and reasons. Argument of this sort leads audiences toward conviction, an agreement that a claim is true or reasonable, or that a course of action is desirable. The aim of persuasion is to change a point of view or to move others from conviction to action. In other words, writers or speakers argue to find some truth; they persuade when they think they already know it.

Argument (discover a truth) ——— conviction

Persuasion (know a truth) ——— action

In practice, this distinction between argument and persuasion can be hard to sustain. It is unnatural for writers or readers to imagine their minds divided between a part that pursues truth and a part that seeks to persuade. And yet, you may want to reserve the term *persuasion* for writing that is aggressively designed to change opinions through the use of both reason and other appropriate techniques. For writing that sets out to persuade at all costs, abandoning reason, fairness, and truth altogether, the term *propaganda*, with all its negative connotations, seems to fit.

Rogerian Argument

Arguing isn't always about winning or even about changing others' views. In addition to invitational argument, another school or argument – called Rogerian argument, after the psychotherapist Carl Rogers – is based on finding common ground and establishing trust among those who disagree about issues, and on approaching audiences in nonthreatening ways. Writers who follow Rogerian approaches seek to understand the perspectives of those with whom they disagree, looking for "both/and" or "win/win" solutions rather than "either/or" or "win/lose" ones. Much successful argument today follows such principles, consciously or not.

Other Purposes or Goals of Argument

Inform

Convince

Explore

Make Decisions

Meditate or Pray

Kinds of Argument

Another way of catagorizing arguments is to consider their status or stasis – the kinds of issues they address. This categorization system is called stasis theory. In ancient Greek and Roman civilizations, rhetoricians defined a series of questions by which to examine legal cases. The questions would be posed in sequence because each depended on the question(s) preceding it. Together, the questions helped determine the point of contention in an argument, the place where disputants could focus their energy and hence what kind of an argument to make. A modern version of those questions might look like the following:

Did something happen? (Argument of fact)

What is its nature? (Argument of definition)

What is its quality? (Argument of evaluation)

What actions should be taken? (Argument of proposal)

Reading **and Evaluating Arguments**

Lines of Argument

When you encounter an argument you should immediately ask the following questions:

What is this piece up to?

On what assumptions is it based?

How good is its evidence?

Am I being manipulated?

Likewise, when you read or write an argument, you must find strategies of your own to build a case. Consider these four tried and true appeals or lines of argument:

Arguments from the heart (Pathos)

Arguments based on values (Pathos and Ethos)

Arguments based on character (Ethos)

Arguments based on facts and reason (Logos)

ARGUMENTS FROM THE HEART

Arguments from the heart appeal to readers' emotions and feelings. If writers and speakers can find the words and images to make people fee certain emotions, they might also move their audiences to sympathize with ideas they connect to those feelings, and even to act on them. Emotions can lead to bad judgments, but emotions can also make readers think more carefully about that they do. You need to consider which emotional appeals legitimately support a claim you want to make. For example, persuading people not to drink and drive my making them fear death, injury, or arrest seems like a fair use of an emotional appeal. You should ask yourself what legitimate emotions might serve your cause: anger, sympathy, fear, happiness, envy, love? For instance, you might find strong scientific reasons for restricting logging in a certain area of the Northwest, but reminders of nature's beauty and fragility might also persuade a general audience. Or, if you wanted the argument to move the other way, you might make an audience resent government intrusions onto their land, provoking in them feelings of anger or fear. Arguments from the heart probably count more when you are persuading than when you are arguing.

In analyzing an argument that is heavy on emotional appeals, remember:

How do the emotions generated support the claims a writer makes?

Emotional appeals sometimes are used to distract people from thinking just long

enough to make a bad choice.

Humor, satire, and parody are potent forms of emotional argument that can make

ideas or individuals seem foolish or laughable.

ARGUMENTS BASED ON VALUES

Arguments that appeal to core values resemble emotional appeals, but they work chiefly within specific groups of people. In such appeals, writers:

-ask others to live up to higher principles, respected traditions, or even new values

-complain that they have not lived up to higher principles, respected traditions, or

even new values

Such appeals can support various kinds of claims, especially **ceremonial arguments**, which define or celebrate the ideals of a society.

You must ask yourself who you want to persuade and what values do they claim. You need to align your arguments with the values your readers likely hold.

You will likely find appeals to values whenever members of a group disagree about who belongs in the group or what the core principles are. You can often make a strong argument by connecting your own beliefs and values to core principles that are better established and more widely respected. This strategy is particularly effective when your position seems to threaten traditional values. Many arguments based on values involve comparisons. Something is faulted for not living up to an ideal, or the ideal is faulted for not reaching far enough.

ARGUMENTS BASED ON CHARACTER

Readers tend to believe writers who seem honest, wise, and trustworthy. In examining an argument, you should look for evidence of these traits.

-Does the writer have authority to write on this subject?

-Are all claims qualified reasonably?

-Is evidence presented in full, not tailored to the writer's agenda?

-Are important objections to the author's position acknowledge and

addressed?

-Are sources documented?

Realize that everything a writer does in an argument sends signals to readers. Language that is hot and extreme can mark you as either passionate or loony. Organization that is tight and orderly can suggest that you are in control. Confusing or imprecise language can make you seem incompetent; technical terms and abstract phrases can characterize you as either knowledgeable or pompous.

Arguments based on character reach well beyond the shape and structure of a piece itself. Readers respond powerfully to the people behind arguments, to the experience and power they bring to their work. Where an argument appears also has a bearing on how seriously it is received. It is hard to deny that a writer who is published in a scholarly book will be more respected than one who writes for a local newspaper.

ARGUMENTS BASED ON FACTS AND REASON

In judging most arguments, you'll have to decide whether a writer has made a plausible claim and offered good reasons for you to believe it. You'll also need to examine links between the claim and any supporting reasons. Example:

Claim:Federal income taxes should be cut. . .

Reason:. . . because the economy is growing too slowly.

Links:Tax cuts will stimulate the economy

A slow-growing economy is unhealthy

Then you'll have to assess the evidence presented to support each part of the argument. In the example above, you will probably expect proof that the economy is growing too slowly for the good of the country as well as evidence from history that tax cuts do stimulate economic growth. Always read arguments critically, testing every assumption, claim, fact, and source.

When you compose an argument, you should write with an equally skeptical reader in mind. Offer logical arguments backed with the best evidence, testimony, and authority you can find. Many logical appeals rely heavily on data and information from reliable sources. Knowing how to judge the quality of sources is more important now than ever because the electronic pathways where increasing numbers of writers find their information are clogged with junk. The computer terminal may have become the equivalent of a library reference room in certain ways, but the sources

available on-screen vary much more widely in quality.

SYLLOGISMS

The basic form of the deductive argument is the *syllogism* – a three-part argument consisting of:

Major premise

Minor premise

Conclusion

CLASSIFICATION SYLLOGISM

Example:

Major Premise: All human beings are mortal.

Minor Premise: Jane is a human being

Conclusion: Jane is mortal

Be careful of faulty logic when following syllogism.

Example:

Major premise: All communists advocate the abolition of private property

Minor premise: Jane advocates the abolition of private property

Conclusion: Jane is a communist

At first glance this argument may seem plausible, but the argument is seriously flawed because the minor premise puts Jane in the larger group of those who advocate the abolition of private property but not in the smaller group of those who are communists. All that the argument really tells us is that Jane and communists share this one trait. This is a flaw in reasoning because the argument can not be validated.

Validity, however, should not be confused with truth, or invalidity with falseness because truth is a matter of a statement's correspondence with the facts, not a question of the process of reasoning. Even if Jane were a communist, and thus the conclusion of the syllogism were true, the syllogism would still be invalid because of the flawed process. On the other hand, an argument can be valid but untrue because at least one of the premises is false.

Example:

All human beings have wings (untrue statement)

Jane is a human being

Jane has wings

Deductive arguments that are based on both true and valid syllogism are considered *sound*. If the syllogism is untrue or invalid or both, the argument is *unsound*.

IF-THEN SYLLOGISM

The "if-then" syllogism takes the following form:

If John drops the glass on the sidewalk, then the glass will break.

John will drop the glass on the sidewalk.

The glass will break.

This syllogism is valid, and if its premises are true, it is also sound. With "if-then" syllogisms, you need to watch out for a very common error, usually called "affirming the consequent" where the "then" clause of the major premise is turned into an affirmative statement in the minor premise:

If John drops the glass on the sidewalk, then the glass will break.

The glass will break.

John will drop the glass on the sidewalk.

The argument is invalid because the major premise merely claims that John's dropping of the glass will make it break; it does not exclude other ways of breaking the glass. Given the major premise, we cannot conclude that John will have dropped the glass merely from the glass being broken.

EITHER-OR SYLLOGISM

The "either-or" syllogism takes the following form:

Either the doctor gave the patient oxygen or the patient died.

The patient did not die.

The doctor gave the patient oxygen.

Note that this argument is invalid if the alternative is affirmed rather than denied:

Either the doctor gave the patient oxygen of the patient died.

The patient died.

The doctor did not give the patient oxygen.

The major premise merely asserts that we can assume the first alternative from the non-occurrence of the second; it does not claim that the patient's dying necessarily means that the first alternative (the doctor's giving the patient oxygen) failed to occur. Another potential problem with "either-or" arguments is our frequent use of these terms in a non-exclusive sense, where "or" really means "and/or." When someone says that "Sarah is either a genius or a saint," she often does not mean that being a genius and a saint are mutually exclusive—she allows for the possibility that Sarah is both.

LOGICAL FALLACIES

The following list includes only the most frequent and flagrant missteps in reasoning.

Ad Hominem Argument:

An argument against the arguer (Latin *ad hominem* – "to the man") rather than

against the argument:

"Smith's argument against increasing taxes on the rich is worthless

because he himself is rich."

The effect of an ad hominem argument is to introduce an unnecessary and

misleading element of negative evaluation into an argument.

Circular Argument:

An argument in which the conclusion is already contained in the premise:

"John did not succeed on the track team [the conclusion] because he did

not do well in track events [the premise]."

Also known as **begging the question**.

Distraction:

Bringing in irrelevant points to distract attention from the issue being argued:

"Sure I cheated on my income taxes, but think of all the money I gave to

charity last year."

Also known as a **red herring**, from the practice of dragging a dead herring across a trail to distract hunting dogs from the scent of their prey.

Either-or:

Setting up two extreme positions as the only alternatives and denying any possible middle ground:

"The painting is either a masterpiece or trash."

The painting could be something in between. Also known as **bifurcation** or the **fallacy of the excluded middle**.

Hasty Generalization:

Making general statements on the basis of limited sample:

"Young professional people tend to be self-centered and materialist. My friends Eric and Melanie certainly are."

Oversimplification:

Failing to consider important aspects of an issue, thereby making the issue appear simpler than it is:

"The cure of juvenile delinquency is more homework for students."

Non Sequitur:

Claiming a logical relationship between a conclusion and a premise where none exists:

"Henry should make a good governor because he is tall and handsome."

Non sequitur in Latin means "it does not follow"; non sequitur reasoning is behind almost all fallacies. The term is really a generic one that has been specifically applied to cases where the relationship between premises and conclusion is seriously askew.

Post Hoc Ergo Propter Hoc:

Claiming that because one event preceded another it must have caused the subsequent event to occur:

"I performed poorly on the at speech because I wore my green tie rather than my red one."

Post hoc ergo propter hoc is Latin meaning" after this, therefore because of this/ This fallacy is the root of much superstition.

Straw Man

Attacking a view similar to but not identical with that of an opponent:

"How long will America tolerate softheaded opponents of gun control who want only criminals to have guns?"

Advocates of gun control vary in their views, but they do not want only criminals to have guns. The use of the adjective "softheaded" is an example of a **loaded**

term, a term designed to arouse highly favorable or unfavorable emotional response. Negative loaded terms are frequent in straw man arguments. In addition to loaded terms, you may encounter **loaded questions**: “Do you still beat your wife?” These are “yes/no” questions where either answer implies guilt because of how the question is phrased.

CHAPTER 4 Common Qualifiers

Common Qualifiers

Few

Rarely

Some

Sometimes

In some cases

In the main

Most

Often

Under these conditions

For the most part

It is possible

It seems

It may be

More or less

Many routinely

One might argue

Perhaps

Possibly

If it were so

usually

frequently

seldom

many

much

probably

a majority

apt to

might

may

unlikely

Examples:

People who don't go to college earn less than those who do. (Unqualified claim)

In most cases, people who don't go to college earn less than those who do.

(Qualified claim)

Welfare programs should be cut. (Unqualified claim)

Ineffective federal welfare programs should be *identified, modified, and if necessary, eliminated.* (Qualified claim)

CHAPTER 5 Wordiness

TABLE 5.1:

General Examples of Wordiness	Better Phrases or Words
absolutely essentialaccording toall ofare connected withas a resultas long asat all timesat this timeclose proximityconsensus of opiniondespite the fact thatdue to the fact thatfew in numberfirst and foremostfor the production offor the purpose offor the reason thathas (or needs) toif. . . , then . . . in a givenin accordance within an attempt (effort) toin connection within order forin order to in point of factin reference toin (or with) regard toin the event thatin view of the fact thatinasmuch asis allowed (able or entitled) tois located inis required toit should be noted thatlook intomaking a determination (decision)more often than not needs (or has) tonot allownot differentnot includeon the basis of	essentialperall (or each)relate tothusifalwaysnow (or currently)proximityconsensuseven thoughsince (or because)fewfirstto producefor (or to)since (or because)must (or should)if. . . , . . . eachaccording totoaboutfortoin factaboutregarding (or about)ifsince (or because)since (or because)canis inmust (or should)OMIT considerdetermining (deciding)often must (or should)must (or should)prevent (or preclude)similaromitbased on (or since)
General Examples of Wordiness	**Better Phrases or Words**
owing to the fact thatpast historypayment made toprior to the limitation onsmall in size (number)subsequent to the use ofthat limits (or other verb after "that")the creation of (or other "-tion" noun)there are (or there is)whether or notwill be able towill depend uponwill have towith reference towith regard towith the exception of	since (or because)historypaid tobefore limitssmallafter usinglimiting (i.e., the verb's ing form)creating (i.e., the noun's ing form)CONSIDER OMITTINGwhether-candepends onmust (or should)regardingregarding (or about)except

CHAPTER 6 Revision Guidelines

Revision

The following issues are prevalent in the essays on your columnist articles. Using these revision exercises, go through your essay and reduce wordiness and unclear wording or phrasing. In addition, for your opening, highlight and label where the authorial purpose is identified in the thesis. If it is not identified then add it. In your body paragraphs, highlight and label the WHAT, HOW, and WHY. If any of these are missing, then add it to your essay. You may submit your essay with the highlighting and corrections for added points onto your original essay (**up to** 10 points added). This is due on Wed. (1/25).

REVISION EXERCISES:

I. REDUCE WORDINESS: Go through your paper and cut out all unnecessary words, change prepositional phrases, change passive voice verbage, etc. to get rid of excessive words. Use the following examples to help guide you:

1: "There are/is [noun] [relative pronoun] [verb]. . . "

Remove "There are/is" and the relative pronoun. The sentence now becomes [noun] [verb].

Example: "There are some people who believe the movie is great."

Improved example: "Some people believe the movie is great."

2: "It is [adjective] [that]. . . "

Remove "It is" and turn the adjective into an adverb.

Examples: "It is clear that the system has a problem." "It is obvious that the manager should resign."

Improved examples: "Clearly, the system has a problem." "Obviously, the manager should resign."

3: "Very" / "extremely"

Remove these words. Keeping them weakens the impact of your writing.

Examples: "Proper planning is very vital to project success." "Lack of preparation was a very critical factor in his poor performance."

Improved examples: "Proper planning is vital to project success." "Lack of preparation was a critical factor in his poor performance."

4: "Given the fact that. . . " / "In light of the fact that. . . "

Replace both phrases with "Because."

Example: "In light of the fact that that the project was cancelled, we're considering staff reductions."

Improved example: "Because the project was cancelled, we're considering staff reductions."

Note: Be careful of using "since" as a synonym for "because," as the former deals with time and not cause-and-effect. Therefore, the sentence "Since you arrived, I have gotten better," means that my recovery came after your arrival. However, it doesn't mean that my recovery occurred as a consequence of your arrival.

5: "in the month of [month]. . . "

Simply remove "in the month of" and your meaning stays the same, with four fewer words.

Example: "Testing will begin in the month of May."

Improved example: “Testing will begin in May.”

However, phrases such as “city of New York” or “city of Los Angeles” may still be necessary to distinguish them from a similarly named state or county.

6: “color [in color]“

As in the previous example, simply remove “in color” from the sentence.

Example: “The car was red in color.”

Improved example: “The car was red.”

7: “. . . timeframe”

Remove this word and shred it.

Example: “Testing will begin in the May timeframe.”

Improved example: “Testing will begin in May.”

8: “. . . environment”

Remove this word and shred it, too.

Example: “The system will be installed in the building 26 environment.”

Improved example: “The system will be installed in building 26.”

9: “have a/n [noun] on”

Remove “have a/n” and “on” and turn the noun into a verb.

Example: “He had an influence on my development.”

Improved example: “He influenced my development.”

10: “on how to [verb]“

Remove “on how to” and turn the verb into its “-ing” form.

Example: “I read a book on how to drive.”

Improved example: “I read a book on driving.”

11: “[noun 1] of the [noun 2]“

Remove “of the” (i.e., get rid of the prepositional phrase) and turn noun 2 into a possessive of noun 1.

Example: “You waste the time of your readers.”

Improved example: “You waste your readers’ time.”

Examples from:

Sun, Calvin. “10+ ways to reduce wordiness in your writing.” February 13, 2009, 10:37 AM PST. Online. <http://www.techrepublic.com/blog/10things/10-ways-to-reduce-wordiness-in-your-writing/525>

More Examples:

-Eliminate Unnecessary Repetition of Words or Ideas

Some repetition of important words can help strengthen the cohesion of an essay, but unnecessary repetition of words can cause wordiness, especially repetition of words in a single sentence.

Repetition of ideas in a sentence often is unintentional but can be caught and eliminated through revision.

Examples

Wordy: In the story "Cat in the Rain," the setting of the story reflects the troubled relationship between George and his wife in the story. (24 words)

Revised for Conciseness: In the story "Cat in the Rain," the setting reflects the troubled relationship between George and his wife. (18 words)

-Avoid Use of the Passive Voice

The passive voice sometimes is necessary, but it should be avoided if possible. Overuse of the passive voice can lead to wordy sentences.

Examples

Wordy: The gathering clouds are emphasized by the artist, but the approaching storm does not seem to be noticed by the children. (21 words)

Revised for Conciseness: The artist emphasizes the gathering clouds, but the children do not seem to notice the approaching storm. (17 words)

Wordy: The elephant is killed by Orwell even though the villagers are no longer threatened by it. (16 words)

Revised for Conciseness: Orwell kills the elephant even though it no longer threatens the villagers. (12 words)

-Avoid Use of the First Person

Use of the first person should be avoided in formal essays because it gives an informal tone to writing. Use of the first person also can cause wordiness.

Examples

Wordy: I think that George's wife is unhappy because George ignores her. (11 words)

Revised for Conciseness: George's wife is unhappy because George ignores her. (8 words)

-Avoid "To Be" Constructions

We would not have much left if we removed the "to be" from Shakespeare's "To be, or not to be," but these two words often can be deleted from a sentence with no loss of meaning.

Examples

Wordy: George's wife appears to be unhappy. (6 words)

Revised for Conciseness: George's wife appears unhappy. (4 words)

Wordy: The storm clouds appear to be dark and ominous, but the children seem to be unaware of the approaching storm. (20 words)

Revised for Conciseness: The storm clouds appear dark and ominous, but the children seem unaware of the approaching storm. (16 words)

-Avoid Progressive Verb Tenses

Progressive verb tenses follow the pattern of am-is-are-was-were-will be verb-ing, as in "Jane is sitting by the window" and "the students will be reading poetry." Progressive tenses sometimes are necessary, but they often can be replaced by the simple past, present, of future tense, as in "Jane sits by the window" and "the students will

read poetry."

The Dilemma Many Students Feel:

"Get rid of words? But I need to reach at least the minimum required length for my essay!"

True, but you do not want your essay ~~to be~~ filled with words that are so unimportant that they can be deleted ~~from your essay~~ without any loss of meaning. And ~~it is a fact that~~ readers do not appreciate having to make their way through all of those unnecessary ~~and unimportant~~ words.

More examples from:

Rambo, Randy. "Revising Sentences for Conciseness" Copyright , 2006. Online. <http://www2.ivcc.edu/rambo/eng1001/concise

II. REWORK PREPOSITIONAL PHRASES:

Many times prepositional phrases can be reworked to shorten your sentences and make them more clear. Look at the examples below for help.

Prepositional Strings: Ringo can deduct the $23,000 for the cost of the pool at the new home as a

medical expense.

Better Sentence: Ringo can deduct the $23,000 cost of the new home's pool as a medical expense.

III. AMBIGUOUS TERMS:

Often, students are using vague or ambiguous terms without explanation. When you are evaluating an argument or rhetorically analyzing a text, you must be clear and detailed in your references. Some ambiguous terms that I am seeing in your texts that you need to clarify.

-the argument

-the dilemma

-the solution

-the effects

-the problem

IV. AVOID ABSOLUTES BUT USE QUALIFIERS OFTEN:

Avoid using absolutes because it actually weakens your argument. Using qualifiers gives your essay a more reasonable tone and elicits ethos/credibility for the writer. Below are some common absolutes and qualifiers.

AbsolutesQualifiers

AllSome

NoneFew

EveryMany/Most

Could/WouldMay

All the timeOften

V. ORGANIZATION:

Thesis should CLEARLY tell me what you are doing in the essay. A good exercise is to read your thesis out loud to a classmate. Does he/she understand it? Do you have to explain it? If someone reads your thesis, do they have to stop and think or go back and read it several times? EACH topic sentence must directly connect back to the thesis. Your topic sentences should be focused on what the author is doing since these prompts ask for either an evaluation of an argument or rhetorical analysis. Look at the content section to help with this. EACH sentence in the paragraphs must connect back to the topic sentence of that paragraph

VI. CONTENT:

Focus on the WHAT, HOW, WHY to get your content. You MUST identify these in your essay.

-WHAT is the author's purpose/argument/attitude, etc. The WHAT is ALWAYS determined by the prompt.

-HOW does the author accomplish the WHAT? – This is ALWAYS text based. I should see

quoted examples and clearly paraphrased examples.

-WHY does the HOW show the WHAT? – This is your explanation of why the example you

chose in the HOW is good support for the WHAT that was determined by the prompt.

Let's look at the example I gave you again: The WHAT is addressed in the thesis and is underlined.

Thesis: In his essay "The Ugly Truth about Beauty" (1998), Dave Barry revisits the argument that "…women generally do not think of their looks in the same way that men do" in order to prevent women from so eagerly accepting society's expectation of them.

Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks with women's. Barry initially creates this juxtaposition through a comparison of the male idea of "beauty care" to that of lawn maintenance, an idea most accessible to his male audience. As most lawns with just basic mowing maintenance result in an "average-looking" lawn, so do men with the basic "mowing" or shaving of their faces. Barry further demonstrates that for men basic upkeep of their already "average-looking" physique is all that is required because their personal body image does not rest on improving what they have naturally been given; rather, their self-worth rests in their ability to overpower their opponent as evidenced by Barry's well-known cultural examples of "the Super Bowl" and He-Man characters such as "Buzz-Off," who does not possess any aesthetically pleasing characteristics, however, does have the ability to fly and destroy his nemesis. While Barry points out the male perspective on the "lawn care" maintenance approach to beauty care, he also sums up what he believes to be the female perspective – "not good enough." Barry contrasts the male superhero role model with what he sees as the female role model, Barbie. Through ridicule of this unattainable ideal, Barry affirms both the absurdity of women who strive to attain the "seven feet tall…81 pound (53 pounds of which is bosom)" human version of this ideal as well as a society that endorses this madness upon young girls.

Notice the topic sentence (italicized) refers back to the thesis and the "discrepancy" described in the thesis. It also indicates a strategy or technique the author is using. Notice the focus is on what the author is doing.

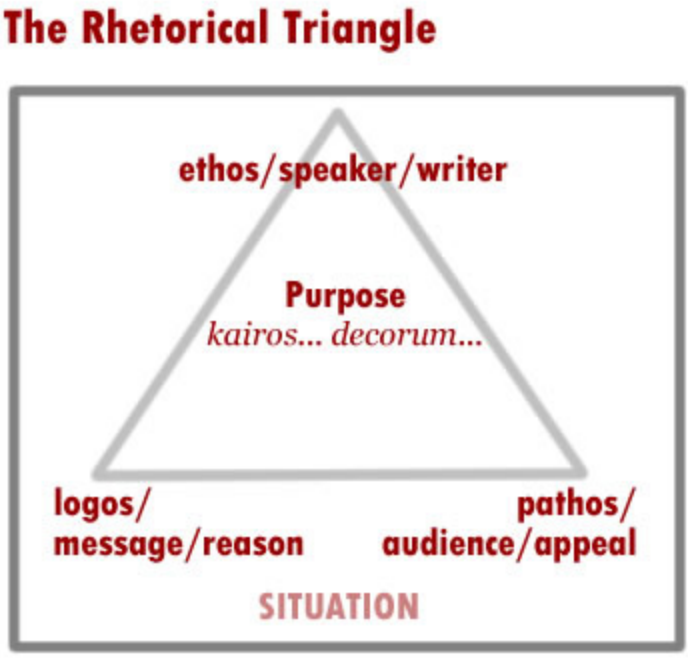
Notice how many times the author's name is used in the paragraph. Notice that a POWER verb almost always follows the author's name. This keeps the focus on what the author is doing rather than turning to editorializing on the issue that the author is discussing. You want to analyze the author's techniques not express your opinion on the issue in the text.

As a practice exercise we are going to highlight the WHAT, HOW and WHY of this paragraph.

CHAPTER 7

Rhetorical Triangle

Aristotle's Rhetorical Triangle



LOGOS (Message)

Rational Appeals

appeal to logical reasoning ability of readers

facts

case studies

statistics

experiments

logical reasoning

analogies

anecdotes

authority voices

PATHOS (Audience)

Emotional Appeals

appeal to beliefs and feelings;

higher emotions

belief in fairness

love

pity

lower emotions

greed

lust

revenge

avarious

ETHOS (Writer/Speaker)

Ethical Appeals

sense you (author) gives as being competent/fair/authority

trustworthiness

credibility

reliability

expert testimony

reliable sources

fairness

LOGOS: Appeal to logical reasoning ability of the audience through use of facts, case studies, statistics, experiments, logical reasoning, analogies, anecdotes, authority voices, etc.

Are writer's claims reasonable?

Is there sufficient evidence to support those claims?

Does the speaker make logical conclusions?

Does he/she talk about counter-arguments, other opinions or points of view?

How can I make the argument internally consistent and logical?

How can I find the best reasons and support with the best evidence?

PATHOS: Appeal to beliefs/feelings of the audience. An appeal of pathos can move an audience to anger or tears as a means of persuasion. May attempt to invoke particular emotions such as fear, envy, patriotism, lust, etc. Or, an appeal of pathos may stem from shared values between the author and the audience, or from an argument that caters to an audience's beliefs. Cannot be manipulative, or you risk losing ethos.

How can I make the reader open to my message?

How can I best appeal to my reader's values and interests?

How can I engage my reader emotionally and imaginatively?

ETHOS: Credibility or character of speaker/writer; tone/style/voice/presence; illustrates your personal investment in your claim; establishes reputation/honesty/expertise. Appeal based on the character, persona, and/or position of the speaker. This kind of appeals give the audience a sense of the author as competent/fair/an authority figure. Such an appeal may highlight the author's trustworthiness, credibility, reliability, expert testimony, reliable sources, fairness, celebrity, etc

How can I present myself effectively?

How can I enhance my credibility and trustworthiness?

IMPORTANT POINTS TO CONSIDER:

• Effective arguments consider all three points on this triangle. When you alter one point of the triangle (for example, when you change the audience for whom you are writing), you often need to alter the other points. They are

interrelated.

• All three of the corners of the Rhetorical Triangle overlap. You can do one or all of them in a single paragraph

CHAPTER 8 Rhetorical Fallacies

Rhetorical Fallacies

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

Emotional fallacies unfairly appeal to the audience's emotions.

Ethical fallacies unreasonably advance the writer's own authority or character.

Logical fallacies depend upon faulty logic.

Keep in mind that rhetorical fallacies often overlap.

EMOTIONAL FALLACIES

Sentimental Appeals use emotion to distract the audience from the facts. **Example:** The thousand of baby seals killed in the Exxon Valdez oil spill have shown us that oil is not a reliable energy source.

Red Herrings use misleading or unrelated evidence to support a conclusion. **Example:** That painting is worthless because I don't recognize the artist.

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

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

Bandwagon Appeals encourage an audience to agree with the writer because everyone else is doing so. **Example:** Paris Hilton carries a small dog in her purse, so you should buy a hairless Chihuahua and put it in your Louis Vuitton.

Slippery Slope arguments suggest that one thing will lead to another, oftentimes with disastrous results. **Example:** If you get a B in high school, you won't get into the college of your choice, and therefore will never have a meaningful career.

Either/Or Choices reduce complicated issues to only two possible courses of action. **Example:** The patent office can either approve my generator design immediately or say goodbye forever to affordable energy.

False Need arguments create an unnecessary desire for things. **Example:** You need an expensive car or people won't think you're cool.

ETHICAL FALLACIES

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

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

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Using Authority Instead of Evidence occurs when someone offers personal authority as proof. **Example:** Trust me – my best friend wouldn't do that.

Guilt by Association calls someone's character into question by examining the character of that person's associates. **Example:** Sara's friend Amy robbed a bank; therefore, Sara is a delinquent.

Dogmatism shuts down discussion by asserting that the writer's beliefs are the only acceptable ones. **Example:** I'm sorry, but I think penguins are sea creatures and that's that.

Moral Equivalence compares minor problems with much more serious crimes (or vice versa). **Example:** These mandatory seatbelt laws are fascist.

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

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

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

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

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

LOGICAL FALLACIES

A **Hasty Generalization** draws conclusions from scanty evidence. **Example:** I wouldn't eat at that restaurant—the only time I ate there, my entree was undercooked.

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

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

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

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

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

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

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

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

A **Faulty Analogy** is an inaccurate, inappropriate, or misleading comparison between two things. **Example:** Letting prisoners out on early release is like absolving them of their crimes.

Stacked Evidence represents only one side of the issue, thus distorting the issue. **Example:** Cats are superior to dogs because they are cleaner, cuter, and more independent.

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

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CHAPTER 9 Satire

An Introduction to Satire

sat.ire n.

1. A literary work in which human vice or folly is attacked through irony, derision, or wit.

2. Irony, sarcasm, or caustic [bitterly cutting/burning] wit used to attack or expose folly, vice, or stupidity. (dictionary.com)

Purpose of Satire: "If we see someone or some group acting in a way we think is morally unacceptable and we wish to correct such behaviour, we have a number of options. We can try to force them to change their ways (through threats of punishment); we can deliver stern moral lectures, seeking to persuade them to change their ways; we can try the Socratic approach of engaging them in a conversation which probes the roots of their beliefs; or, alternatively, we can encourage everyone to see them as ridiculous, to laugh at them, to render them objects of scorn for he group. In doing so we will probably have at least two purposes in mind: first, to effect some changes in the behaviour of the target (so that he or she reforms) and, second, to encourage others not to behave in such a manner."

Morality of Satire: "At the basis of every good traditional satire is a sense of moral outrage or indignation: This conduct is wrong and needs to be exposed. Hence, to adopt a satiric stance requires a sense of what is right, since the target of the satire can only be measured as deficient if one has a sense of what is necessary for a person to be truly moral."

Complications of Satire: "One central challenge to the satirist is to be subtle and varied enough to keep the reader interested in the wit of the piece, while at the same time making it clear (but not obvious) that there is a satiric intent. . . . Since most satires depend upon a certain awareness in the reader (awareness of events, of literary models being satirized, of irony working in the language), skillful satires tend to require a certain sophistication in the readers or viewers. A person insensitive to levels of irony in language will normally find satires difficult to follow (unless the irony is very obvious)." (http://www.mala.bc.ca/ johnstoi/Eng200/satire3.htm)

Characteristics of Satire

1. irony
2. paradox
3. antithesis
4. colloquialism
5. anticlimax
6. obscenity
7. violence
8. vividness
9. exaggeration

The essential attitude in satire is the desire to use precisely clear language to still an audience to protest. The satirist intends to describe painful or absurd situations or foolish or wicked persons or groups as vividly as possible. He believes that most people are blind, insensitive, and perhaps anesthetized by custom and resignation and dullness. The satirist wishes to make them see the truth - at least that part of the truth which they habitually ignore.

SATIRE: (source: Matthew Hodgart's Satire, Gilbert Highet's The Anatomy of Satire, and Northrop Frye's Anatomy of Criticism.)

Satire is set apart from other literature by its fairly limited range of techniques. The essence of satire is wit, the power of giving pleasure by combining or contrasting ideas. Wit was originally defined as "mind," then as "cleverness,"

but now suggests the speech/writing that delights by its unexpectedness.

Two Types of Satire:

Horatian satire–After the Roman satirist Horace: Satire in which the voice is indulgent, tolerant, amused, and witty. The speaker holds up to gentle ridicule the absurdities and follies of human beings, aiming at producing in the reader not the anger of a Juvenal, but a wry smile.

Juvenalian satire–After the Roman satirist Juvenal: Formal satire in which the speaker attacks vice and error with contempt and indignation. Juvenalian satire in its realism and its harshness is in strong contrast to Horatian satire.

CHAPTER 10 Steps to a Synthesis Essay

Six Steps to the Synthesis Question

Using the introductory information, prompt and the sources given to you, progress through the six steps of synthesis in order to deconstruct and outline your essay for this prompt. Be prepared to discuss your deconstruction with the class.

Step I: Close Reading

1. Read the prompt and ALL the sources carefully and annotate anything on these sources that you feel is relevant.

Step II: Analyze Argument: use the following questions to guide your analysis.

1. What **claim** is the source making about the issue?
2. What **data** or **evidence** does the source offer in support of that **claim**?
3. What are the **assumptions** or **beliefs** (explicit or unspoken) that warrant using this evidence or data to support the claim?

Step III: Establishing a Position: find your position on the issue. You may want to brainstorm what you KNOW about the issue first. Then, use the following questions to guide your decision.

1. What are two or three (or more) possible positions on this issue that I could take?
2. Which of those positions do I really want to take? Why?

(BE CAREFUL OF OVERSIMPLIFICATION AT THIS POINT)

Step IV: Presentation of student's position to EACH of the authors of the provided sources. Create an imaginary conversation between yourself and the author/creator of the sources. Use the following questions to guide you.

1. Would the author/creator agree with the writer's position? Why?
2. Would the author/creator disagree with the writer's position? Why?
3. Would the author/creator want to qualify the writer's position in some way? Why and How?

Step V: Finesse and Refine: Creation of thesis that will reflect the complexity of the issue. The thesis is a proposition.

Step VI: Argue

1. Argue your own position
2. Develop case for your position by incorporating what the author/creator of a source has included. You may use phrasing such as:

"Source A takes a position similar to mine,"

"Source C would oppose my position, but here's why I still maintain its validity"

"Source E offers a slightly different perspective, one that I would alter a bit."

CHAPTER 11 Rhetorical Terms

Rhetorical Terms Most Often Seen on the MC portion of the AP Exam

CHIASMUS: reversal of the order of words in the second of two parallel phrases

APHORISM: Short, often witty statement of a principle or truth about life

ALLITERATION: Repetition of consonant sounds at the beginning of words that are close to one another.

“beautiful blossoms blooming between the bushes”

ANAPHORA: Repetition of a word, phrase, or clause at the beginning of two or more consecutive sentences.

"I needed a drink, I needed a lot of life insurance, I

needed a vacation, I needed a home in the country.

What I had was a coat, a hat and a gun."

ASYNDENTON: Figure of omission in which normally occurring conjunctions (and, or, but, for, nor, so, yet) are intentionally omitted in successive phrases, or clauses

"Now the only way to provide for our posterity is to

follow the counsel of Micah: to do justly, to love

mercy, to walk humbly with our God."

ANADIPLOSIS: Figure of repetition that occurs when the last word or terms in one sentence, clause, or phrase is/are repeated at or very near the beginning of the next sentence, clause, or phrase.

"They call for you: The general who became a slave;

the slave who became a gladiator; the gladiator who

defied an Emperor. Striking story."

ANTITHESIS: Figure of balance in which two contrasting ideas are intentionally juxtaposed, usually through parallel structure; a contrasting of opposing ideas in adjacent phrases, clauses, or sentences.

“**Some men see things as they are and say why**. I dream **things that never were and say why not**.’"

ANECDOTE: a usually short narrative of an interesting, amusing, or biographical incident that represent the purpose of the author.

LEXICON: the vocabulary of a particular language, field, social class, person, etc.

METONYMY: a figure of speech that consists of the use of the name of one object or concept for that of another to which it is related, or of which it is a part

“All **hands** on deck” (Hands = crew members)

OXYMORON: Rhetorical figure by which contradictory terms are conjoined so as to give point to the statement or expression; the word itself is an illustration of the thing. Now often used loosely to mean "contradiction in terms."

“Jumbo Shrimp” “Cruel Kindness”

PANEGYRIC: a lofty oration or writing in praise of a person or thing; eulogy.

PARADIGM: a typical or stereotypical example

PARALLELISM: Figure of balance identified by a similarity in the syntactical structure of a set of words in successive phrases, clauses, sentences; successive words, phrases, clauses with the same or very similar grammatical structure.

SYLLOGISM: an argument the conclusion of which is supported by two premises, of which one (major premise) contains the term (major term) that is the predicate of the conclusion,and the other (minor premise) contains the term (minor term) that is the subject of the conclusion.

If A=B

If B=C

Then A=C

SYNECDOCHE: Figure of comparison in which a word standing for part of something is used for the whole of that thing or vice versa; any part or portion or quality of a thing used to stand for the whole of the thing or vice versa

“One would have thought that we would find willing

ears on the part of the newspapers."

CLAUSE:a syntactic construction containing a subject and predicate and forming part of a sentence or constituting a whole simple sentence.

ANTECEDENT: a word, phrase, or clause, usually a substantive, that is replaced by a pronoun

COLLOQUIAL: characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing;

informal.

DIDACTIC: teaching or intending to teach

HOMILY: a sermon, usually on a Biblical topic and usually of a nondoctrinal nature

EUPHEMISM: Figure used to transform an unpleasant, distasteful or repulsive expression into more socially acceptable terms.

Will: “We’re going to steal the ship? That ship?

Jack: “Commandeer. We’re going

to commandeer that ship. Nautical term.”

PARADOX: Figure that employs an apparent contradiction which, nonetheless, evokes some measure of truth; a statement which seems at one level to be nonsensical because it moves against a normalcy. At another level, however, the figure conjures a new way of seeing or understanding, a novel meaning.

’I can resist everything except temptation’

INVECTIVE: an insulting or abusive word or expression.

PEDANTIC: overly concerned with minute details or formalisms

POLYSENDENTON: Figure of addition and emphasis which intentionally employs a series of conjunctions (and, or, but, for, nor, so, yet) not normally found in successive words, phrases, or clauses; the deliberate and excessive use of conjunctions in successive words or clauses.

"In years gone by, there were in every community men and women who spoke the language of duty and morality and loyalty and obligation."

BEGGING THE QUESTION: a fallacy in which the premises include the claim that the conclusion is true or (directly or indirectly) assume that the conclusion is true.

Bill: "God must exist." Jill: "How do you know." Bill: "Because the Bible says so." Jill: "Why should I believe the Bible?" Bill: "Because the Bible was written by God."

EPISTROPHE: Figure of repetition that occurs when the last word or set of words in one sentence, clause, or phrase is repeated one or more times at the end of successive sentences, clauses, or phrases.

“. . . and that government of the people, by the people, for the people shall not perish from the earth."

EXPLETIVE: an interjectory word or expression, frequently profane; an exclamatory oath.

JUXTAPOSITION: an act or instance of placing close together or side by side, especially for comparison or contrast.

PARODY: to imitate (a composition, author, etc.) for purposes of ridicule or satire.

ZEUGMA: the use of a word to modify or govern two or more words when it is appropriate to only one of them or is appropriate to each but in a different way

"...to wage war and peace" "On his fishing

trip, he caught three trout and a cold."

CARICATURE: a picture, description, etc., ludicrously exaggerating the peculiarities or defects of persons or things

CONUNDRUM: a riddle, the answer to which involves a pun or play on words

"What is black and white and read all over? A

newspaper."

AD HOMINEM: attacking an opponent's character rather than answering his argument.

SLIPPERY SLOPE: a fallacy in which a person asserts that some event must inevitably follow from another without any argument for the inevitability of the event in question.

"You can never give anyone a break. If you do,

they'll walk all over you."

CHAPTER 12

11 Sentence Essay Guidelines

The 11-Sentence Essay

Sentence One: Thesis statement that answers the over-arching question and includes the rhetorical strategies used to answer the over-arching question. (WHAT and HOW)

Sentence Two: A paraphrased piece of detail that relates to thesis. (could be about any of the rhetorical strategies mentioned in thesis) (IDENTIFY and SHOW)

Sentence Three: An explanation of WHAT the detail in sentence two accomplishes in relation to the thesis..

Sentence Four: **Comment** on how sentence two and three relate to the **Thesis Statement**

Sentence Five: A paraphrased piece of detail that relates to thesis. (could be about any of the rhetorical strategies mentioned in thesis) (IDENTIFY and SHOW)

Sentence Six: An explanation of WHAT the detail in sentence two accomplishes in relation to the thesis..

Sentence Seven: **Comment** on how sentence five and six relate to the **Thesis Statement**.

Sentence Eight: A paraphrased piece of detail that relates to thesis. (could be about any of the rhetorical strategies mentioned in thesis) (IDENTIFY and SHOW)

Sentence Nine: An explanation of WHAT the detail in sentence two accomplishes in relation to the thesis..

Sentence Ten: **Comment** on how sentence eight and nine relate to the **Thesis Statement**

Sentence Eleven: Concluding sentence that wraps up the paragraph and if possible includes a "So What" thought.

Here is the 11-sentence essay…

In “Reapers” Jean Toomer portrays the destructive quality of modern civilization through his use of alliteration, symbolism, and imagery. Toomer uses alliteration in line 1 through line 4 with the repetition of the “s” sound in the words “sound”, “steel”, “stones”, “sharpening”, “scythes”, “start” and “swinging”. The movement of the “s” alliteration through the poem matches the motion a worker might have when wielding a scythe as he harvests the crops for the season; however, the alliteration does not continue through the latter half of the poem since there are no longer humans to tend to the field. This author’s use of alliteration reflects how the humanity of life is lost when the machinery of the industrial age began to take over the day-to-day labors of man. In line 6 of “Reapers” the introduction of the field rat–“And there, a field rat, startled,...”, this imagery brings back another creature to symbolize humankind. The author shows his concern for those oblivious humans, who strive to succeed in the their daily rat-races but are swept aside in the name of progress. –Modern civilization means more convenience, less conflict, and more concern for worldly events; however, without the presence of humans to maintain civilization there is no civilization. Toomer uses imagery throughout his poem, but one image that is very striking to many readers is the image from line 7-8 of the bloodstained blade that continues on its path. The matter-of-fact mention of this single image of the lone bloody blade with no one wielding it continues the author’s message of an uncaring modern world. These lines portray how destructive industrialization is by showing an industrialize civilization void of any human sympathy. With Toomer’s calculated use of alliteration, symbolism, and imagery; readers are brought out of the shade to stare boldly at how this the modern society has devalued

Human existence.

Adapted from “The Eleven Sentence Essay” by A. Stout

CHAPTER 13 AP Writing Words

Words to Think About for Writing in General

These are words that can help elevate your style and express your thoughts in a more sophisticated and clear manner. They are organized under topics pertaining to their function in writing. Look over and try to get comfortable with at least two (2) words for each topic. Hold onto this list because it will help you in college or in your English class next year.

Are You Talkin' to Me?

Assertion – declaration or statement

Cogent – convincing, reasonable

Didactic – intended to instruct

Fluid – easily flowing

Lucid – easily understood

Rhetoric – art of using language

I'll Be the Judge of That

Arbiter – judge who decides disputed issue

Exculpate – free from guilt

Incontrovertible – not able to be disputed

Penitent – expressing remorse

Vindicated – free from blame

You're So Vain

Contemptuous – feeling hatred; scornful

Despotic – absolute power; tyrannical

Haughty – arrogant

Imperious – arrogantly overbearing

Patronizing – treating condenscendingly

When the Going Gets Tough

Convoluted – complex

Cryptic – difficult to comprehend

Quandary – uncertain or perplexed

I'm a Loser, Baby

Indolent – lazy

Insipid – lacking energy

Torpor – laziness; dullness

You Are So Beautiful

Embellish – to decorate

Florid – flowery/elaborate speech

Opulent – showing off great wealth

Ostentatious – showy or pretentious display

Poignant – profoundly moving; touching

Overkill

Ebullience – intense enthusiasm

Effusive – emotionally unrestrained

Egregious – conspicuously bad; offensive

Flagrant – deliberately shocking

Frenetic – wildly excited or active

Gratuitous – unwarranted; unjustified

Superfluous – extra; unnecessary

It's Getting Better

Alleviate – ease a pain or burden

Asylum – place of retreat or security

Auspicious – favorable; promising

Mollify – calm or soothe

Reclamation – making something useful again

Liar, Liar, Pants on Fire

Dubious – doubtful

Spurious – not genuine

He's/She's Crafty

Astute – clever

Clandestine – secretive

Coup – brilliantly executed plan

Disingenuous – not straightforward

Ruse – crafty trick

Surreptitiously – done by secretive means

Sittin' on the Fence

Ambivalent – uncertain

Arbitrary – determined by impulse

Capricious – impulsive

Equivocate – avoid making a definite statement

Whimsical – unpredictable; erratic

I Will Survive

Assiduous – hard-working

Dogged – stubbornly persevering

Intrepid – courageous; fearless

Maverick – resists adherence to group

Obdurate – stubborn; inflexible

Proliferate – to grow rapidly

Tenacity – persistence

Go With the Flow

Assimilation – to absorb; make similar

Malleable – easily shaped or influenced

Feeling at Home

Inveterate – long established; habitual

Omnipotent – all powerful

Friendly

Affable – easy-going

Amenable – responsive; agreeable

Facetious – playfully humorous

Under the Weather

Impinge – interfere with

Lament – express grief

Truncated – shortened

I Write the Songs

Aesthetic – appreciation of beauty

Dilettante – superficial understanding

Eclectic – variety of styles or sources

Virtuoso – very skilled artist

Cool it Now

Equanimity –quality of calmness

Propriety – appropriate behavior

Prudent – good judgment; common sense

Staid – unemotional; serious

Stoic – indifferent to pleasure or pain

If You Can't Say Anything Nice

Disparage – to speak about negatively

Pejorative – to belittle

Vilify – make vicious statements about

Nasty Boys

Brusque – rudely abrupt

Caustic – bitingly sarcastic

Fractious – quarrelsome

Incorrigible – unable to be reformed

Ingrate – ungrateful person

Insolent – insulting speech

Pugnacious – combative

Pure Evil

Deleterious – having harmful effects

Enmity – mutual hatred

Heinous – hatefully evil

Malfeasance – wrongdoing

Putrid – rotten

Rancorous – hateful

Old School

Hackneyed – worn out through overuse

Bo-o-o-ring

Austere – without decoration; strict

Mundane – ordinary

Prosaic – unimaginative; dull

Who Can it be Now?

Harbinger – forerunner

Timorous – timid; fearful of future

Trepidation – uncertainty; apprehension

Full On

Copious – plentiful

Permeated – flowing throughout

Prodigious – enormous

Replete – abundant

Respect

Laudatory – giving praise

Paramount – of great concern/importance

Venerated – highly respected

Facile – easy

Fastidious – careful attention to detail

Other Words

Anachronism – something out of place in time

Gesticulating – making gestures while speaking

Pernicious – causing great harm

Propitious – favorable circumstances

Sardonic – ironically humorous; harsh

CHAPTER 14 Power Verbs

TABLE 14.1:

POWER Verb List		
Suggests	Indicates	Selects
Expresses	Discusses	Interprets
Uses	Gives	Represents
Gathers	Clarifies	Modifies
Identifies	Adjusts	Varies
Demonstrates	Tells	Conceives
Analyzes	Distinguishes	Writes
Supports	Imparts	Corrects
Recognizes	Organizes	Calculates
Seeks	Records	Responds
Makes	Shares	Explores
Evaluates	Performs	Differentiates
Articulates	Estimates	Plans
Strives for	Combines	Detects
Establishes	Appraises	Contrasts
Finds	Prioritizes	Perseveres
Examines	Instigates	Connects
Maintains	Pursues	Justifies
Monitors	Predicts	Cooperates
Develops	Integrates	Structures
Assesses	Devises	Adjusts
Acknowledges	Adapts	Lists
Participates	Considers	Offers
Contributes	Stays	Inspects
Challenges	Shows	Evokes
Helps	Synthesizes	Questions
Creates	Utilizes	Proposes
Works	Solves	Operates
Applies	Anticipates	Defines
Employs	Searches	Demands
Exhibits	Invents	Initiates
Reflects	Incorporates	Justifies
Explains	Produces	Displays
Describes	Encourages	Takes
Constructs	Practices	Avoids
Revises	Serves	Designs
Conducts	Keeps	Engages
	Controls	

CHAPTER 15 Rhetorical Precis

Rhetorical Precis

In 1988, Margaret Woodworth reported on a reading/writing method that demonstrated significant success with her students at various levels, particularly in their reading comprehension and preparation for using source materials in their own academic writing. That method, which Woodworth calls "the rhetorical précis," will be a central part of our writing this semester as we try to improve our critical reading skills. I reprint the basic outline here from Woodworth's article:

Sentence #1 will include the following:

Name of the author and (if possible: a phrase describing the credentials of the author)

The type (e.g. essay, lecture, research paper, etc.) and title of the work

The date, if available (inserted in parentheses)

A rhetorically accurate verb (such as "assert," "argue," "suggest," "imply," "claim," etc.) that describes what the author is doing in the text

A THAT clause in which you state the major assertion (thesis statement) of the author's text

Sentence #2 will include the following:

An explanation of how the author develops and/or supports the thesis (such as by comparing and contrasting, narrating, illustrating, defining, etc.)

Present your explanation in the same chronological order that the items of support are presented by the author in the text

Sentence #3 will include the following:

A statement of the author's purpose

Followed by an IN ORDER TO clause in which you explain what the author wants the audience to do or feel as a result of reading the work

Sentence #4 will include the following:

A description of the intended audience

A description of the tone the author uses

The following is an example of the rhetorical précis method applied to the essay "The Ugly Truth About Beauty" by Dave Barry

Sentence #1:

In "The Ugly Truth about Beauty" (1998), Dave Barry argues that "... women generally do

not think of their looks in the same way that men do" (4).

Sentence #2:

Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks

("average-looking") with women's ("not good enough"), by contrasting female role models (Barbie, Cindy Crawford) with male role models (He-Man, Buzz-Off), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures).

Sentence #3:

He exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's

expectation of them; to this end, Barry claims that men who want women to "look like Cindy Crawford" are "idiots" (10), implying that women who adhere to the Crawford standard are fools as well.

Sentence #4:

Barry ostensibly addresses men in this essay because he opens and closes the essay directly addressing men (as in "If you're a man. . . ") and by offering to give them advice in a mockingly conspiratorial fashion; however, by using humor to poke fun at both men and women's perceptions of themselves, Barry makes his essay palatable to women as well, hoping to convince them to stop obsessively "thinking they need to look like Barbie" (8).

Put it all together and it looks pretty darn smart:

In the editorial "The Ugly Truth about Beauty" (1998), Dave Barry argues that ". . . women generally do not think of their looks in the same way that men do" (4). Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks ("average-looking") with women's ("not good enough"), by contrasting female role models (Barbie, Cindy Crawford) with male role models (He-Man, Buzz-Off), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures). He exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's expectation of them; to this end, Barry claims that men who want women to "look like Cindy Crawford" are "idiots" (10), implying that women who adhere to the Crawford standard are fools as well. Barry ostensibly addresses men in this essay because he opens and closes the essay directly addressing men (as in "If you're a man. . . ") and by offering to give them advice in a mockingly conspiratorial fashion; however, by using humor to poke fun at both men and women's perceptions of themselves, Barry makes his essay palatable to women as well, hoping to convince them to stop obsessively "thinking they need to look like Barbie" (8).

Barry, Dave. "The Ugly Truth about Beauty." Mirror on America: Short Essays and

Images from Popular Culture. 2nd ed. Eds. Joan T. Mims and Elizabeth N. Nollen.

NY: Bedford, 2003. 109-12.

Notice that the example follows her pattern exactly. The first sentence identifies the author (Barry), the genre (editorial), the title and date, and uses an active verb (argues) and the relative pronoun that to explain what exactly Barry argues. The second sentence explains the first by offering chronological examples from Barry's editorial using an appropriate POWER verb, while the third sentence suggests the author's purpose and WHY (in order to) he has set out that purpose (or seems to have set out that purpose – not all essays are explicit about this information and readers have to put the pieces together). The final sentence identifies the primary audience of the essay (men and women) and suggests how this audience is brought into/connected to the essay's purpose.

The rhetorical précis is useful for AP Language students to master as they are asked to read and analyze passages quickly in the AP test setting. This method makes for an excellent annotation of such texts, and I encourage you to use it for other classes. This method is also very useful when students are assigned to read a great deal as in college classes because it is a very structured annotation technique. Then, reviewing information involves reading a few short paragraphs, rather than trying to skim 20 - 30 page articles the night before tests. Such précis are also useful as you write longer, researched papers because you may have read so many sources that you've forgotten them all; with the précis, you can organize your thoughts by sources AND because you wrote these (mostly) in your own words, you don't have to worry about plagiarism. Although these writings are short, they are quite challenging to do well.

CHAPTER 16 They Say I Say

ERWC

Connelly

"They Say, I Say" Templates

Introducing Something Implied or Assumed

Although X does not say so directly, she/he apparently assumes that _____.

While they rarely admit as much, _____ often take for granted that _____.

Introducing An Outgoing Debate

In discussions of X, one controversial issue has been _____. On the one hand, _____ argues _____. On the other hand, _____even contends _____. My own view is that _____ because.

When it comes to the topics of _____, most people will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.

As I suggested earlier, defenders of _____ can't have it both ways. Their assertion that _____ is contradicted by their claim that_____.

Capturing Authorial Action

X acknowledges that _____.

X agreed that _____.

X argues that_____.

X complains that _____.

X demonstrates that _____.

X emphasizes that _____.

Disagreeing, with Reasons

I think that X is mistaken because he/she overlooks _____.

x's claim that _____ rests upon the questionable assumption that _____.

I disagree with X's view that _____ because, as recent research (personal experience) has shown, _____.

By focusing on _____, X overlooks the deeper problem of _____.

X claims _____, but we don't need him/her to tell us that. Anyone familiar with _____-__ has long known that _____.

Agreeing—with a Difference

X is surely right about _____ because, as he/she may not be aware, recent studies have shown that _____.

X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____-_____.

I agree that _____, a point that needs emphasizing since so many people believe _____-__.

Agreeing and Disagreeing Simultaneously

Although I agree with X to a point, I cannot accept his/her overall conclusion that _____ because _____.

Although I disagree with much of what X says, I fully endorse his/her final conclusion that _____.

Though I concede that _____, I still insist that _____.

X is right that _____, but she seems to be on more dubious ground when she/he states _____.