RHETORICAL STRATEGIES: ANY DEVICE USED TO ANALYZE THE INTERPLAY BETWEEN A WRITER/SPEAKER, A SPECIFIC AUDIENCE, AND A PARTICULAR PURPOSE.

1. **Abstract diction:** (compare to **concrete diction)** Abstract diction refers to words that describe concepts rather than concrete images (ideas and qualities rather than observable or specific things, people, or places.) These words do not appeal imaginatively to the reader's *senses*. Abstract words create no "mental picture" or any other imagined sensations for readers. Abstract words include: Love, Hate, Feelings, Emotions, Temptation, Peace, Seclusion, Alienation, Politics, Rights, Freedom, Intelligence, Attitudes, Progress, Guilt, etc. Try to create a mental picture of "love." Do you picture a couple holding hands, a child hugging a mother, roses and valentines? These are not "love." Instead, they are concrete objects you associate with love. Because it is an abstraction, the word "love" itself does not imaginatively appeal to the reader's senses.
   "Ralph and Jane have experienced *difficulties* in their lives, and both have developed bad *attitudes* because of these *difficulties*. They have now set *goals* to surmount these *problems*, although the unfortunate *consequences* of their *experiences* are still apparent in many everyday *situations*."

2. **Absolutes:** an **adverbial clause** that has a nonfinite **verb** or no verb at all (the **clause** is missing "was" or "were" or it is replaced by a **verbal**, making it **dependent**).
   The prisoners marched past, *their hands above their heads*. (The prisoners marched past. Their hands **were** above their heads.)
   The work having been finished, the gardener came to ask for payment. (The work **was** finished. The gardener came to ask for payment.)
   "But I knew her sick from the disease that would not go, *her legs bunched under the yellow sheets*, *the bones gone limp as worms*."—Sandra Cisneros, *The House on Mango Street*
   "We pretended with our heads thrown back, *our arms limp and useless*, dangling like the dead."—Sandra Cisneros, *The House on Mango Street*

3. **Academic diction:** use of scholarly words or terms, e.g. "Kennedy employs many *rhetorical strategies* in his speech, namely *chiasmus, parallelism, allusion, and pathos*."

4. **Active voice:** (compare to **passive voice**) In sentences written in active voice, the **subject** performs the action expressed in the **verb**; the subject acts.
   Active: The dog bit the boy.
   Passive: The boy was bitten by the dog.

5. **Ad hominem fallacy:** a **fallacy** of **logic** in which a person's character or motive (Latin, literally "argument to the man") is attacked instead of that person's argument. In the political arena, this is called "mudslinging."
   "Jack is wrong when he says there is no God *because* he is a convicted felon."
   "I disliked going to see Dr. Hopper. In fact, I probably dislike Dr. Hopper. He has a sharp nose that points downward, seeming always to be calling attention to his shoes. He is a hard-faced man who makes much of small things."—Anne F. Rosner
   "Let me say, incidentally, my opponent, my opposite number for the vice-presidency on the democratic ticket, does have his wife on the payroll, and has had her on the payroll for the last ten years."—Richard Nixon

6. **Ad populum fallacy:** popular appeal, or appeal to the majority. The **fallacy** of attempting to win popular assent to a **conclusion** by arousing the feeling and enthusiasms of the multitude. The two main forms of this appeal are "**snob appeal**" and "**bandwagon**."

7. **Adjective:** a **part of speech** that can modify a **noun** and usually can itself be modified by very; for example, (very) *wise*, (very) *careful*. The *stupid* girl fell for the *abusive* criminal. When asked to address the author's use of diction, look for any unusual adjectives used or any common adjectives used in uncommon ways.
   "The moth's *enormous* wings are *velveted in a rich*, *warm brown*, and *edged in bands of blue and pink delicate as a watercolor wash*."—Annie Dillard
   "She is sitting on the stoop of a *rickety, wooden, one-family* house in Birmingham."—MLK, Jr.

8. **Adjective phrase:** see **phrase**

9. **Adverb:** a **part of speech** usually ending in –ly that is used chiefly as a modifier of an **adjective** (She is *extremely* pale.), a modifier of another adverb (The storm came *very suddenly*.), or as an **adverbial** (I visit my family *frequently*).

10. **Adverb phrase:** see **phrase**

11. **Adverbial:** a **sentence** element used to convey a range of information about the situation depicted in the basic **sentence** structure (how, when, where, to what extent, or under what conditions).
    Vietnamese veterans were demonstrating *noisily outside the White House*. (both "noisily" and "outside the White House" are adverbials.
    I *entirely* agree.
    Unfortunately, no cure exists.
    A reliable witness has testified tat they were in Denver on the day they claimed to be in Houston. They are *therefore* lying.
    For all its weaknesses the Continental Congress had won the war against one of the world's mightiest powers.
    Jade is plentiful *in this area*.
    A few days ago a new mayor was elected *in New York*.

12. **Adverbial clause:** a **clause** that has an **adverb**-like function in modifying another clause.
    I saw the movie *before I left to Europe*.
    If a heart attack occurs, the electronic device automatically orders charges of electricity *to jolt the heart back into a normal rhythm*.
    Reflecting on the past three years, she wondered whether she could have made better choices.
    When in Rome, do as the Romans do.

13. **Adverbial complement:** see **complement**.

14. **Allegory:** an extended **narrative** in prose or verse in which characters, events, and settings represent abstract qualities and in which the author intends a second meaning to be read beneath the surface of the story; the underlying meaning may be moral, religious, political, social, or satiric.
    …on one side of the portal, and rooted almost at the threshold, was a wild rose-bush, covered, in this month of June, with its delicate gems, which might be imagined to offer their fragrance and fragile beauty to the prisoner as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him.…This rose-bush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it, or whether, as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson, as she entered the prison-door, we shall not take upon us to determine. Finding it so directly on the threshold of our narrative, which is now about to issue from that inauspicious portal, we could hardly do otherwise than pluck one of its flowers and present it to the reader. It may serve, let us hope, to symbolize some sweet moral blossom, that may be found along the track, or relieve the darkening close of a tale of human frailty and sorrow."—Nathaniel Hawthorne, *The Scarlet Letter*

15. **Alliteration: repetition** of consonant sounds at the beginning of words that are close to one another:
    *P*eter *P*iper *p*icked a *p*eck of *p*ickled *p*eppers.
    "*F*reak of *f*ancy in my *f*riend."—Edgar Allen Poe
    "*F*ish, *f*owl, *f*lesh, roasted in luscious stews, and seasoned, I trust, to all your tastes."—Nathaniel Hawthorne

16. **Allusion:** a brief or indirect reference to a person, place, event, or passage in a work of literature or the Bible assumed to be sufficiently well known to be recognized by the reader. Allusions add depth and universal significance to a passage.
    "I am *Lazarus*, come from the dead."—T.S. Eliot (referencing Christ's raising of Lazarus from the dead in the New Testament)
    "What can be more moving than a wise, high-strung woman begging a child's forgiveness, even as *King Lear knelt to Cordelia* for Pardon."—Helen Keller (referencing Shakespeare's King Lear asking his only faithful daughter who had been cast out for forgiveness)
    "…the younger crows for who I now felt a contempt such as only a disillusioned dreamer feels for those still unaware that they dream—the business students from southern colleges for whom business was vague, an abstract game

with rules as obsolete as *Noah's Ark*, but who yet were drunk on finance."—Ralph Ellison, *The Invisible Man* (referencing Noah's story from the Old testament)

"There were occasions, I believed, when a nation was justified in using military force to achieve its ends, *to stop a Hitler or some comparable evil*, and I told myself that in such circumstances I would've willingly marched off to battle."— Tim O' Brien, *The Things They Carried* (referencing Adolf Hitler, fascist dictator responsible for the deaths of millions)

"Remember that I am they creature; I ought to be thy *Adam*, but I am rather the *fallen angel*, whom thou *drivest from joy* for no misdeed."—Mary Shelley, *Frankenstein* (referencing the biblical creation story)

17. **Ambiguity:** the expression of an idea in such a way that more than one meaning is suggested. A text that is rich in patterns of **imagery**, **symbolism**, and multiple meanings (created through suggestive, connotative language) is said to be a layered text and filled with ambiguity. Note: *All AP passages have some ambiguity. To get the highest scores, students have to make reference to the multiple meanings seen in the passages*.

18. **Anadiplosis:** the **repetition** of the last word of one **clause** at the beginning of the next clause:

I lift up mine eyes unto the hills, from whence cometh *my help*. *My help* cometh from the Lord which made heaven and earth. Psalms 121:1

Death, as the Psalmist saith, is certain to *all*: *all* shall die.—Shakespeare, *Henry IV part 2*

My conscience hath a thousand several *tongues*,/ And every *tongue* brings in a several *tale*,/ And every *tale* condemns me for a villain.—Shakespeare, *Richard III*

19. **Analogy:** a **comparison** between two things in which the more complex is explained in terms of the more simple.

"Last year's profile of the stock index looks *like a roller-coaster ride at your local amusement park*."

"The dominant race is to be deprived of its superiority; *nor is a tigress robbed of its cubs* more furious than is the Boer at this prospect."—Winston Churchill

20. **Anaphora:** the **repetition** of introductory words or **phrases** for effect. This creates a rhythm and establishes a pattern, giving the reader a contextual framework for understanding the ideas.

"And so, *let freedom ring from* the prodigious hilltops of New Hampshire. *Let freedom ring from* the mighty mountains of New York. *Let freedom ring from* the heightening Alleghenies of Pennsylvania. *Let freedom ring from* the snowcapped mountains of Colorado. *Let freedom ring from* the curvaceous peaks of California…"—Martin Luther King, Jr, "I Have a Dream"

"*I hated* Boy Scouts. *I hated* camping out. *I hated* dirt and tents and mosquitoes."—Tim O' Brien, *The Things They Carried*

"*I would have not* married the other man. *I would not have* become the kind of wife who prayed for the Japanese would kill her husband. *I would not have* become the kind of mother who could not grieve when her children died."—Amy Tan, *The Kitchen God's Wife*

"*Four* skinny trees with skinny necks and pointy elbows like mine. *Four* who do not belong here but are here. *Four* raggedy excuses planted by the city."—Sandra Cisneros, *The House on Mango Street*

21. **Anastrophe:** departure from normal word order *for the sake of emphasis*. Normal syntax is violated.

- The **verb** before the **subject-noun** (normal **syntax** follows the order subject-noun verb)

  "Glistens the dew upon the morning grass." (Normal: The dew glistens upon the morning grass.)

- **Adjectives** which follow the **noun** they modify instead of preceding it. This causes the reader to pause and pay more careful attention to these descriptive words.

  "Her hands, *old and wrinkled*, stroke her dying husband's face." (Normal: Her old and wrinkled hands stroke her dying husband's face.)

  "She looked at the sky *dark and menacing*." (Normal: She looked at the dark and menacing sky.)

  "Not one of them was an obvious subject for a shower, and yet—hair, much too long, tangled here and there, knotted round a dead leaf or a twig; faces cleaned fairly well by the process of eating and sweating but marked in the less accessible angles with a kind of shadow; clothes, worn away, stiff like his own with sweat, put on, not for decorum or comfort but out of custom; the skin of the body, scurfy with brine—"—William Golding, *Lord of the Flies*

  "But what you might remember most is this tree, *huge*, with fat arms and mighty families of squirrels in the higher branches."—Sandra Cisneros, *The House on Mango Street*

  "It was that kind of crazy afternoon, *terrifically cold*, and no sun out or anything, and you felt like you were disappearing every time you crossed a road."—J.D. Salinger, *The Catcher in the Rye*

- The object preceding its verb (normal syntax is verb followed by its object)

  "Troubles, everybody's got." (Normal: Everybody's got troubles.)

- Preposition following the object of the preposition (normal syntax is preposition, object)

"It only stands/Our lives upon, to use Our strongest hands."—Shakespeare, *Antony and Cleopatra* (Normal: It only stands/upon Our lives, to use Our strongest hands.")

22. Anecdote: a short entertaining account of some happening, frequently personal or biographical used to bring humor or to illustrate a particular characteristic or trait.

Bill Gates' computer-geek image was established well before his days at Microsoft. Steven Ballmer, a college buddy who later became the company's president, recalled that Gates never put sheets on his bed and once left for vacation in the middle of a thunderstorm - with the windows and door to his room wide open." [As a student at Harvard, Gates frequently played poker until daybreak. He did not graduate.]

23. Annotation: Explanatory notes added to a text to explain, cite sources, or give bibliographical data.

24. Anticipating and addressing counter-arguments: When making the **argument**, the author, aware of what points his or her opponents will likely take exception to, anticipates these objections and then addresses them in his or her argument, thus strengthening his or her **position**. **Refutation** and **concession** are examples of this type of **organizational strategy**.

Mr. Hammond, I am writing to you because you have handled our account on many occasions. *While I realize your sales representative is new,* I feel she misrepresented the quality of the Z690s. I also feel that she has been unhelpful in addressing my claim. (**concession**)

25. Antithesis: *opposition or contrast* emphasized by **parallel** structure.

"I have a dream that one day even the state of Mississippi, a *desert state* sweltering with *the injustice and oppression,* will be transformed into *an oasis of freedom and justice.*"—MLK, Jr.

"A *man* desires the *satisfaction of his desires*; a *woman* desires the *condition of desiring.*"—Pam Houston

"They were, in fact and at last free. And the lives of these old black women were synthesized in their eyes—a puree of *tragedy and humor*, *wickedness and serenity*, *truth and fantasy*."—Toni Morrison, *The Bluest Eye*

"The mark of the *immature man* is that <u>he wants to die nobly for a cause</u>, while the mark of the *mature man* is that <u>he wants to live humbly for one</u>."—J.D. Salinger, *The Catcher in the Rye*

26. Antecedent: the word for which a **pronoun** stands.

"Answers successfully arrived at are solutions to difficulties previously discussed and one cannot untie *a knot* if he is ignorant of *it*."—Aristotle

27. Aphorism: a brief saying embodying a **moral**; a concise **statement** of a principle or precept given in pointed words.

"Imitation is suicide."—Ralph Waldo Emerson

"A man is God in ruins."—Ralph Waldo Emerson

28. Apostrophe: a strategy in which an absent person, inanimate object (the sun, for example), or abstract being (Death) is addressed directly.

"*Death* be not proud, though some have called thee/ Mighty and dreadful." –John Donne

"I nod to *death* in passing, aware of the sound of my own feet upon my path."—Peter Mathiesson

"Our house stood within a few rods of the Chesapeake Bay, whose broad bosom was ever white with sails from every quarter of the habitable globe. Those beautiful vessels, robed in purest white, so delightful to the eye of freemen, were to me so many shrouded ghosts, to terrify and torment me with thoughts of my wretched condition. I have often, in the deep stillness of a summer's Sabbath, stood all alone upon the lofty banks of that noble bay, and traced, with saddened heart and tearful eye, the countless number of sails moving off to the mighty ocean. The sight of these always affected me powerfully. My thoughts would compel utterance; and there, with no audience but the Almighty, I would pour out my soul's complaint, in my rude way, with an apostrophe to the moving multitude of ships.—

You are loosed from your moorings, and are free; I am fast in my chains, and am a slave! You move merrily before the gentle gale, and I sadly before the bloody whip! You are freedom's swift-winged angels, that fly round the world; I am confined in bands of iron1 O that I were free! O, that I were on one of your gallant decks, and under your protecting wing!..."—Frederick Douglass

29. Appeal to authority/expert testimony: citation of information from people recognized for their special knowledge of a subject for the purpose of strengthening an author's **arguments**. As the notorious *Mick Jagger* says, "You can't always get what you want."

30. Appositive: a **noun** phrase or **clause** which renames or describes another noun **phrase** or **pronoun**.

We visited the home of Harriet Beecher Stowe, *the author of Uncle Tom's Cabin.*
"But they also felt a kind of giddiness, *a secret joy*, because they were alive…."—Tim O' Brien, *The Things They Carried*
"The special kids, *the ones who wear keys around their necks*, get to eat in the canteen."—Sandra Cisneros, *The House on Mango Street*
"I never knew how sick she was until that day I tried to show her one of the pictures in the book, *a beautiful color picture of the water babies swimming in the sea*."—Sandra Cisneros, *The House on Mango Street*

31. Argument: the logical (**facts**, **statistics**, hard **evidence**, etc.) and non-logical ideas or reasons a person uses to convince a specific **audience**.

I am a member of a party of one, and I live in an age of fear. Nothing lately has unsettled my party and raised my fears so much as your editorial, on Thanksgiving Day, suggesting that employees should be required to state their beliefs in order to hold their jobs. *The idea is inconsistent with our Constitutional theory and ahs been stubbornly opposed by watchful men since the early days of the Republic.*—E.B. White

32. Argumentation: writing that attempts to prove the validity of a **proposition** or an idea by presenting reasoned arguments; **persuasive** writing is a form of argumentation.

33. Aristotelian Concession: see **concession**.

34. Aristotelian logic: a formal logical system using **syllogism** in which **propositions** are given to support a **conclusion** that can be proven either by **deduction** or **induction**.

1. All penguins are birds.
2. No birds are mammals.
3. Therefore, no penguins are mammals.

35. Assertion: the starting point of an **argument**; the **rhetorical stance**; a general **statement** of belief or judgment that can be supported with specific **evidence** and **examples**: *The death penalty is a form of legalized murder*. A "for or against" stance is also called a **proposition**.

"Racists and segregationists use the press skillfully to project an image of the Black man as criminal."—Malcolm X
"Trust is a fundamental requirement for our kind of existence, and without it our linkages would begin to snap loose."—Lewis Thomas
"The honest book-keeper, the faithful wife, the earnest scholar get little attention compared to the embezzler, the tramp, the cheat."—John Steinbeck
"Everything in the world must have design or the human mind rejects it."—John Steinbeck

36. Assonance: repetition of vowel sounds between different consonants; e.g. Early in the d*ay*, the n*eigh*s began to f*a*de.

37. Assumption: an **inference** or **conclusion**, possibly based on some **evidence**. "She is a successful American, which is to say, an American."—Joyce Carol Oates

38. Asyndeton: Commas used (with no **conjunction**) to separate a series of words. The parts are emphasized equally when the conjunction is omitted; in addition, the use of **commas** with no intervening conjunction speeds up the flow of the **sentence**. This is a form of **parallelism**.

"And now abideth *faith, hope, charity*, these three; but the greatest of these is charity." 1 Cor 13:13
"Like Dave, he *asked nothing, gave nothing, expected nothing*…"—Jack London
"*Give up money, give up fame, give up science, give up the earth itself and all it contains* rather than do an immoral act."—Thomas Jefferson
"I did not want to die. Not ever. But certainly *not then, not there, not in a wrong war*."— Tim O' Brien, *The Things They Carried*

39. Audience: The group of readers or listeners to whom this piece is directed.

40. Balanced sentence structure: a **sentence** that has **parallel phrases** or **clauses** used to stress *similar* ideas:

"Together let us *explore the stars*, *conquer the deserts*, *eradicate disease*, *tap the ocean depths*, and *encourage the arts and commerce*."—JFK
"The corners heap up with poetry; whole unfilled systems litter the ice."—Annie Dillard

41. Bandwagon: either saying that supporting a specific cause/stance would result in the rejection of peers or using the popular support of a cause/stance to persuade others to support it as well:

E*veryone who goes to those parties drinks.*
If you don't drink, no one will invite you to anything.

42. Begging the question: fallacy of logical **argument** that assumes the reader will automatically accept an **assertion** without proper support.

"Lying is universal, we all do it; we must all do it. Therefore, the wise thing is for us to diligently train ourselves to lie thoughtfully, judiciously."—Mark Twain

43. Binary classification: the task of classifying the members of a given set of objects into two groups on the basis of whether they have some property or not. Some typical binary classification tasks are

- medical testing to determine if a patient has certain disease or not (the classification property is the disease)
- quality control in factories; i.e., deciding if a new product is good enough to be sold, or if it should be discarded (the classification property is being good enough)
- deciding whether a page or an article should be in the result set of a search or not (the classification property is the relevance of the article - typically the presence of a certain word in it)

32. Cacophony: harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of **euphony**:

"The **p**owers of **p**runes are **p**rudent to **p**rovide **p**otent **p**allitive **p**rophylaxis of **p**otential **p**oo**p**er **p**roblems, **p**riming you for **p**urging. "—Rob Bohnenberger

Player Piano

My stick fingers click with a snicker
And, chuckling, they knuckle the keys;
Light footed, my steel feelers flicker
And pluck from these keys melodies.

My paper can caper; abandon
Is broadcast by dint of my din,
And no man or band has a hand in
The tones I turn on from within.

At times I'm a jumble of rumbles,
At others I'm light like the moon,
But never my numb plunker fumbles,
Misstrums me, or tries a new tune.

-John Updike-

33. Caricature: descriptive writing that greatly exaggerates a specific feature of a person's appearance or a facet of personality; used for comic effect or criticism:

"One was a woman in a slim black dress, belted small under the armpits, with bulges like a cabbage in the middle of the sleeves, and a large black scoop-shovel bonnet with a black veil, and white slim ankles crossed about with black tape, and very wee black slippers, like a chisel, and she was leaning pensive on a tombstone on her right elbow, under a weeping willow…" Mark Twain

34. Cause and effect: examination of the causes and/or effects of a situation or phenomenon; this can be an author's main **organizational strategy**, or it can be one paragraph used to support a point in an essay developed through another pattern.

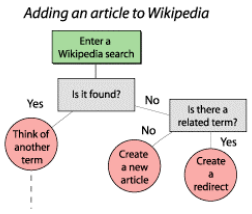
The erosion of the middle of the labor market is easy to misinterpret, because ***its roots are multiple***. During the 1970s, the entry into the work force of an unprecedented number of women and of young adults born during the baby boom resulted in too many workers for the jobs available, and depressed wages. The decline of the middle also has something to do with the explosive growth in world trade since 1960. As manufacturing technologies have become more mobile, and multinational firms more footloose, production jobs have migrated from the U.S. to countries where wages are low. In addition, technology itself has helped to provoke the shifts in the job market. For example, fewer American workers would have been needed to make steel in 1980 than in 1960 even if the pressures of global competition had not been a factor, because new machines have made many of their tasks redundant. Finally, the

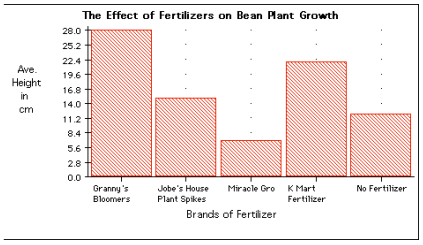
high rate of unemployment caused by these trends has tended to drive wages down further, especially at the low end, since it forces unskilled workers to compete for their jobs with unemployed people who are willing to do the work for less.

Although demographic shifts, stepped-up world trade, unemployment, and especially the advance of technology ***all have had an effect*** on the shape of the job market, *middle-level jobs have been disappearing ultimately* ***as a result of*** the ways in which technological gains are being distributed. When a machine replaces a production worker, both the firm and consumers as a group benefit. The loss falls mainly on the worker who is displaced. If that loss is generalized to millions of high-paid workers, they suffer as a group, and the economy as a whole suffers a loss of worker purchasing power. Thus the lack of a mechanism to distribute some of the financial gains from technology to the work force comes back to haunt the entire economy.

35. **Challenge:** (see **defend** and qualify) the author disagrees with a given **assertion**.

36. **Charts/graphs/diagrams:** visual representations of data to display information and assist reasoning.





37. **Chiasmus:** a **syntactical** structure by which the order of the terms in the first of two **parallel** clauses is reversed in the second. This may involve a **repetition** of the same words ("Pleasure's a sin, and sometimes sin's a pleasure" --Byron) or just a reversed parallel between two corresponding pairs of ideas. It is named after the Greek letter *chi (x)*, indicating a "criss-cross" arrangement of terms. *Adjective*: **chiastic.**

"Never let a *fool kiss* you, or a *kiss fool* you."--Dr. Mardy Grothe

"The two most engaging powers of an author are to make *new things familiar*, and *familiar things new*."—Samuel Johnson

"We must remember that the *peoples* do not *belong* to the *governments*, but that the *governments belong* to the *peoples*."—Bernard Barusch

"Ask not what *your country can do for you*, but what *you can do for your country*."—JFK

"Often the *crazy stuff* is true and the *normal stuff* isn't because the *normal stuff* is necessary to make you believe the truly incredible *craziness*."— Tim O' Brien, *The Things They Carried*

"Because now her mother is lifting her up, high in the air, *laughing and crying, crying and laughing*."—Amy Tan *The Kitchen God's Wife*

38. **Chronological ordering:** an **organizational strategy** where events or actions are organized according to their order of occurrence.

"They have gills as larvae; as the grow they turn a luminescent red, lose their gills, and walk out of the water to spend a few years paddling around in damp places on the forest floor."—Annie Dillard

"The victim must first find himself a good and sufficient reason for going. This to the practical Sam is not difficult. He has built in a garden of reasons to choose from. Next he must plan his trip in time and space, choose a direction and a destination. And last he must implement the journey."—John Steinbeck

39. **Circular logic/thinking/reasoning:** a **fallacy** which involves repeating **assertions** endlessly without real support.

1. the Bible is the infallible word of God
2. the Bible says that God exists. Therefore,
3. God exists.

The REAL question of whether or not God exists has not been addressed.

40. **Classification as a means of ordering:** an **organizational strategy** where objects are arranged according to class; e.g. media classified as print, television, and radio.

41. **Clause:** a **sentence**-like construction that is contained within a **sentence** or a **simple sentence**, usually containing a **subject** and a **verb** or **verbal**.

42. **Coherence:** quality of a piece of writing in which all the parts contribute to the development of the central idea, **theme**, or organizing principle. See "The Gettysburg Address," for a speech with great coherence.

43. **Colloquial diction:** words or **phrases** (including slang) used in everyday conversation and **informal** writing which is usually inappropriate in **formal** writing, e.g. *y'all*, *ain't, guys, stuff, kind of, etc.*.

44. **Colon:** a **punctuation** mark that is used:
    - to formally or emphatically introduce lists or long quotations (see current entry for example).
    - to separate an explanation, rule, or example from a preceding independent clause. *After a sleepless night, the senator made her decision: she would not seek re-election.*
    - to introduce an explanation or definition (see current entry for example).
    - after the salutation of a business letter. *To Whom it May Concern:*
    - in the hading of a business memo. *To:* *Re:*
    - between the hour and the minutes. *5:30 p.m.*
    - between the chapter and verse in the Bible, in citations for some literary works, and between the volume and number of some publications. *Genesis 1:18-20* *Part 3:121* *Vol.2:34*
    - as part of a title *Grey Power: A Practical Survival Handbook for Senior Citizens*).
    - in a Works Cited entry between the place of publication and the name of the publisher. *Bloomington, IN: Indiana University Press, 1966*.

45. **Comic relief:** something said or done that provides a break from the seriousness of the text.
    "The hair was yellow like that of a circus kewpie doll, the face heavily powdered and rouged as though to form an abstract mask, the eyes hollow and smeared a cool blue, *the color of a baboon's butt*."—Ralph Ellison

46. **Comma:** a **punctuation** mark used to separate the structural elements of sentences into manageable segments. It generally indicates that a pause should be taken when reading the text aloud. The usages that follow are the traditional usages; however, in certain rhetorical contexts and for specific purposes, these rules may be broken.
    - to separate **independent clauses** when they are joined by a **coordinating conjunction**. *The game was over, <u>yet</u> the crowd refused to leave.*
    - after introductory **clauses**, some introductory **phrases**, or introductory words that come before the main clause
        - common words that begin introductory **clauses** include *after*, *although*, *as*, *because*, *if*, *since*, *when*, and *while*. *<u>While I was eating</u>, the cat scratched at the door. <u>If you are ill</u>, you ought to see a doctor.*
        - common introductory **phrases** include **participial** and **infinitive** phrases, **absolutes**, nonessential **appositive** phrases, and long **prepositional phrases** (over four words). *<u>Having finished the test</u>, he left the room. <u>To get a seat</u>, you'd better come early. <u>After the best but before lunch</u>, I went jogging. <u>The sun radiating intense heat</u>, we sought shelter in the café.*
        - common introductory words that should be followed by a comma include *yes*, *however*, and *well*. *<u>Well</u>, perhaps he meant no harm. <u>Yes</u>, the package should arrive tomorrow morning. <u>However</u>, you may not be satisfied with the results.*
    - to set off **clauses**, **phrases**, and words that come in the middle of the sentence and are not essential to the meaning of the sentence. *That Tuesday, <u>which happens to be my birthday</u>, is the only day when I am available to meet. The food, <u>on the other hand</u>, is rather bland. In this case, <u>however</u>, you seem to have over-exerted yourself.*
    - to separate three or more words, **phrases**, or **clauses** written in a series. *The constitution establishes the <u>legislative, executive, and judicial</u> branches of government. The candidate promised to <u>lower taxes, protect the environment, reduce crime, and end unemployment</u>.*

- to separate two or more coordinate **adjectives** (adjectives that can be written in reverse order) that describe the same **noun**. *He was a difficult, stubborn child. Your cousin has an easy, happy smile. The relentless, powerful summer sun beat down on them.* (NOTE: summer is also an **adjective**, but not coordinate.)
- near the end of a **sentence** to separate contrasted coordinate elements or to indicate a distinct pause or **shift**. *He was merely ignorant, not stupid. The chimpanzee seemed reflective, almost human. You're one of the senator's close friends, aren't you? The speaker seemed innocent, even gullible.*
- to set off **phrases** or **clauses** at the end of the sentence that refer back to the beginning or middle of the sentence. Such phrases or clauses are free modifiers that can be placed anywhere in the sentence without causing confusion. (If the placement of the modifier causes confusion, then it is not "free" and must remain "bound" to the word it modifies.) *Nancy waved enthusiastically at the docking ship, laughing joyously. Lisa waved at Nancy, who was laughing joyously.*
- to set off all geographical names, items in dates (except the month and day), addresses (except the street number and name), and titles in names. *Birmingham, Alabama, gets its name from Birmingham, England. July 22, 1959, was a momentous day in his life. Who lives at 1600 Pennsylvania Avenue, Washington, DC? Rachel B. Lake, MD, will be the principal speaker.*
- use a comma to shift between the main **discourse** and a **quotation**. *John said without emotion, "I'll see you tomorrow." "I was able," she answered, "to complete the assignment." In 1848, Marx wrote, "Workers of the world, unite!"*
- wherever necessary to prevent possible confusion or misreading. *To George, Harrison had been a sort of idol.* [Note: the comma is needed to indicate that Harrison is not George's last name, but a separate individual.]

47. Comparison: showing how two or more texts, objects or ideas are similar.

48. Complement: a **sentence** element that is required, by the meaning of the verb, to complete the sentence. There are three complements of this kind: **adverbial complement**, **subject complement**, and **object complement**.

- **Adverbial complement:** an element that conveys the same information as some adverbials but is require by the verb. *I am now living in Manhattan. I put my car in the garage.*
- **Subject complement:** a necessary **sentence** element when the main **verb** is a linking verb (to be, to seem, to look, to sound, to taste, to smell, to turn, to become, and others). Subject complements are usually **noun phrases** or **adjective** phrases. *Leonard is Mary's brother. Robert looks very happy. He seems satisfied. He will become a Jedi.*
- **Object complement:** Some transitive **verbs** (verbs that require a **direct object** to complete the **sentence**) require or allow an object complement to follow the direct object. The relationship between the direct object and the object complement resembles that between the **subject** and the **subject complement**. *The heat has turned the milk sour.* ("the milk" is the direct object; The milk turned sour.) *I have made David my assistant.* (David is the direct object; David is my assistant.) *The sun has turned our curtains yellow.* ("our curtains" is the direct object; Our curtains turned yellow).

49. Complex sentences: a sentence containing one **independent clause** and one or more **dependent clauses**: *Although Canada is a rich country*, it still has many poor people. (The dependent clause is italicized, and the independent clause is underlined.)

50. Compound sentences: two or more **independent clauses** (**simple sentences**) joined by a **coordinating conjunction**: Canada is a rich country, *but* it still has many poor people.

51. Conceit: a **juxtaposition** that makes a surprising connection between two seemingly different things. An elaborate, usually intellectually ingenious poetic **comparison** or **image**, such as an **analogy** or **metaphor** in which, say *a beloved is compared to a ship, planet*, etc. The comparison may be brief or extended. **Oxymorons** are also common, such as *freezing fire*, *burning ice*, etc.

> "The voice shook and beat and trembled, not as the voice of an old man shakes and beats and trembles, nor as a leaf shakes and beats and trembles, but as *a deep bell when it is struck*." —Alan Paton, *Cry the Beloved Country*

52. **Concession (Aristotelian concession):** conceding a point in an **argument** means actually agreeing with the opponent on a particular issue. This is not done as a sign of weakness, however, but in order to strengthen ethical appeal because the author comes across as a reasonable person who is willing to see more than one side of the argument. You admit that the opposing claim is valid; however, you demonstrate how it is possible to accept it without rejecting your whole argument.

    Farmington police had to help control traffic recently when hundreds of people lined up to be the first applying for jobs at the yet-to-open Marriott hotel. The hotel's help-wanted announcement—for 300 openings—was a rare opportunity for many unemployed. The people waiting in line carried a message, a refutation, of claims *that the jobless could be employed if they only showed enough moxie*. ***Every rule has exceptions*, BUT** the tragic and too common tableaux of hundreds and even thousands of people snake-lining up for any task with a paycheck illustrates a lack of jobs, not laziness. *The Hartford Courant*, editorial

53. **Conclusion:** what must result or follow given the **premises** of an **argument**.

54. **Concrete diction:** (compare to **abstract diction)** words that describe specific, observable things, people, or places, rather than ideas or qualities.
    - **Abstract:** Even a *large* male gorilla, unaccustomed to tourists, is *frightened* by people.
    - **Concrete:** A *four-hundred-pound* male gorilla, unaccustomed to tourists, will *bolt into the forest*, *trailing a stream of diarrhea*, at the mere sight of a person.

55. **Conjunction:** words that link units of equal status (**coordinating conjunctions**) or introduce **subordinate clauses** (**subordinating conjunctions).**

56. **Connotation: (**see **denotation) implied** or suggested meaning of a word because of its association in the reader's mind. These are often classified as negative, neutral, or positive: Strong-willed (positive) Pig-headed (negative)

57. **Consonance: repetition** of identical consonant sounds within two or more words in close proximity, as in boo*st*/be*st*. Note: It can also be seen within compound words, such as fu*l*/fi*ll* and pi*ng*-po*ng*.

58. **Contrast:** showing how two or more texts, ideas or objects are different.

59. **Conundrum:** a riddle whose answer is or involves a pun; it may also be a paradox or difficult problem: Which came first, the chicken or the egg?

60. **Convoluted sentences:** long, complicated **sentences** that are often hard to follow because they are wordy and too many ideas are rolled together into one sentence.
    - **Convoluted:** Freud's theory of personality development involves 5 stages, the oral period, the anal period, the phallic period, the latency period and the genital period, each of which the child must pass through in order to fully develop and if they do not pass through each stage successfully then they may become fixated, which can later be manifested as immature behavior.
    - **Separated**: Freud's theory of personality development involves 5 stages. These are the oral period, the anal period, the phallic period, the latency period and the genital period. The child must pass through each stage in order to fully develop. If they do not pass through each stage successfully then they may become fixated, which can later be manifested as immature behavior.
    - **Convoluted:** The experiment went for three weeks and during that time we had to measure the plants once a week and make notes about the changes we could see in the plants like if they turned yellow or their leaves got spots or they started to shrivel and die.
    - **Separated:** The experiment lasted for three weeks. During that time, we had to measure the plant once a week and make notes about the changes we could see in the plants. We had to notice if the plants turned yellow, or if the leaves got spots, or if the plants started to shrivel and die.

61. **Coordinating conjunctions:** words that can, with a comma, link two **independent clauses**. *FANBOYS: For, And, Nor, But, Or, Yet, So.*

62. **Cumulative sentence:** see **Loose sentence** structure

63. **Damning with faint praise:** intentional use of a positive **statement** that has a negative **implication**; e.g. "Your new hairdo is so….interesting."

64. **Dash (em-dash):** a **punctuation** mark used to denote an abrupt break, pause in a **sentence**, or hesitation in an utterance.

"This holds for forms of behavior, as well as design—the mantis munching her mate, the frog wintering in the mud, the spider wrapping a humming bird, the pine professionally straddling a thread."—Annie Dillard

"I tried to stop him—tried to make him understand that the watch kept perfect time."—Mark Twain

"You have always loved Charlotte better than me, and I—too raw, too naked in my desire to lie to her—said nothing."—Anne F. Rosner

"Like the night had it's own voice—that hum in your ears—and in the hours after midnight you'd swear you were walking through some kind of soft black protoplasm, Vietnam, the blood and flesh."— Tim O' Brien, *The Things They Carried*

65. **Declarative sentences:** a type of **sentence** structure used chiefly for making statements. The sentence structure is usually **Subject/Verb/Object** (SVO).

Sandra is on the radio.
I'm not joking.
The sea lashed out harshly, jabbing the shoreline.
Much more work will be required to analyze the data before we can announce our conclusions.

66. **Deduction (deductive reasoning):** a form of reasoning using **syllogism** where the author begins with a generalization, then applies the generalization to a specific case or cases; opposite to **induction**.

1. The picture is above the desk.
2. The desk is above the floor.
3. Therefore, the picture is above the floor.

67. **Defend:** (see **challenge** and **qualify**) the author agrees with a given **assertion**.

68. **Definition(s):** making something clear or distinct; determining outline, extent or limits. Generally, these types of devices are used for defining: analysis, classification, comparison and contrast, details, examples and incidents, negation, origins and causes, and results, effects, and uses.

Star-crossed lovers have stated that love is not hand nor foot nor any part belonging to a man. Matrimonial ceremonies also claim that love is not jealous or boastful. Let it be stated here that love also is not a gourmet dish, a domesticated animal, or a latest trend. Love is not a strategic defense mechanism nor the best kept secret at the Pentagon. Love is not another seasoning to bottle and stick on the dust-lined shelves of the spice rack. Love is not to be confused with adhesive tape.

Instead, love is a great counterpart to late, evening thunderstorms on hot July nights. Love goes well with cold pizza on picnic blankets. Love is cold, wet sand between bare toes. Love is a capitalistic sell-all for novels, Top-40 pop songs, summer movies, and greeting cards.

In its simplest terms, love is a four-letter word. Much like other words of similar make up, when expressed it can evoke laughter, pleasure, pain, anger, and virtually any wave of reaction. Love also can be confused with feelings of indigestion and gas. Houses have been built, burned, and banished because of love.

69. **Denotation: (**see **connotation)** the literal or obvious meaning of a word (dictionary definition).

70. **Dependent clause:** a group of words that contains a **subject** and a **verb**, but cannot be a grammatical **sentence**. It is dependent upon an **independent clause** (**simple sentence**) for meaning and context.

71. **Description:** the picturing in words of something or someone through detailed observation of color, motion, sound, taste, smell, and touch; one of the four modes of **discourse**.

72. **Determiner:** words that introduce **noun phrases** (the, a, an, this, that, these, those, my, our, your, his, her, its, their, what, which, whose, whatever, whichever, whosoever, some, any, no, enough, every, each, either, neither).

Some people have left.
I need *more* money.
All those other problems just went away.
You may borrow *this* pencil.
A night on *the* town would be fun.
What day is it?
At *which* point I interrupted him.
You can use it for *whatever* purpose you wish.

73. **Diction:** choice of words especially with regard to correctness, clearness, or effectiveness. When considering diction, bear in mind both the **connotation** as well as the **denotation**. For example to a friend you might say "a screw-up," to a child "a mistake," to the police "an accident," to an employer "an oversight." Diction is one of the primary elements to consider when determining the **tone** of a text "The difference between the almost-right word and the right word is really a large matter—it's the difference between the lightning bug and the lightning." —Mark Twain

74. **Didactic:** writing whose **purpose** is to instruct or to teach. A didactic work is usually formal and focuses on **moral** or ethical concerns. Didactic writing may be fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

75. **Digression:** a temporary departure from the main subject in speaking or writing.

76. **Dilemma:** a type of conflict in which both choices have some negative consequences. (see **false dilemma**)
"Shouldn't I tell Frankie to run? Somehow the alternatives seemed impossible, I was committed to the Murphy brothers."—Peter Meinke

77. **Direct object:** see **object**

78. **Discourse:** spoken or written language, including literary works; the four traditionally classified modes of discourse are **description**, **exposition**, **narration**, and **persuasion**.

79. **Diversion:** a technique used to distract focus or divert attention away from key issues, usually by intensifying unrelated issues, or trivial factors. Diversion techniques include attacks on the personality and past of opposition figures rather than their relevant policies, appealing to the emotions – fears, hopes, desires – of the public rather than their reason, directing attention to the short-comings of the opposition rather than to one's own weaknesses, evasion of difficult topics, emphasis on superficialities or details rather than substance, and finally, jokes or other entertainment to distract attention.

80. **Economy:** a style of writing characterized by conciseness and brevity.

81. **Either/or fallacy:** see **reductio ad absurdum**

82. **Ellipsis:** any omitted **part of speech** that is easily understood in context, e.g. in the **sentence** from *Huckleberry Finn* by Mark Twain, "And so he went on, and the *people groaning* and crying and saying amen:…" there is an omitted/understood "*were*" between "*people*" and "*groaning*." An ellipsis *also* refers to a **rhetorical device** in the **narrative** of a story, where the narrative skips over a scene. An ellipsis is a form of anachrony where there is a chronological gap in the text. A good example is the phrase "FOUR YEARS LATER," which fills the screen near the end of the movie *Cast Away* (2000).
"The average person thinks he isn't."—Father Larry Lorenzoni *The term "average" is omitted but understood after "isn't."*
John forgives Mary and Mary, John. *Note that the comma signals what has been elided, "forgives"*

83. **Emotional appeal:** see **Pathos**.

84. **Epanalepsis:** the **repetition** of the first word of one **clause** at the end of the clause:
"Common sense is not so *common*."—Voltaire
"Nothing can be created out of *nothing*."—Lucretius
"Bold was the challenge as he himself was *bold*."—Spenser

"*They carried* all they could bear, and then some, including a silent awe for the terrible things *they carried*."— Tim O' Brien, *The Things They Carried*
"*Destroy* it and man is *destroyed*."—Alan Paton, *Cry the Beloved Country*

85. Epigram: a brief, clever, and usually memorable statement.
"We think our fathers fools, so wise we grow,
Our wiser sons, no doubt, will think us so."—Alexander Pope
"Often it does seem a pity that Noah and his party did not miss the boat."—Mark Twain
"It is better to keep your mouth shut and appear stupid than to open it and remove all doubt."—Mark Twain

86. Epistrophe: the repetition of the same word or groups of words at the ends of phrases, clauses, or sentences.
"When I was *a child*, I spake as *a child*, I understood as *a child*, I thought as *a child*;" 1 Corinthians 13:11
"For truth is *one*, and right is ever *one*."—Spenser
If thou hast any sound, or use of voice,
Speak to me.
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me.—Shakespeare, *Hamlet*
"*Over* and *over*—there it is my friend, there it is—as if repetition itself were an act of poise, a balance between *crazy*, and almost *crazy*."— Tim O' Brien, *The Things They Carried*

87. Ethos (ethical appeal): appealing to ethics. An ethical appeal makes use of what an audience values and believes to be good or true.
Although most people wouldn't call themselves "feminists," it is difficult to find anyone in our society in the 1990s who doesn't believe women should receive equal pay for equal work. Equal pay, after all, is only fair and makes sense given our belief in justice and equal treatment for all citizens. [*First two sentences remind audience what they believe.*] However, the fact remains that no matter how commonsensical equal pay seems it is not yet a reality. Addressing the causes of unequal pay, then, is something that goes to the heart of American society, an individual's right to receive fair treatment in the workplace. [*Second two sentences illustrate how this ethical belief is being violated, and thus, by logical extension, should be addressed.*]

88. Euphemism: the use of a word or **phrase** that is less direct, but that is also less distasteful or less offensive than another; e.g. "He is at rest" is a euphemism for "he is dead."

89. Euphony: a succession of harmonious sounds used in poetry or prose; the opposite of **cacophony.**

90. Evidence: something that furnishes proof in a reasoned **argument**. This includes **personal experience, anecdotes, expert testimony, comparisons/analogy, facts, statistics, examples, charts/graphs/diagrams, concrete details, quotations, reasons**, and **definitions**.

91. Examples: an individual instance taken to be representative of a general pattern. Arguing by example is considered reliable if examples are demonstrably true or factual as well as relevant.

92. Exclamatory sentences: a type of **sentence** structure used chiefly to express strong feeling. Exclamatives begin with *what* or *how*. What is used with a noun phrase and how elsewhere:
What a good time we had! (We had a very good time).
How well she plays! (She plays very well.)
"How impious is the title of sacred majesty applied to a worm, who in the midst of his splendor is crumbling into dust!"—Thomas Paine

93. Explication: the art of interpreting or discovering the meaning of a text. Explication usually involves close reading and special attention to **figurative language**.

94. Explicit: fully revealed or expressed without vagueness, **implication**, or **ambiguity :** leaving no question as to meaning or intent; stated directly

95. **Exposition:** designed to convey information or explain what is difficult to understand through the use of facts, reasons, or examples; one of the four modes of **discourse**.

96. **Extended Metaphor:** a sustained **comparison**. The extended metaphor is developed throughout a piece of writing.

97. **Facts:** knowledge or information based on real occurrences or data; statements that can be verified as true

98. **False causality:** a **fallacy** of concluding that an event is caused by another event simply because it follows it

99. **False dilemma:** (see **Dilemma**) a **fallacy** of logical argument which is committed when too few of the available alternatives are considered, and all but one are assessed and deemed impossible or unacceptable; e.g. A father speaking to his son says, "*Are you going to go to college and make something of yourself, or are you going to end up being an unemployable bum like me*." The dilemma is the son's supposed limitation of choice; either he goes to college or he will be a bum. The dilemma is false, because the alternative of not going to college but still being employable has not been considered.

100. **Figurative language:** how authors use literal meanings to suggest non-literal meanings, including **metaphors**, **extended metaphors**, **submerged metaphors**, **similes**, **symbolism**, and **personification**. Figurative language creates associations that are imaginative rather than literal.

101. **Figures of speech:** expressions, such as **similes**, **metaphors** and **personifications**, that make imaginative, rather than literal, **comparisons** or associations.

102. **Foreshadowing:** the use of a hint or clue to suggest a larger event that occurs later in the work.
"…constant apprehension of the life-and-death struggle between the two which he knew must take place sooner or later."—Jack London
"I wish that after the intoxicating tide of delight that swept over her when the operation made it possible for her to read with her eyes, she might have found a child responsive to her touch."—Helen Keller

103. **Formal diction:** Formal diction consists of a dignified, impersonal, and elevated use of language; it follows the rules of **syntax** exactly and is often characterized by complex words and lofty **tone**. It is not necessarily presumptuous, but does have an educated, formal tone.

104. **Freight-train sentences:** a sentence consisting of three or more very short **independent clauses** joined by **conjunctions**.
Freight-Train: Over the Easter holidays, I went to the movies *and then* I went to my friend's house *and then* we went fishing *and then* we caught some fish *and then* we had them for tea with some chips.
Corrected: Over the Easter holidays, I went to the movies. After that, I went to the river with my friend. We caught some fish and had them with some chips for tea.
Freight-Train: I wanted to go to town because the weather had turned nasty *and* I needed a new coat *so* I waited at the bus stop for nearly an hour *but* the bus was late *so* I walked to the train station *and* eventually caught the train.
Corrected: I wanted to go to town because the weather had turned nasty and I needed a new coat. I waited at the bus stop for nearly an hour, but the bus was late. So, I walked to the train station, eventually catching the train.

105. **General to particular:** an **organizational strategy** in which the author states a general **premise** then gives specific **evidence** to lead the **audience** to particular **conclusions**. This follows the **deductive reasoning** pattern.

106. **Genre:** a type of literary work, such as a *novel* or *poem*; there are also subgenres, such as *science fiction* or *sonnet*, within the larger genres.

107. **Gerund:** a **verbal** that ends in –ing and functions as a **noun** (**subject**, **complement**, **direct object**, or object of a **preposition**).
Traveling might satisfy your desire for new experiences.
My cat's favorite activity is *sleeping*.

They do not appreciate my *singing*.
The police arrested him for *speeding*.

108. Humor: anything that causes laughter or amusement.

109. Hyperbole: deliberate exaggeration in order to create **humor** or emphasis:

He was so hungry he could have eaten a horse.
"I sat mindless and eternal on the kitchen floor, stony of head, and solemn."—Annie Dillard
"A murder so mysterious, and so perplexing in all its particulars, was never before committed at all. The police are entirely at fault—an unusual occurrence in affairs of this nature."—Edgar Allen Poe
"The dust bin used to be crammed full by midday, and the floor was normally an inch deep in a compost of trampled food."—George Orwell

110. Idioms: an expression in the usage of a language that has a meaning that cannot be derived from the conjoined literal meanings of its elements. It takes on a meaning beyond itself that is known to members of the culture which uses them.

ace in the hole
easy as pie
break someone's heart
call it a day
down in the dumps
use some elbow grease
get out of hand
hit the sack
keep an eye out for
a low blow
make up one's mind
not on your life
on the cutting edge
rain cats and dogs
tightwad
two-faced
zip your lips
heart is in the right place

111. Imagery: lively descriptions which impress the images of things upon the mind using one or more of the five senses; figures of speech.

"The King of the jungle was sleeping, the spotted and black panthers were pacing their stinky cages like mad doctors. The rhino was bathing in lukewarm mud, and the elephant and giant turtle were doing nothing."—Gary Soto
"Honeysuckle and purple wisteria hung from the trees and white magnolias mixed with their scents in the bee-humming air."—Ralph Ellison
"They were all badly bloated. Their clothing was stretched tight like sausage skins and when we picked them up some made sharp burping sounds as the gases were released."— Tim O' Brien, *The Things They Carried*

112. Immediate occasion: see **occasion**.

113. Impact sentence: a **statement** made to end a train of thought that is intended to cause the **audience** to think more about the **subject**.

"She was upset. She stood up and said, '*It can never be the same again*, you do realize that don't you?'"—Louisa May Alcott
"He looks at her, a tear falls down, and says '*Thus with a kiss I die*'"—William Shakespeare

114. Imperative sentences: a type of sentence structure used chiefly for issuing a directive or command. The imperative verb has the base form and the subject is generally absent (the missing subject is understood to be *you*).

Take off your hat.
Make yourself at home.
Let's go now.
Let no one move.

115. Implication: something that is implied; **noun** form of *to imply*.

116. Implicit: implied; adjective form of *to imply*.

117. Imply: understood though not directly stated or expressed; past tense—implied. (see **Inferences**)

118. Independent clause: a clause which can stand by itself as a grammatically correct sentence.

119. Indirect object: see **object**

120. Induction (inductive reasoning) a form of reasoning using **syllogism**, which works from a body of fact to the formulation or a generalization; opposite to **deduction**; frequently used as the principle form of reasoning in science and history.

1. Most of the jellybeans in my hand are red.
2. They were taken from this jar, and I mixed them up well before I took them out.
3. So most of the jellybeans in this jar are red.

121. Inferences: using prior knowledge and textual information to draw **conclusions**, make critical judgments, and form unique interpretations from text.

122. Infinitive phrase: a **verbal** that consists of the word "to" and a **verb** in its stem form, which functions as a **noun**, **adjective**, or **adverb**.

To wait seemed foolish when decisive action was required.
Everyone wanted *to go*.
His ambition is *to fly*.
He lacked the strength *to resist*.
We must study *to learn*.

123. Informal diction: the plain language of everyday use. It often includes **idiomatic** expressions, slang, **colloquialisms**, contractions, and many simple, common words.

124. Interrogative sentences: a type of **sentence** structure used chiefly for asking questions. The operator (first auxiliary **verb**) comes before the **subject**, or the sentence begins with an interrogative word (who, how, why) or an interrogative expression (on which day, for how long):

Did you hear that noise?
Why is Pat so annoyed?
At which point should I stop?

125. Invective: a verbally abusive attack

126. Inversion: reversing the customary order of elements (SVO) in a **sentence** or **phrase**. Usually this is used to emphasize the sentence element that appears first.

127. Irony:

- **Verbal irony:** a method of expression, often humorous or **sarcastic**, in which the intended meaning of the words is the opposite of their usual meaning: e.g. saying that *a cold, windy, rainy day* is "*lovely*."
- **Situational irony:** when something happens as a result of or in reaction to something else in a way that is contrary to what would be expected or acceptable. A great difference in the purpose of an action and its result. It usually includes a cruel twist, emphasizing that human beings are enmeshed in forces beyond their comprehension and control, showing that there is a larger purpose or force at work.

128. Jargon: the special language of a profession or group. The term usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders.

129. Juxtaposition: a type of zeugma—putting together two **contrasting** elements that are so unlike that the effect is surprising, witty, or even startling:

"Wealth and poverty, guilt and grief, orange and apple, God and Satan; let us settle ourselves and work and wedge our feet downward through the mud and the slush of opinion, and prejudice, and tradition, and delusion, and appearance…"—Henry David Thoreau
"Neither the sun nor death can be regarded steadily."—La Rochfoucauld
"Or lose her Heart, or Necklace at a Ball…"—Pope
"Wounded men filled the aid stations, their faces blued by starlight and shock."—Rick Atkinson
"…throwing away their cotton and slaves."—William Faulkner, *Absalom, Absalom*!
"To examine the causes of life, we must first have recourse to death."—Mary Shelley, *Frankenstein*

"She is *young and dizzy* to hear so many *sweet things* in one day, even if it is a *bum man's whiskey words* saying them."—Sandra Cisneros *The House on Mango Street*

"What's your name, the cat-eyed on asked…Esperanza, the old blue-veined one repeated…Esperanza…a good good name…My knees hurt, the one with the funny laugh complained…Esperanza, the one with *marble hands*…she held my face with her *blue-veined hands* and looked at me…when you leave you must remember to come back…"—Sandra Cisneros *The House on Mango Street*

130. Labyrinthine sentence: a finely crafted aggregation of words that weaves in and out, accruing information, riding rhythms of **parallel sentence** structure, tacking on **phrase**, **clauses**, and grammatical **absolutes** to form a sinuous sentence, perfectly suited for some things we might describe or discuss.

Whenever I find myself growing grim about the mouth; whenever it is damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can.

Herman Melville, *Moby Dick*

131. Larger occasion: see **occasion**

132. Logic: the process of reasoning or using reasoned arguments. (see **Aristotelian logic**)

133. Logical appeal: see **logos.**

134. Logos: appealing to reason in a measured, logical way. **Induction** and **deduction** are both reasoned **arguments**. Other logical appeals include citing **statistics**, research, financial costs, authority figures, historical events, etc.

135. Loose/cumulative sentence structure: (see **periodic sentence structure**) a **simple sentence** with a string of details added to it.

Simple sentence: Bells rang.

Loose sentence: Bells rang, *filling the air with their clangor, startling pigeons into flight from every belfry, bringing people into the streets to hear the news.*

Simple sentence: The teacher considered him a good student.

Loose sentence: The teacher considered him a good student, *steady if not inspired, willing if not eager, responsive to instruction and conscientious about his work.*

136. Lyrical: songlike; characterized by emotions, subjectivity, and imagination.

137. Maxim: a self-evident or universally recognized truth.

"It is an economic axiom as old as the hills that goods and services can be paid for only with goods and services."—Albert Jay Nock

138. Metaphor: a **figure of speech** in which one thing is compared to another by being spoken of as thought it were that thing: e.g. "a sea of troubles."

"Time is but a stream that I go a'fishing in."—Henry David Thoreau

"It is a government of wolves over sheep."—Thomas Jefferson

"That was a dismal revalation for me; for my memory was never loaded with anything but blank cartridges."—Mark Twain

"Mutual fear is the principle link in the chain of mutual love."—Thomas Paine

"A journey is a person in itself, no two are alike."—John Steinbeck

"M. Torre said that his life was a house of glass, anyone was welcome to look inside."—Maris Gallant

"Returning, he looked at me sharply, his withered face an animated walnut with shrewd, reddish eyes."—Ralph Ellison

139. Metonymy: a figure of speech that replaces the name of an object, person, or idea with something with which it is associated:

The red, white, and blue came to save the day. (The red, white, and blue refers to the United States of America.)

"The *pen* is mightier than the *sword*."—Edward Bulwer-Lytton (The pen refers to thoughts that are written with a pen; the sword refers to military action.)

The IRS is auditing me? Great. All I need is a couple of suits arriving at my door. (Suits refers to men who wear suits, i.e. business men).

140. Moderate: to make less extreme or intense.

141. Moral: the lesson drawn from a fictional or nonfictional story. It can also mean something that conforms to a standard of righteous behavior.

142. Motif: the main thematic element or **subject** of a work that is elaborated on in the development of the piece; a repeated pattern or idea.

143. Narrative/Personal experience: the telling of a story in fiction, nonfiction, poetry, or drama; one of the four modes of discourse.

144. Negative-Positive statement: a **sentence** that begins by stating what is NOT true, then ends by stating what IS true.

"For the kingdom of God is not meat and drink; but righteousness, and peace, and joy in the Holy Ghost." Romans 14:17

145. Non sequitur: a **statement** that does not follow logically from what preceded it. In the following example, two **premises** are offered as the basis for the **conclusion**, but the conclusion cannot be drawn from the premises.

- All cows graze in fields
- All cows see the moon at night
- All cows can jump over the moon

146. Noun: a part of speech that indicates a person, place, thing, or idea. "The famous *author* said, 'Give *me liberty*, or give *me death*!'"

147. Noun cluster: a group on **nouns** listed together to add detail or **ambiguity**.

"…a whippoorwill on the ridge pole, a blue jay screaming beneath the window, a hare or woodchuck under the house, a screech-owl or a cat-owl behind it, a flock of wild geese or a laughing loon on the pond…"—Henry David Thoreau

"A casual or inadvertent word; the accidental dropping or turning of a card, with the accompanying anxiety or carelessness in regard to its concealment; the counting of the tricks, with the order of their arrangement; embarrassment, hesitation, eagerness, or trepidation—all afford, to his apparently intuitive perception, indications of the true state of affairs."—Edgar Allen Poe

148. Noun phrase: see **phrase**

149. Objectivity: an impersonal presentation of events and characters. It is an author's attempt to remove himself or herself from an subjective, personal involvement in a story. Hard news journalism is frequently prized for its objectivity, although even fictional stories can be told without an author rendering personal judgment.

150. Occasion: the context that prompted the writing; the time and the place of the piece.

- The **larger occasion** is the environment of ideas, attitudes, and emotions that swirl around a broad issue.
- The **immediate occasion** is an event or situation that catches the author's attention and triggers a response.

151. Onomatopoeia: the use of words that sound like what they mean, such as "hiss," "buzz," "slam," and "boom."

"He did not steal for the joy of it, but because of the *clamor* of his stomach."—Jack London

"…*growled* apologetically."—Dashiell Hammett

152. Order of importance: an **organizational strategy** in which details are listed or presented according to their merit or importance to a particular topic or **position**.

153. Organizational strategy: the method of organizing a paragraph or an essay. Typical strategies include **concession**, **refutation**, **cause/effect, chronological ordering, classification, general to particular, particular to general, order of importance, problem/solution,** and **spatial**.

154. Overgeneralization: a **fallacy** in which the author draws too general of a **conclusion** from the presented information or **arguments**. The author bases a claim upon an isolated **example** or asserts that a claim is certain rather than probable. *Sweeping generalizations* occur when an author asserts that a claim applies to all instances instead of some.

155. Oversimplification: a **fallacy** in which the author obscures or denies the complexity of the issues in an **argument**.

156. Oxymoron: a **figure of speech** in which contradictory terms or ideas are combined: e.g. "*thunderous silence*."

"*sensual coldness*."—Helen Keller
"They *cried beautifully*."—Joyce Carol Oates
"..blue eyes were *sternly merry*."—John Steinbeck
"I do here make *humbly bold* to present them with a short account of themselves…"—Jonathan Swift
"They *only know* that they *don't know anything*."—John Steinbeck
"Her hair was *carefully messed up*…"—Charles Baxter
"A flash of *cold-edged heat* enclosed me."—Ralph Ellison

157. Pacing: where a passage speeds up or slows down; this is achieved through **sentence** structure (**syntax**), **repetition**, and **punctuation**.

158. Pairing: using two loaded or emotionally charged words together for increased emphasis on each and a stronger effect.

"Nor does it mean *bureaucracy and regulation*."—Tony Blair

159. Parable: a short story from which a lesson may be drawn; Christ used the parable to teach his followers **moral** truths. The parable of the Sower and the Good Samaritan are examples of his parables.

160. Paradox: a **statement** which seems self-contradictory, but which may be true in fact.

"Success is counted sweetest/ By those who ne'er succeed…."—Emily Dickinson.
"The smile—again radiant, blatantly artificial—convincing."—F. Scott Fitzgerald
"For• whosoever will save his life shall lose it: and whosoever will lose his life for my sake shall find it."—Matthew 16:25
"I *hated him* for making me *stop hating him*."— Tim O' Brien, *The Things They Carried*

161. Parallelism: any structure which brings together **parallel** elements, be these **nouns**, **adjectives**, **verbs**, **adverbs**, or larger structures to show that the ideas in the parts or **sentences** are equal in importance. Done well, parallelism imparts grace and power to a passage. It also adds balance, rhythm, and, most importantly, clarity to the sentence.

"The prince's *strength is also his weakness*; his *self-reliance is also isolation*."
"However *our eyes may be dazzled with show*, or *our ears dazzled with sound*; however *prejudice may warp our wills*, or *interest darken our understanding*, the simple voice of nature and of reason will say it is right."—Thomas Paine
"They were stiff in their pain; *their muscles ached*, *their bones ached*, *their very hearts ached*; and because of this came the sharpness of speech."—Jack London
"Together we saw life in all its different aspects and were often in the society of *the great, the gifted, the influential*, among whom were women beautiful in mind and body."—Helen Keller
"I hope we may not be *too overwhelmed* one day by peoples *too proud* or *too lazy* or *too soft* to bend to the earth and pick up the things we eat."—John Steinbeck
"She tried to make her pastry *puffy, sweet*, and *delicate*."
"*Singing a song* or *writing a poem* is joyous."
"*Perch are inexpensive*; *cod are cheap*; *trout are abundant*; but *salmon is best*.

162. Parenthesis: used by the author to whisper a witty aside to the reader or to embed additional information in a **sentence**.

"…in order that they might live, (That is, to keep comfortably warm) and die in New England at last."—Henry David Thoreau

"His grandfather went out to work a few mornings a week (he was a janitor for the high school) and his uncle Fritz slept in a kind of perpetual sleep in the back room."—Joyce Carol Oates

"Twice has she condescended to give me her opinion (unasked too) on the subject!"—Jane Austen

163. Parody: in contemporary usage, parody is a form of **satire** that imitates another work of art in order to ridicule it. Parody exists in all art media, including literature, music, and cinema. Weird Al Yankovich is a king of parody in music.

164. Participial phrase: A *participle* is a **verbal** that is used as an adjective and most often ends in *-ing* or *-ed*. Since they function as **adjectives**, participles modify **nouns** or **pronouns**. There are two types of participles: present participles and past participles. Present participles end in *-ing*. Past participles end in *-ed*, *-en*, *-d*, *-t*, or *-n*, as in the words *asked*, *eaten*, *saved*, *dealt*, and *seen*. A *participial phrase* includes a *participle* and its accompanying modifiers that function as objects.

Knowing Carol, I am sure you can trust her.

When captured, he refused to give his name.

Janie, *giving her all to the cause, showing the temerity of her soul,* sacrificed her life.

"*Lying in bed at night*, I made up elaborate stories to bring Linda alive in my sleep."— Tim O' Brien, *The Things They Carried*

"It is well-tended, and not too many cattle feed upon it; not too many fires burn it, *laying bare the soil*."—Alan Paton, *Cry the Beloved Country*

"I want to be all new and shiny. I want to sit out of bed at night, a boy around my neck and the wind under my skirt. Not this way, every evening *talking to the trees*, *leaning at my window*, *imagining what I can't see*."—Sandra Cisneros,*The House on Mango Street*

"Every evening, he stood in front of the pool hall, *sucking on a black cigar, renewing friendships with old acquaintances, thinking forward to the day he would run for the town council*—he might even receive enough votes to become mayor."—José Antonio Villarreal,*Pocho*

"He paused in the tumult, *standing, looking beyond them and down the unfriendly side of the mountain to the great patch where they had found dead wood*."—William Golding, *Lord of the Flies*

"I could feel him standing on the shower ledge, right behind my chair, *taking a look to see if Stradlater was around*."—J.D. Salinger, *The Catcher in the Rye*

"Marin, under the streetlight, *dancing by herself*, is singing the same song somewhere."—Sandra Cisneros, *The House on Mango Street*

165. Particular to general: an **organizational strategy** in which the author presents specific **evidence** to lead the **audience** to a general **premise**. This follows the **inductive reasoning** pattern.

166. Parts of speech: see **adjective, adverb, conjunction, determiner, noun, preposition, pronoun,** and **verb**

167. Passive voice: (see **active voice**) A **sentence** in which the **subject** does not perform the action stated in the **verb**, but is acted upon. They sometimes contain a by-phrase to indicate who is performing the action, but not always.

Passive: Jane *is loved* by John.
Active: John loves Jane.
Passive: The crime *is being investigated*.
Active: The FBI is investigating the crime.

168. Pathos: Appealing to the emotions; e.g. "I remember when Grandma died of lung cancer. It was the first time I had ever seen you cry Dad. I remember that you also made me promise not to start smoking." Other examples could include language and/or images that are emotionally charged, such as detailing the pain of going through chemotherapy or using X-rays of diseased lungs or photos of cancerous gums.

"[King George III of England] has *plundered* our seas, *ravaged* our coasts, *burnt* our towns, and *destroyed* the lives of our people."—Thomas Jefferson

169. Pedantic: a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant.

170. Pedestrian diction: use of words that are commonplace and unimaginative.

171. Period: a **punctuation** mark used at the end of a **declarative** or **imperative sentence**. It is also used in some abbreviations (5:30 *p.m.* and *Dr.* Johnson).

172. Periodic sentence structure: (see **loose/cumulative sentence structure**) a **simple sentence** with details added to the beginning or interrupting the simple sentence.

Simple sentence: John gave his mother flowers.
Periodic sentence: John, *the tough one, the sullen kid who scoffed at any show of sentiment*, gave his mother flowers.
Simple sentence: The cat scratched Sally.
Periodic sentence: *Suddenly, for no apparent reason, the loveable* cat scratched Sally.
Simple sentence: Love is blind.
Periodic sentence: Love, *as everyone knows except those who happen to be afflicted with it*, is blind.

173. Personal experience: see **Narrative**

174. Personification: the attribution of human qualities to a nonhuman or inanimate object. Ideas and abstractions can also be personified. It is a metaphorical representation.

[Describing Buck, the dog] "He had lived the life of a sated aristocrat; he had a fine pride in himself, was ever a trifle egotistical."—Jack London
"If the engine whistles, let it whistle till it is hoarse for pain."—Henry David Thoreau
"My first and greatest love affair was with this ting they call freedom."—E.B. White
"Diesels turned slowly onto Brady Street, their shadows square and full of dust, their gears grinding dry toothed, their heavy brakes sighing."—Gary Soto
"He told his friends that worry was killing him."—John Steinbeck
"To him who in the love of Nature hold Communion/with her visible forms, she speaks a various language."—William Cullen Bryant
"Reality began its tedious crawl back into their reasoning."—Maya Angelou
"The whispered roar of wind in the tops of trees…"—James Ferry

175. Persuasion: a form of **argumentation**, one of the four modes of **discourse**; language intended to convince through appeals to reason or emotion.

176. Phrase: a unit below the clause; it may consist of one word, or a word with many modifiers.

- **noun phrase:** a phrase whose main word is a **noun** or a **pronoun**. *an old quarrel, some long books on astronomy, all of us, all of us who go to school*
- **verb phrase:** a main **verb** with up to four auxiliary verbs. *laugh, may laugh, have laughed, was laughing, may have been laughing*
- **adjective phrase:** a phrase whose main word is an **adjective**. *happy, very happy, happy enough, extremely happy indeed, happy to see you, very happy that you could join us*
- **adverb phrase:** a phrase whose main word is an **adverb**. *frankly, very frankly, frankly enough, very frankly indeed, surprisingly for her*
- **prepositional phrase:** a prepositional phrase consists of a **preposition** and its *complement*. Prepositional phrases can modify a **noun** "I took several <u>courses</u> *in history*," act as the **complement** of an **adjective** "I was <u>happy</u> *with my grades* last semester," or act as an **adverbial** "*In actual fact*, the economy <u>was showing</u> signs of improvement *by 1985*."

177. Piling: listing in quick succession.

"People know they face a greater insecurity than ever before: *a new global economy; massive and rapid changes in technology; a labour market where half the workers are women; a family life that has been altered drastically; telecommunications and media that visit a common culture upon us and transform our expectation and behaviour.*"—Tony Blair

178. Point of view: the perspective from which a story is presented; common points of view include:

- *First person:* a narrator referred to as "I," who is a character in the story and relates the actions through his or her own perspective
- *Third person omniscient:* a narrator who is able to see into each character's mind and understands all the action
- *Third person limited*: a narrator who reports the thoughts of only one character and generally only what that character sees
- *Third person objective*: a narrator who only reports what would be visible to a camera; thoughts and feelings are only revealed if a character speaks of them.

179. Polysyndeton: a **sentence** which uses *and* or another **conjunction** to separate the items in a series. Polysyndeton appear in the form of *X and Y and Z*, stressing equally each member of a series. It makes the sentence slower and the items more emphatic than in the **asyndeton**. It suggests a **piling** up of detail or creates a fluid, continuous **sentence**. Because this device appears a great deal in the Bible, its use can suggest the solemn, reverential cadences of the holy text.

> "My sheep hear my voice, *and* I know them, *and* they follow me: *And* I give unto them eternal life; *and* they shall never perish." *John 10:27*
>
> "No sense of direction, though, *and* the field seemed to sick him under, *and* everything was black and wet and swirling, *and* he couldn't get his bearings, *and* then another round hit nearby, *and* for a few moments all he could do was hold his breath and duck down beneath the water."— Tim O' Brien, *The Things They Carried*

> "He told them too of the sickness of the land, and how the grass had disappeared, and of the dongas that ran from hill to valley, and valley to hill; how it was a land of old men and women, and mothers and children; how the maize grew barely to the height of a man; how the tribe was broken, and the house broken, and the man broken; how when they went away, many never came back, many never wrote any more. How this was true not only in Ndotsheni,m but also in the Lufafa, and the Inhlavini, and the Umkomaas, and the Umzimkulu."—Alan Paton, *Cry the Beloved Country*

180. Position statement: a straight-forward **statement** or declaration of the author's position on a particular topic or topics. Such statements usually are short and concise and do not include background information or discussion.

181. Predicate: the **verb** and any of its objects or complements in a clause.

I *learned all this later.*
The chef *is a young man with a broad experience of the world.*
The fate of the land *parallels the fate of the culture.*

182. Premise: a **proposition** antecedently supposed or proved as a basis of **argument** or inference; the first two propositions of a **syllogism** from which the **conclusion** is drawn

183. Preposition: a **part of speech** that introduces a **prepositional phrase**. The preposition links the *complement* in the phrase to some other expression. Common *prepositions* include: *about, above, across, after, against, among, around, as, at, because of, before, behind, below, beside, between, but, by, despite, down, during, for, from, in, in addition to, in spite of, inside, into, off, on, out, over, past, since, than, through, till, to, toward, under, until, up, with,* and *without*.

184. Prepositional phrase: see **phrase**

185. Problem/Solution: an **organizational strategy** in which the author presents a problem to the reader and then gives possible solutions to the problem, evaluating each one for its merits or lack thereof.

186. Pronouns: parts of speech that are special types of **nouns** that take the place of another noun or **noun phrase** and refer back to it (known as the **antecedent**). There are several classes of pronouns, including *personal* (I, me, we, us, you, he, him, she, her, it, they, them), *possessive* (my, mine, our, ours, your, yours, his, her, hers, its, their, theirs), *reflexive* (myself, ourselves, yourself, yourselves, himself, herself, itself, themselves), *demonstrative* (this, that, these, those), *reciprocal* (each other, one another), *interrogative* (who, whom, whose, which, what), *relative*

(who, whoever, whom, whomever, whose, which, whichever, what, whatever, that), and *indefinite* (many, the other, several, one, no one, more, both, either, neither, half, a few, fewer, everybody, some, someone, somebody, something, any, anyone, anybody, anything, and numerals).

187. Proposition: the point to be discussed or maintained in an **argument** usually stated in **sentence** form near the outset.

188. Pun: a play upon words based upon the multiple meanings of words.
"Men have become the tools of their tools."—Henry David Thoreau
[After buying a hot-buttered yam from a vendor, the narrator replied] "I yam what I yam."—Ralph Ellison

189. Punctuation: standardized marks or signs in written matter to clarify the meaning and separate structural units, including the **period**, **comma**, **dash**, **colon**, **semicolon**, **and parentheses**.

190. Purpose: The reason behind the text. In **rhetoric**, the purpose is to inform, explain, or persuade the **audience** to believe a certain idea(s) or to persuade the **audience** to act in a certain way.

191. Qualify: (see **moderate, defend,** and **challenge**) the author accepts a theory or **proposition**, but only under certain conditions or with certain modifications, e.g. Abortion should be illegal *except in cases of rape or mortal danger to the mother.*

192. Quotations: use of another author's words to add support or validity to one's writing (see **appeal to authority**).

193. Red Herring: when an author raises an irrelevant issue to draw attention away from the real issue.

194. Reductio ad absurdum: Latin for "to reduce to the absurd." This is a technique useful in creating a comic effect and is also an argumentative technique. It is considered a rhetorical **fallacy** because it reduces an **argument** to an either/or choice (see **false dilemma).**

195. Refutation: deliberately, directly attacking an opponent's **argument**, point by point.

196. Repetition: a word or **phrase** used two or more times in close proximity. Repetition allows an author to hammer home an idea, image, or relationship, to force the reader or listener to pay attention. Repetition is used to reinforce a **theme**, to create **parallel** structure, to highlight the author's attitude (**tone**), to provide a **transition** between paragraphs, to maintain an idea of persistence, or to focus the reader's attention on a particular person, place, thing, or idea.

"If you have an important point to make, don't try to be subtle or clever. Use a pile driver. *Hit* the point once. Then come back and *hit* it again. Then *hit* it a third time—a tremendous *whack*."—*Winston Churchill*

"*We shall* go on to the end, *we shall fight* in France, *we shall fight* on the seas and oceans, *we shall fight* with *growing* confidence and *growing* strength in the air, *we shall* defend our island, whatever the cost may be, *we shall fight* on the beaches, *we shall fight* on the landing grounds, *we shall fight* in the fields and in the streets, *we shall fight* in the hills; *we shall* never surrender."—Winston Churchill.

"A *soul* washed and saved is a *soul* doubly in danger, for everything in the world conspires against such a *soul*."—John Steinbeck

"And now the *fear* back again, the *fear* of the unknown, the *fear* of the great city where boys were killed crossing the street, the *fear* of Gertrude's sickness. Deep down the *fear* for his son. Deep down the *fear* of a man who lives in a world not made for him, whose own world is slipping away, dying, being destroyed, beyond any recall." —Alan Paton, *Cry the Beloved Country*

"I hold my papa in my arms. I hold and hold and hold him."—Sandra Cisneros *The House on Mango Street*

197. Rhetoric: THE ART OF USING WORDS EFFECTIVELY IN WRITING OR SPEAKING SO AS TO INFLUENCE OR PERSUADE; rhetoric focuses on the interrelationship of invention, arrangement, and style in order to create felicitous and appropriate **discourse**.

198. Rhetorical modes: exposition, **description**, **narration**, **argumentation** (see **Discourse**).

199. Rhetorical question: a question asked for rhetorical effect to emphasize a point, no answer being expected. Sometimes, an author will answer the question himself or herself in order to drive the point home even more forcefully.

"Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort."—Patrick Henry

"I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none."—Patrick Henry

200. Rhetorical stance: see **assertion**

201. Rhythmic diction: the **euphonic** pattern or flow of sound or cadence created by the placement and choice of words.

202. Sarcasm: harsh, caustic personal remarks to or about someone; less subtle than **irony**.

203. Satire: use of ridicule, **sarcasm**, **irony**, etc. to expose vices, abuses, etc.

204. Semicolon: a **punctuation** mark used:

- to join **independent clauses** in **compound sentences** that do not have **coordinating conjunctions** and **commas** as connectors. Words like "*however*," "*moreover*," "*thus*," and "*therefore*" are often used as connectors in these sentences. *There was no running or shouting; <u>therefore</u> all the children will get a treat.*
- to separate long or complicated items in a series which already includes commas. *The speakers were <u>Dr. Judith Cornwell, English; Dr. Peter Mortrude, biology; Dr. Shirley Enders, history; and Dr. Charles Viceroy, mathematics</u>.*
- To separate two long or complex **independent clauses** joined by a **coordinating conjunction** if confusion would result from using a **comma**. *Ishmael, the narrator in Moby-Dick goes to sea, he says, "whenever it is a damp, drizzly November" in his heart and <u>soul; but</u> Ahab, the captain of the ship, goes to sea because of his obsession to hunt and kill the great white whale, Moby Dick.*

205. Simile: a **figure of speech** that uses *like*, *as*, or *as if* to make a direct **comparison** between two essentially different objects, actions, or qualities.

"The sky looked *like* an artist's canvas."

"There was a steaming mist in all the hollows, and it had roared in its forlornness up the hill, *like an evil spirit, seeking rest and finding none*."—Charles Dickens

"She is always sad *like a house on fire*—always something wrong."—Sandra Cisneros *The House on Mango Street*

206. Simple sentence: a single, **independent clause**.

207. Situational irony: see **irony**.

208. 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. In most cases, there are a series of steps or gradations between one event and the one in question and no reason is given as to why the intervening steps or gradations will simply be bypassed.

"We have to stop the tuition increase! The next thing you know, they'll be charging $40,000 a semester!"

"The US shouldn't get involved militarily in other countries. Once the government sends in a few troops, it will then send in thousands to die."

"You can never give anyone a break. If you do, they'll walk all over you."

"We've got to stop them from banning pornography. Once they start banning one form of literature, they will never stop. Next thing you know, they will be burning all the books!"

209. Snob appeal: qualities that seem to substantiate social or intellectual pretensions.

"Coffee is the think drink."

"Quick Kick is the National League thirst quencher."
"Four Roses Whiskey is for men of distinction."
"Sony. Ask anyone."

210. Spatial ordering: an **organizational strategy** where information is organized using spatial cues such as top to bottom, left to right, etc.

211. Speaker: the voice of a work; an author may speak as himself or herself or a fictitious persona.

212. Statement: see **Assertion** and **Proposition**

213. Statistics: a quantity (as the mean of a sample) that is computed from a sample; specifically an estimate based on a sampling. Statistics can be deceiving or manipulating if not compiled correctly. It is important to verify who is generating the statistical claims and how their sampling was obtained to know whether or not they are valid.

Five out of every 100 young adults enrolled in high school in October 1999 left school before October 2000 without successfully completing a high school program. The percentage of young adults who left school each year without successfully completing a high school program decreased from 1972 through 1987. Despite year-to-year fluctuations, the percentage of students dropping out of school each year has stayed relatively unchanged since 1987.

In 2000, young adults living in families with incomes in the lowest 20 percent of all family incomes were six times as likely as their peers from families in the top 20 percent of the income distribution to drop out of high school.

In 2000, about three-fourths (75.8 percent) of the current-year dropouts were ages 15 through 18; moreover, about two-fifths (42.0 percent) of the dropouts were ages 15 through 17.

(National Center for Education Studies)

214. Stereotype: a character who represents a trait that is usually attributed to a particular social or racial group and who lacks individuality; a conventional patter, expression, or idea.

"Our youngsters are spending all their time at the movies; they're a mess."—E.B. White

"The other Chinese girls did not talk either, so I knew the silence had to do with being a Chinese girl."—Maxine Hong Kingston

215. Strawman: when an author argues against a claim that nobody actually holds or is universally considered weak. Setting up a strawman diverts attention from the real issues.

216. Stream of consciousness: like a *first-person* narrator, but placing the reader inside the character's head, making the reader privy to the continuous, chaotic flow of disconnected, half-formed thoughts and impressions in the character's mind.

217. Subject: The main idea or topic of the text. Also, the element of a **sentence** that usually comes before the **verb** in a **declarative** sentence and after the operator in an **interrogative** sentence.

218. Subject complement: see **complement**

219. Submerged metaphor: a submerged metaphor is one in which the vehicle is implicit. The reader deduces the nature of the vehicle from some aspect of the description of the tenor. For example, "my winged thought" is a submerged metaphor comparing my thought to a bird (because birds have wings).

220. Subordinate clause: a **dependent clause** beginning with a **subordinating conjunction**.

"If it is boyish to believe that a human being should live fee, then I'll gladly arrest my development and let the rest of the world grow up."—E.B. White

221. Subordinating conjunction: a **conjunction** which introduces a **subordinate clause**. Common subordinating conjunctions include *after, although, as, as long as, because, before, except that, if, since, that, till, unless, until, when, where,* and *while*.

222. Syllepsis: When a single word that governs or modifies two or more others must be understood differently with respect to each of those words. A combination of grammatical parallelism and semantic incongruity, often with a witty or comical effect. In the rhetorical sense, syllepsis has to do with applying the same single word to the others it governs in distinct senses (e.g., literal and metaphorical); thus, "His boat and his dreams sank."

"Rend *your heart*, and not *your garments*."—Joel 2:13 *"Rend" governs both objects, but the first rending is figurative; the second, literal:*

"You held *your breath* and *the door* for me."—Alanis Morissette

"Fix *the problem*, not *the blame*." —Dave Weinbaum *The verb "fix" governs both "problem" and "blame." In its first instance, "fix" means "solve," but this verb shifts its meaning when applied to its second object, where the understood "fix" = "assign."*

223. Syllogism: a form of reasoning in which two **premises** are made and a **conclusion** is drawn from them. There is a *major premise* and a *minor premise*, from which a conclusion may be drawn using **deductive** or **inductive reasoning**.

224. Symbolism: the use of symbols or anything concrete that is meant to be taken both literally and as representative of a higher and more complex/abstract significance.

225. Synecdoche: a **figure of speech** in which a part of something is used to represent a whole, such as using "*boards*" to mean a *stage* or "*wheels*" to mean a *car*. All *hands* on deck.

226. Synesthesia: a **figure of speech** in which there is a blending of different senses in describing something. "The *music* was *bright* and *colorful*." Here music (sound) is described in terms of sight imagery (bright and colorful).

227. Syntax: the grammatical structure of a **sentence**; the arrangement of words in a sentence. Syntax includes both the length of the sentence as well as the kind of sentence (**loose**, **periodic**, **freight-train**, **convoluted**, **simple**, **complex**, **compound**, compound/complex, **interrogative**, **exclamatory**, **declarative**, **imperative**, **rhetorical question**, **parallelism**, **chiasmus**, **antithesis**, etc.).

***228*. Theme:** the central idea or "message" of a literary work. Must be stated in a **complete** sentence, e.g. **NOT** love, but *Love is an elusive dream which can never be fully realized.*

229. Thesis: the main idea of a text. It presents the author's **assertion** or claim. The rest of the piece should develop and support the thesis.

230. Tone: the author's implied attitude toward its subject (angry, sarcastic, loving, didactic, etc.).

231. Transition: a word or phrase that links one idea to the next and carries the reader from **sentence** to sentence and paragraph to paragraph.

232. Tricolon: sentence consisting of three parts of equal importance and length. Government *of the people, by the people, for the people…*

233. Tropes: a word or expression used in a figurative sense; a **figure of speech**.

234. Understatement/litotes: a **statement** that says less than what it means. The opposite of **hyperbole**. It is a technique for developing **irony** and/or humor where one writes or says less than intended.

"This is a novel type of warfare that produces no destruction, except to life."—E.B. White

"We know that poverty is unpleasant."—George Orwell

"Last week I saw a woman flayed and you would hardly believe how much it altered her person for the worse."—
Jonathan Swift

235. **Unity:** the quality of a piece of writing. (see **coherence**)

236. **Verbal:** a word that combines characteristics of a verb with those of a noun or adjective. (see **gerund**, **infinitive**, and **participial phrase**)

237. **Verbal irony:** see **irony.**

238. **Verb:** a part of speech that indicates action or state of being. "I *should have been helping* Todd last night."

239. **Verb phrase:** see **phrase**

240. **Voice:** refers to the total "sound" of an author's style. The author's unique way of expressing himself or herself. May also refer to the relationship between the sentence's subject and **verb** (**active** and **passive voice**)