

Pre-AP English 10

The Green Pages (Reference Materials for Class)

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Literary Terms

Rhetoric is the art of argumentation and communication. Thus, **rhetorical devices** would be the devices used to manipulate the language to effectively transmit the author's message to a reader. Whereas, **literary devices** are applicable to literature that has a primary universal function as an art form expressing ideas through language to readers. The distinction between the two devices is so minute that many of the devices are present in both forms; thus, many of the devices listed below are quite familiar with, others we will work with during the semester, and still others will not be addressed until later in your school career.

Abstract Language- Language describing ideas and qualities rather than observable or specific things, people, or places.

Allegory – A narrative or description having a second meaning beneath the surface one. A story, fictional or nonfiction, in which characters, things, and events represent qualities or concepts.

Alliteration – The repetition at close intervals of initial identical consonant sounds. Or, vowel sounds in successive words or syllables that repeat.

Allusion – An indirect reference to something (usually a literary text) with which the reader is expected to be familiar. Allusions are usually literary, historical, Biblical, or mythological.

Ambiguity – An event or situation that may be interpreted in more than one-way. Also, the manner of expression of such an event or situation may be ambiguous.

Antithesis – A balancing of two opposite or contrasting words, phrases, or clauses.

Archetype – These "images" of character, plot pattern, symbols recur in literature and evoke profound emotional responses in the reader because they resonate with an image already existing in our unconscious mind

Assonance – Repetition of a vowel sound within two or more words in close proximity. "Fake" and "lake" demonstrate assonance.

Characterization – The method an author uses to develop characters in a work. In direct characterization, the author straightforwardly states the character's traits. With indirect characterization, those traits are implied through what the character says, does, how the character dresses, interacts with other characters, etc.

Concrete Language – Language that describes specific, observable things, people or places, rather than ideas or qualities.

Colloquialism- informal words or expressions not usually acceptable in formal writing.
Ex: y'all, wanna, gonna

Connotation – Rather than the dictionary definition, the associations associated by a word. Implied meaning rather than literal meaning or denotation.

Consonance – Repetition of a consonant sound within two or more words in close proximity.

Ex. "streak" and "struck"; "well" and "wrath"

Diction— Word choice, particularly as an element of style. Different types and arrangements of words have significant effects on meaning.

Didactic— A term used to describe fiction or nonfiction that teaches a specific lesson or moral or provides a model or correct behavior or thinking.

Dramatic Irony— When the reader is aware of the truth of a situation and the characters within the story are unaware.

Emotional Appeal— When a writer appeals to an audience's emotions (often through "pathos") to excite and involve them in the argument.

Epiphany— A major character's moment of realization or awareness.

Ethical Appeal— When a writer tries to persuade the audience to respect and believe him or her based on a presentation of image of self through the text. Reputation is sometimes a factor in ethical appeals, but in all cases the aim is to gain the audience's confidence. Also known as "ethos"

Euphemism— The use of a word or phrase that is less direct, but is also considered less distasteful or less offensive than another. *E.g.* "He is at rest" instead of "He is dead."

Exposition— Background information provided by a writer to enhance a reader's understanding of the context of a fictional or nonfictional story.

Figurative Language— Language employing one or more figures of speech. Figurative language may be in the form of metaphors or similes, both non-literal comparison.

Figure of Speech— A form of expression in which words are used out of the usual sense in order to make the meaning more specific

Flat Character— a character who embodies a single quality and who does not develop in the course of a story

Foil— A character whose traits are the opposite of another and illuminates the strengths and weaknesses of the other character.

Hubris— Overwhelming pride or insolence that results in the misfortune of the protagonist of a tragedy.

Hyperbole— Conscious exaggeration used to heighten effect. Not intended literally, hyperbole is often humorous. Example: "And fired the shot heard round the world."

Idiom - A speech form or an expression of a given language that is peculiar to itself grammatically or cannot be understood from the individual meanings of its elements

Imagery – The use of images, especially in a pattern of related images, often figurative, to create a strong unified sensory impression.

Irony – the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs

Logical Appeal – Relies on the audience's logical faculties; logical appeal moves from evidence to conclusion. Also known as “logos”

Metaphor – A comparison of two things, often unrelated. Metaphors may occur: in a single sentence – "Talent is a cistern; genius is a fountain;" as obvious ("His fist was a knotty hammer.") or implied (But O beware the middle mind that purrs and never shows a tooth.).

Mood – An atmosphere created by a writer's word choice (diction) and the details selected. AKA How the reader feels. Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.

Motif – A frequently recurrent character, incident, or concept in literature.

Onomatopoeia – The use of a word whose pronunciation suggests its meaning. "Buzz," "hiss," "slam," and "pop" are commonly used examples.

Oxymoron – A rhetorical antithesis. Juxtaposing two contradictory terms, like "wise fool" or "deafening silence."

Parable – A short story from which a lesson may be drawn.

Paradox – A seemingly contradictory statement or situation which is actually true. This rhetorical device is often used for emphasis or simply to attract attention.

Parallelism – Sentence construction, which places in close proximity two or more equal grammatical constructions. Parallel structure may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more of the same type of phrases (prepositional, participial, gerund, appositive) that modify the same noun or verb. Or, parallel structure may be a complex blend of single-word, phrase, and clause parallelism all in the same sentence.

Parody – An exaggerated imitation of a usually more serious work for humorous purposes. The writer of a parody uses the quirks of style of the imitated piece in extreme or ridiculous ways.

Pathos – Qualities of a fictional or nonfictional work that evoke sorrow or pity. Over-emotionalism can be the result of an excess of pathos.

Personification – Figurative Language in which inanimate objects, animals, ideas, or abstractions are endowed with human traits or human form – e.g. "When duty whispers..."

Point of View – The perspective from which a fictional or nonfictional story is told. First-person, third-person, or third-person omniscient points of view are commonly used.

Protagonist— Chief character in a dramatic or narrative work, usually trying to accomplish some objective or working toward some goal.

Pun— A play on words that are identical or similar in sound but have sharply diverse meanings.

Repetition— Word or phrase used two or more times in close proximity.

Rhetoric— The art of effective communication, especially persuasive discourse. Rhetoric focuses on the interrelationship of invention, arrangement, and style in order to create appropriate discourse.

Rhetorical Criticism— 1. Emphasizes communication between the author and reader 2. Analyzes the elements employed in a literary work to impose on the reader 3. Describes the author's view of the meaning, both denotative and connotative, of the work.

Rhetorical Device - a use of language that is intended to have an effect on its audience; words used in a certain way to convey meaning or to persuade. It can also be a technique to evoke an emotion on the part of the reader or audience.

Round Character— A character drawn with sufficient complexity to be able to surprise the reader without losing credibility.

Satire— A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. Satire usually targets groups or large concepts rather than individuals; its purpose is customarily to inspire change.

Simile— A figurative comparison of two things, often dissimilar, using the connecting words: "like," "as," or "then." E.g. "More rapid than eagles his coursers they came."

Soliloquy— When a character in a play speaks his thoughts aloud — usually by him or herself.

Style— The choices in diction, tone, and syntax that a writer makes. In combination, they create a work's manner of expression.

Symbol— A thing, event, or person that represents or stands for some idea or event.

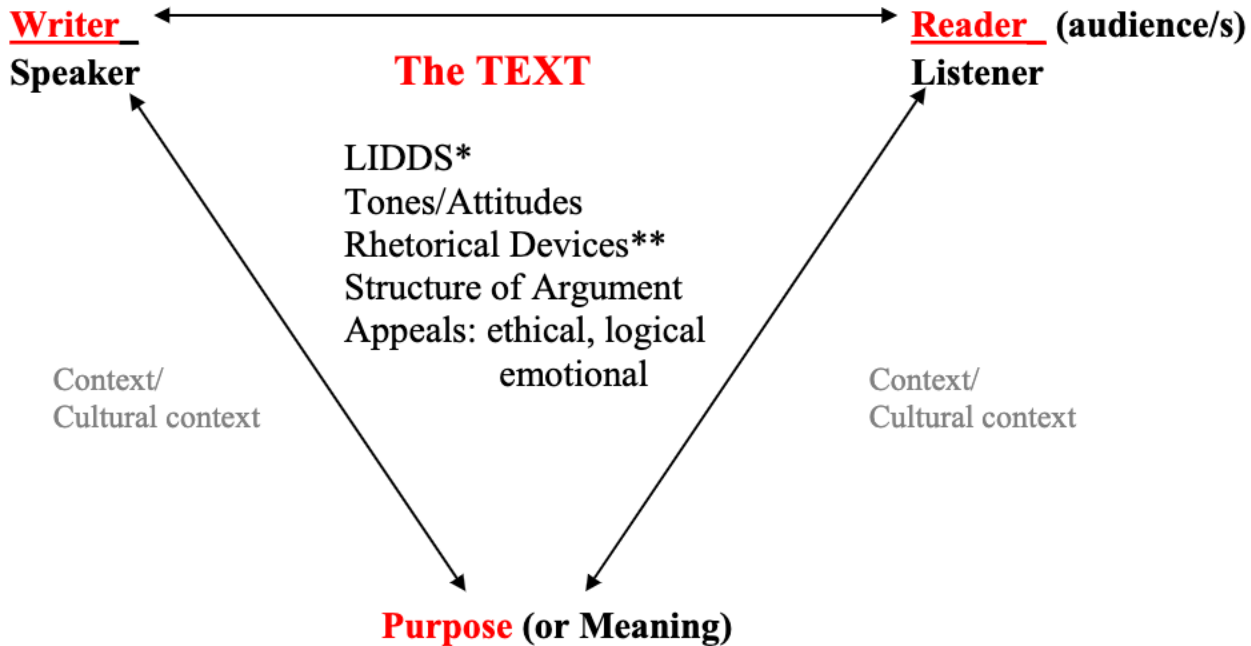
Syntax— the manner in which words are arranged into sentences.

Theme— A central idea of a work of fiction or nonfiction, revealed and developed in the course of a story or explored through argument.

Tone— A writer's attitude toward his or her subject matter revealed through diction, figurative language, and organization of the sentence and global levels.

Introduction to Rhetoric

Simply defined rhetoric is the use of language to attain a purpose with an audience. We are bombarded with rhetoric every day: by advertisers, by politicians, by our family and friends, by anyone and everyone who uses language to affect our thinking or actions. Consequently, understanding rhetoric is about obtaining power, the power to recognize language being used to manipulate us and the power to use language to affect others.



***LIDDS** is an acronym referring to the Language, Imagery, Diction, Detail, and Syntax an author uses. LIDDS combines to create a tone.

A **rhetorical device is any use of language that causes the reader to agree with the writer.

This triangle represents the **rhetorical situation** present when any writer wants to persuade an audience of something. The center of the triangle is the text (or the words used in the argument/dialogue). ANYTHING an author does with his text in order persuade, we consider a rhetorical strategy. The tone created through LIDDS, any of the rhetorical devices listed below, the structure of the text, or its appeals all help the writer accomplish her purpose; all rhetorical devices are meant to affect, even manipulate, the reader.

Rhetoric of a work is how the author skillfully manipulates his or her text to secure the acceptance or agreement of the reader.

The Parts of an Argument

Thesis: the central idea the writer is trying to persuade the reader to believe.

Assertions: a main argument or point that supports the thesis. (think body paragraphs)

Evidence: Evidence is the data, information, and knowledge which a historian, social scientist, or any communicator uses to support an argument. It is only when we know the sources of the evidence that we can judge how valid the evidence actually is. Evidence might come from books, the media, or the personal life experiences of the writer.

Commentary: Commentary is the explanation of the evidence's relevancy to the assertions.

Rhetorical Devices

Affiliations: the author's stated or implied membership of or allegiance with a group. For example, a politician might speak to a crowd, reminding them of the fact that they are all American (and so is the speaker). Affiliating him or herself with the crowd in this way—basically saying, we're all Americans here—creates a common ground. It positions the reader/audience as already, even in a small way, part of the speaker's camp. And if you can even slightly agree with the speaker on *something*, then maybe you can be persuaded to agree with his or her current claim.

Allusion: most simply, it is a reference to anything else. Most often, literary allusions are references to other literary works, events/people from history, or works of art. However, you can allude to anything, including something your friend did yesterday.

Analogy: an explanation based upon a comparison that explains or describes one subject by pointing out its similarities to another subject

Anaphora: the repetition of a phrase at the beginning of a series of phrases, clauses or sentences. This technique often drives a point home, repetitively drilling the point into the head of the reader. It can build intensity and emotion. (A subset of parallelism/repetition) E.g. **I have a dream** that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal." **I have a dream** that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood. **I have a dream** that one day even the state of Mississippi, a state, sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. **I have a dream** that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. **I have a dream** today.
-- Martin Luther King, Jr.

Anecdote: A short, often autobiographical, narrative (story) told to achieve a purpose such as to provide an example, an illustration, or a thematic truth. It can also have other rhetorical purposes such as to create humor which makes an audience more receptive, or evoke certain emotions in a reader that will cause the reader to side with the writer.

Anticipation: when a writer anticipates the opposing arguments or a reader's reactions. This often might begin with "Some argue that . . ." or "Others claim . . ." Anticipation is usually followed by a CONCESSION or a REFUTATION.

Antithesis: a direct contrast of structurally parallel word groupings

Authority: the use of a subject-matter expert whose ideas or testimony supports a writer's conclusions. The "expert" can be anyone with intimate knowledge in any field (e.g. doctor, psychologist, pro. soccer player, housewife, etc.)

Asyndeton: a stylistic device where conjunctions (fanboys → and/but/or/so/etc) are deliberately omitted from a series of words, phrases, or clauses. For example, instead of writing, "I came, I saw, and I conquered," Julius Caesar said, "I came, I saw, I conquered." He omitted the *and* where we would usually put one: between the last 2 items in a list. Asyndeton can speed up the narrative pace of a passage. In the case of the example, asyndeton makes the statement more memorable—it just sounds better that way.

Call to Action: an appeal, not merely to listen, but to act on what is being presented.

Concession: to give some ground, yield, or grant part of an opposing argument as true, valid, or accurate. Conceding to the opposition must be done carefully and cannot be done too much as it will weaken an argument. However, concession is a great strategy to show readers that a writer is open-minded and has carefully considered all possible options. No one wants to listen to a close-minded, stubborn fanatic who won't concede anything.

Connotation: the emotional implications and associations that words may carry.

Contrast: compare or appraise in respect to differences

Deductive Structure: moving from general ideas to specific details within a paragraph, essay, or speech. (general to specific). Topic sentences and theses are directly stated near the beginning of paragraphs and essays, respectively. Advantages to this structure include clear and well-organized writing. Textbooks often use a deductive structure to their paragraphs and chapters.

Definition: a statement expressing the essential nature of something

Denotation: the basic (dictionary definition) meaning of a word independent from its emotional coloration or associations.

Diction: word choice; denotation is the dictionary definition; connotation includes the emotional associations created by a word. Generally, when describing an author's diction, you must include a description of the type diction being used; often this is a tone word (sympathetic, formal, didactic, angry, etc). It is redundant (and just a little idiotic) to write, "The author uses diction." Of course the author uses diction, anyone who writes something down *chooses* words to put on the page! But to analyze a piece of writing by commenting on how the word "stampeded" is an example of *scornful* diction, and to add that this scornful diction helps create a mocking tone that makes fun of an author's opposition is your aim when you comment on an author's diction or word choice.

Direct address: to speak directly to the audience; may be revealed by the use of second person

Emotional appeals (pathos): Pathos is related to the words pathetic, sympathy and empathy. Whenever you accept a claim based on how it makes you feel without fully analyzing the rationale behind the claim, you are acting on pathos. Emotional or pathetic appeal can be related to *any emotion*: love, fear, patriotism, guilt, hate or joy. Although the pathetic appeal can be manipulative, it is the cornerstone of moving people to action. Many arguments are able to persuade people logically, but the apathetic audience may not follow through on the call to action. Appeals to pathos touch a nerve and compel people to not only listen, but to also take the next step and act in the world.

Extended metaphor: the use of a comparison throughout a work to create unity or to illustrate or intensify an argument

Ethical appeals (ethos): the *credibility* or *trustworthiness* that the author establishes in his/her writing. Ethos is one of Aristotle's three main types of persuasion along with logos and pathos. Ethos, a Greek term from which the word *ethics* derives, refers to ethical appeal in rhetoric. The author's attitude and character toward his audience forms the basis of his/her ethical appeal. Character is what gives *value* to the ideas in the argument and thus provides support for the arguments since the audience *trusts* the speaker. Many consider this to be the most powerful of the appeals, for if you don't trust the writer, then why would you even listen to him or her, or ever be convinced, much less moved to action. Look for how other devices (such as AUTHORITY, AFFILIATION, DICTION, TONE, etc.) increase the credibility or ethos of the writer.

Figurative language: the use of metaphors or similes or personification to express one thing in terms normally denoting another with which it may be regarded as analogous

Humor: the use of levity to appeal to an audience or attack the opposition

Imagery: the use of language to create mental images

Implied Thesis: the central idea of an essay that is NOT directly stated. The thesis might be stated as the title of the text, or the author may expect it to be so obvious that it doesn't need stating.

Inductive Reasoning: structuring a paragraph, paper, or speech beginning with specific details and leading into general ideas. (specific to general). Within an inductive structure the main idea of a paragraph or the thesis of an essay would be directly stated near the end of the paragraph or essay, respectively. This mode of writing seems advantageous for high-interest writing that places interesting

facts first in order to hook and draw a reader into an essay or paragraph. It is also useful for keeping a thesis from being disclosed before a writer wants to reveal it.

Listing: the use of a list or catalogue in order to overwhelm the point with numerous examples or in order to create an image.

Logical appeals (*logos*): A logical appeal is exactly what it sounds like--an attempt to argue based in logical relationships a reader will find hard to refute. In academic argumentation, logical appeals are made primarily through the use of acceptable proof; however, a writer can also argue from a logical relationship (e.g., cause/effect, deductive reasoning) to demonstrate how various forms of proof should be interpreted or to make a commonsense argument by logically extending what a reader already believes to the topic at hand. When we appeal to a readers' sense of logic, we often rely on long-established relationships between events and facts. If we can show that one event leads to another, for instance, we are establishing a logical relationship.

Logical marker: transitional words used to show the logical relationships between ideas. *First, second, lastly* mark order. *Similarly, just as, in the same way, etc.* show similarities between 2 ideas. *Contrastingly, while, however, etc.* show differences. *Consequently, therefore, etc.* mark a cause/effect relationship. And so on and so forth. . . .

Narrative pace: the speed and intensity created by syntactical structures

Parallelism: Similar syntactical structure repeated in a series of words, phrases, clauses, or sentences. For our purposes, this repetition will take place at the middle or end of the repeated structure.

(Anaphora is parallelism that occurs at the beginning of a series of repeated structures.)

Parallelism: "Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

-- John F. Kennedy, *Inaugural Address*

Point of View: the perspective from which the author writes. 1st person (I, We, etc.), 2nd person (you), 3rd person (He, They, Jordan, etc.). Each one can be used for different effect. Generally, first person is more personal and informal. Second person tends to be informal, but confrontational (finger pointing). For a more formal and objective point of view, third person works well.

Polysyndeton: the use of more conjunctions (fanboys → and/or/for etc.) than is normal. For example, Instead of writing, "I like chocolate, strawberry, vanilla, and cookie-dough ice cream," you would write, "I like chocolate and strawberry and vanilla and cookie-dough ice cream." Polysyndeton slows down the pace of reading and/or emphasizes each item in a list. It might also make a list seem longer and more substantial, giving the list more rhetorical power.

Rapport: the relationship an author tries to develop with his or her audience; it is a relation marked by harmony, conformity, accord, or affinity. This device relies heavily on other rhetorical devices (diction, tone, etc.).

Refutation (rebuttal): to prove wrong by argument or evidence; show to be false or erroneous. An author might ANTICIPATE and directly state a counter-argument, then follow up with a strong refutation that proves the counter-argument wrong. Refutations also commonly follow CONCESSIONS.

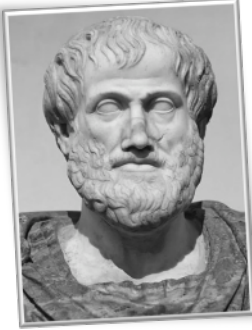
Repetition: the purposeful repetition of a word, phrase, or idea to create intensity

Rhetorical question: a figure of speech posed in the form of a question for rhetorical effect, without the expectation of a reply. Rhetorical questions encourage the reader to internally consider the implied answer or reflect on the larger topic being discussed. Sometimes rhetorical questions are used as statements that assert or deny something. E.g. How many times do I have to tell you to write your name at the top of your paper? or How much longer do we have to put up with Mr. Williams's rhetorical analysis unit?

Syntax: sentence structure or the arrangement of words within sentences; Accomplished writers can purposefully manipulate the structure of sentences for a purpose. For instance, writers may write shorter sentences packed closely together in order to increase the how quickly you read through that

section (narrative pace). This can raise the intensity of the writing from the reader's perspective. Writers might choose to place these sentences near a climax of their argument or within an emotionally powerful ANECDOTE. Note sentence length, placement of single-sentence paragraphs, complex versus simple sentences, and purposeful uses of punctuation (esp. dashes, colons, semicolons). For example, note Frost's use of inverted syntax: "Whose woods these are I think I know." He does this for poetic and rhyming effect, but prose writers may have different reasons for choosing to write this way. Syntax, like DICTION, usually needs a preceding adjective when written about or analyzed. **Tone:** attitude or manner of expression toward a subject in speaking or writing created by LIDDS; Examples include, conciliatory, outraged, exuberant, authoritative, deliberative, didactic, and so forth.

INTRODUCTION TO ETHOS, PATHOS & LOGOS



ARISTOTLE was a Greek philosopher who lived in the 4th century BCE. He was an influential thinker and wrote on many subjects – from logic and ethics, to biology and metaphysics.

One area, in which Aristotle was particularly interested, was *rhetoric*. That is, the art of persuasive speaking or writing. He even wrote a whole book entitled 'On Rhetoric' in which he explains his theories of persuasive language and speech. Most significantly, in this work he expounds on the concepts of **ethos**, **logos** and **pathos**, as tools for persuasive language. A lot can be learned about the art of persuasion from these three concepts, and once understood, they can be easily applied to our own persuasive speaking and writing.

ETHOS

Ethos is a Greek word meaning 'character'. In terms of persuasive language, it is **an appeal to authority and credibility**. *Ethos* is a means of convincing an audience of the reliable character or credibility of the speaker/writer, or the credibility of the argument.

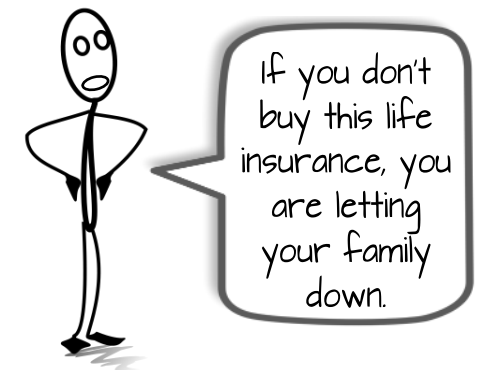
It is an important tool of persuasion because if you can get your audience to see you (or your argument) as credible and trustworthy, it will be much easier to persuade them.



PATHOS

Pathos is a Greek word meaning 'suffering' or 'experience', and it is used in persuasive speech as **an appeal to the emotions** of the audience. *Pathos* is the way of creating a persuasive argument by evoking an emotional response in the audience/reader.

You can use *pathos* when trying to persuade, by appealing to an audience's hopes and dreams, playing on their fears or worries, or appealing to their particular beliefs or ideals.



LOGOS

Logos is a Greek word meaning 'a word' or 'reason'. In rhetoric, it is **an appeal to logic and reason**. It is used to persuade an audience by logical thought, fact and rationality.

Logos can be a useful tool of persuasion because if you can 'prove' an argument through logical and sound reasoning, your audience is more likely to be persuaded.



If you can include a combination of these three elements in your persuasive speaking and writing, you will appeal to your audience's emotions, sense of reasoning and belief in you, and therefore your writing will be more convincing. Try to subtly weave ethos, pathos and logos into your persuasive writing and speaking.

SCORING DOMAIN - THESIS

Synthesis Rubric	1 point	0 points
<input type="checkbox"/> Responds to the prompt with a thesis that presents a defensible position.		For any of the following: <input type="checkbox"/> There is no defensible thesis. <input type="checkbox"/> The intended thesis only restates the prompt. <input type="checkbox"/> The intended thesis provides a summary of the issue with no apparent or coherent claim. <input type="checkbox"/> There is a thesis, but it does not respond to the prompt.

**** The thesis may appear anywhere within the essay. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.**

SCORING DOMAIN – EVIDENCE AND COMMENTARY

4 points	3 points	2 points	1 point	0 points
<p>Evidence <input type="checkbox"/> Provides specific evidence from at least THREE of the provided sources to support all claims in a line of reasoning. AND</p> <p>Commentary <input type="checkbox"/> Consistently explains how the evidence supports a line of reasoning. <i>Engages specific details from sources to draw conclusions; integrates evidence from sources throughout to support reasoning.</i></p>	<p>Evidence <input type="checkbox"/> Provides specific evidence from at least THREE of the provided sources to support all claims in a line of reasoning. AND</p> <p>Commentary <input type="checkbox"/> Explains how some of the evidence supports a line of reasoning. <i>Occasional lapses in description or summary rather than explanation; time when link between evidence and thesis may be strained.</i></p>	<p>Evidence <input type="checkbox"/> Provides evidence from or references at least THREE of the provided sources. AND</p> <p>Commentary <input type="checkbox"/> Explains how some of the evidence relates to the student’s argument, but no line of reasoning is established, or the line of reasoning is faulty. <i>Commentary that frequently misunderstands, misrepresents, or overgeneralizes complex ideas; summarizes conflicting positions from sources, but fails to compare, contrast, or reach a conclusion.</i></p>	<p>Evidence <input type="checkbox"/> Provides evidence from or references at least TWO of the provided sources. AND</p> <p>Commentary <input type="checkbox"/> Summarizes the evidence but does not explain how the evidence supports the student’s argument. <i>Only uses TWO of the provided sources</i></p>	<input type="checkbox"/> Simply restates thesis (if present), repeats provided information, or references fewer than two of the provided sources. <i>Response is incoherent and does not address the prompt; may offer just opinion from a single source; does not reference information from any of the provided sources.</i>

**** Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.**

SCORING DOMAIN – SOPHISTICATION

1 point	0 points
Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation. <input type="checkbox"/> Crafts a nuanced argument by consistently identifying and exploring complexities or tensions. <input type="checkbox"/> Articulates the implications or limitations of an argument (either the student’s argument or an argument related to the prompt) by situating it within a broader context. <input type="checkbox"/> Makes effective rhetorical choices that consistently strengthen the force and impact of the student’s argument. <input type="checkbox"/> Employs a style that is consistently vivid and persuasive.	Does not meet the criteria for 1 point. <input type="checkbox"/> Attempts to contextualize their argument, but such attempts consist predominantly of sweeping generalizations. <input type="checkbox"/> Only hint at or suggest other arguments. <input type="checkbox"/> Uses complicated or complex sentences or language that are ineffective in that they do not enhance the argument.

**** The point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.**

SCORE AND CONVERSION

Exemplary		Proficient	Satisfactory	Emerging		Unsatisfactory
6 points = 100	5 points = 95-90	4 points = 85-80	3 points = 75-70	2 points = 65-60	1 point = 55-50	0 points = 0

SCORING DOMAIN – THESIS

Rhetorical Analysis Rubric 1 point	0 points
<input type="checkbox"/> Responds to the prompt with a defensible thesis that analyzes the writer’s rhetorical choices.	For any of the following: <input type="checkbox"/> There is no defensible thesis <input type="checkbox"/> The intended thesis only restates the prompt. <input type="checkbox"/> The intended thesis provides a summary of the issue with no apparent or coherent claim. <input type="checkbox"/> There is a thesis, but it does not respond to the prompt.

**** The thesis may appear anywhere within the essay. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.**

SCORING DOMAIN – EVIDENCE AND COMMENTARY

4 points	3 points	2 points	1 point	0 points
EVIDENCE <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY <input type="checkbox"/> Consistently explains how the evidence supports a line of reasoning. AND <input type="checkbox"/> Explains how multiple rhetorical choices in a passage contribute to the writer’s argument, purpose, or message. <i>Provides commentary that engages specific details of the text to draw conclusions; integrates evidence from sources throughout to support reasoning.</i>	EVIDENCE <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY <input type="checkbox"/> Explains how some of the evidence supports a line of reasoning. AND <input type="checkbox"/> Explains how at least one rhetorical choice in the passage contributes to the writer’s argument, purpose, or message. <i>Provides commentary that is developed and insightful in places, but there are occasional lapses in description and minor inaccuracies; commentary is clear, but the link between the textual evidence and the thesis may be strained.</i>	EVIDENCE <input type="checkbox"/> Provides some specific relevant evidence. AND COMMENTARY <input type="checkbox"/> Explains how some of the evidence relates to the student’s argument, but no line of reasoning is established, or the line of reasoning is faulty. <i>Provides commentary that suggests misunderstanding of the passage or misrepresentation of rhetorical choices; evidence and commentary are unconvincing; assertions or assumptions not supported by the text</i>	EVIDENCE <input type="checkbox"/> Provides evidence that is mostly general. AND COMMENTARY <input type="checkbox"/> Summarizes the evidence but does not explain how the evidence supports the student’s argument. <i>Predominately restates ideas in the text with no true analysis.</i>	<input type="checkbox"/> Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt. <i>Response is incoherent and does not address the prompt; may offer just opinion with little or no evidence provided.</i>

**** Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.**

SCORING DOMAIN – SOPHISTICATION

1 point	0 points
Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation. <input type="checkbox"/> Explains the significance or relevance of the writer’s rhetorical choices (given the rhetorical situation). <input type="checkbox"/> Explains a purpose or function of the passage’s complexities or tensions. <input type="checkbox"/> Employs a style that is consistently vivid and persuasive.	Does not meet the criteria for 1 point. <input type="checkbox"/> Attempts to contextualize the text, but such attempts consist of predominantly sweeping generalizations. <input type="checkbox"/> Only hints or suggests other arguments. <input type="checkbox"/> Examines individual rhetorical choices but do not examine the relationships among different choices throughout the text. <input type="checkbox"/> Oversimplifies complexities in the text. <input type="checkbox"/> Uses complicated or complex sentences or language that are ineffective in that they do not enhance their analysis.

**** The point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.**

SCORE AND CONVERSION

Exemplary		Proficient	Satisfactory	Emerging		Unsatisfactory
6 points = 100	5 points = 95-90	4 points = 85-80	3 points = 75-70	2 points = 65-60	1 point = 55-50	0 points = 0

SCORING DOMAIN – THESIS

Argument Rubric 1 point	0 points
<input type="checkbox"/> Responds to the prompt with a thesis that presents a defensible position.	For any of the following: <input type="checkbox"/> There is no defensible thesis. <input type="checkbox"/> The intended thesis only restates the prompt. <input type="checkbox"/> The intended thesis provides a summary of the issue with no apparent or coherent claim. <input type="checkbox"/> There is a thesis, but it does not respond to the prompt.

**** The thesis may appear anywhere within the essay. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.**

SCORING DOMAIN – EVIDENCE AND COMMENTARY

4 points	3 points	2 points	1 point	0 points
<p>EVIDENCE <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning.</p> <p style="text-align: center;">AND</p> <p>COMMENTARY <input type="checkbox"/> Consistently explains how the evidence supports a line of reasoning.</p> <p style="font-size: small;"><i>Provides commentary that engages specific evidence to draw conclusions; integrates evidence from sources throughout to support reasoning.</i></p>	<p>EVIDENCE <input type="checkbox"/> Provides specific evidence to support all claims in a line of reasoning.</p> <p style="text-align: center;">AND</p> <p>COMMENTARY <input type="checkbox"/> Explains how some of the evidence supports a line of reasoning.</p> <p style="font-size: small;"><i>Provides commentary that is clear, but there are times when link between evidence and thesis may be strained.</i></p>	<p>EVIDENCE <input type="checkbox"/> Provides some specific relevant evidence.</p> <p style="text-align: center;">AND</p> <p>COMMENTARY <input type="checkbox"/> Explains how some of the evidence relates to the student’s argument, but no line of reasoning is established, or the line of reasoning is faulty.</p> <p style="font-size: small;"><i>Provides explanations of evidence that are repetitive with little to no development.</i></p>	<p>EVIDENCE <input type="checkbox"/> Provides evidence that is mostly general.</p> <p style="text-align: center;">AND</p> <p>COMMENTARY <input type="checkbox"/> Summarizes the evidence but does not explain how the evidence supports the argument.</p> <p style="font-size: small;"><i>Provides evidence but little or no explanation.</i></p>	<p>EVIDENCE <input type="checkbox"/> Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.</p> <p style="font-size: small;"><i>Response is incoherent and does not address the prompt; may offer just opinion with little or no evidence provided.</i></p>

**** Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.**

SCORING DOMAIN - SOPHISTICATION

1 point	0 points
Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation. <input type="checkbox"/> Crafts a nuanced argument by consistently identifying and exploring complexities or tensions. <input type="checkbox"/> Articulates the implications or limitations of an argument (either the student’s argument or an argument related to the prompt) by situating it within a broader context. <input type="checkbox"/> Makes effective rhetorical choices that consistently strengthen the force and impact of the student’s argument. <input type="checkbox"/> Employs a style that is consistently vivid and persuasive.	Does not meet the criteria for 1 point. <input type="checkbox"/> Attempts to contextualize their argument, but such attempts consist predominantly of sweeping generalizations. <input type="checkbox"/> Only hint at or suggest other arguments. <input type="checkbox"/> Uses complicated or complex sentences or language that are ineffective in that they do not enhance the argument.

**** The point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.**

Score and Conversion

Exemplary	Proficient	Satisfactory	Emerging	Unsatisfactory
6 points = 100	5 points = 95-90	4 points = 85-80	3 points = 75-70	2 points = 65-60
			1 point = 55-50	0 points = 0

Abstract Words for Thematic Ideas: High School Student Resource

Use the following thematic ideas to create a thematic statement that reveals universal meaning.

As you develop your thematic statement, consider these questions:

- What does the text say about _____?
- What is the life lesson being taught about _____?
- What are the author's ideas about _____?

As you read and discuss various texts, add other thematic ideas in the third column.

Extended and Corresponding Ideas

alienation	loneliness	
appearance vs. reality	beauty (inner/outer)	
betrayal	disloyalty	
coming of age	innocence/loss of	
courage	cowardice	
dreams	illusion	
education	learning	
escape	(physical/psychological)	
evil	good (battle between them)	
fate	free will	
forgiveness	repentance	
freedom	individuality (and loss of)	
grief	despair	
honor	heroism	
honesty	deception	
identity	(search for)	
journey	(psychological/physical)	
justice	equality	
love	obsession	
loyalty	duty	
nature	man's relationship with	
perseverance	hardship	
power	corruption	
prejudice	stereotypes	
pride	hubris	
rebellion	conformity	
relationships	family	
religion	faith	
revenge	retribution	
ritual	tradition	
social status	class structures	
success	failure	
temptation	sin	
time	life stages/cycles	
violence	war	
women	feminism	

Marker Verbs for Essays of Literary Analysis

*COMMUNICATES

Acquaints
 Advertises
 Announces
Appeals
 Betrays
 Breaks
 Carries
Concludes
Connects
 Corresponds
 Declares
 Discloses
 Divulges
 Enlightens
Evokes
Hints
 Imparts
Implies
 Informs
Introduces
 Makes known
 Offers
 Proclaims
Provides
 Relates
 Reports
Reveals
 Signifies
States
Suggests
 Transfers
 Transmits
 Unfolds

*DESCRIBES

Depicts
Explains
 Expresses
Illustrates
 Portrays

*COMPRISES

Amounts to
 Composes
Contains
 Embodies
 Encompasses
 Holds

Includes

Incorporates

***REVEALS**
Acknowledges
 Bares
 Clarifies
Demonstrates
 Discloses
 Displays
 Elucidates
 Exemplifies
 Exhibits
 Exposes
Illustrates
 Manifests
 Opens
 Sheds light on
Shows
 Unveils

*ENHANCES

Adorns
 Aggrandizes
 Amplifies
 Augments
 Builds up
 Complements
 Elevates
Exaggerates

Fleashes out

Heightens
Increases
 Intensifies
 Lifts
 Magnifies
 Raises
Reinforces
Strengthens

*EXAMINES

Analyzes
Compares
Contrasts
 Dissects
Explores
 Investigates
 Questions
 Probes

*DEVELOPS

Broadens
 Enlarges
 Expands
 Explains

*REINFORCES

Adds to
 Backs up
 Bolsters
 Buttresses
 Carries
 Confirms

Defends

Emphasizes

Enlarges
 Fortifies
 Increases
 Props
 Proves
Stresses
 Substantiates
 Supplements
Supports
 Sustains
 Underlines
 Underscores
 Validates
 Verifies

*USES

Utilizes
Employs
Makes use of
 Exercises
 Applies

*CONVEYS

Communicates
 Discloses
Expresses
 Imparts
 Projects
 Relates
 Reveals
Tells
 Sends

*SYMBOLIZES

Connotes
 Denotes
 Designates
 Emblemizes
 Embodies
 Epitomizes
 Equates
 Exemplifies
 Illustrates
 Likens
 Links
 Mirrors
Personifies
Represents
Shows

*COMMENTS

Affirms
Asserts
Clarifies
 Construes
Criticizes
 Discloses
 Elucidates
Explains
 Expounds
 Interjects
 Mentions
Notes
 Notices
 Observes
Points out
 Reflects
 Remarks
 Touches on

*CLAIMS

Argues
Asserts
Concedes
 Contends
 Establishes
 Maintains
Makes a case
 Qualifies
 Rebutts
 Reasons
States

Note: **Bolded** words are most commonly used.

Writing About Literature

Tone/Attitude Words

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimate	Questioning
Allusive	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

From *They Say, I Say* by Gerald Graff

INTRODUCING

Introducing “Standard Views”

- Americans today tend to believe that _____.
- Common sense seems to dictate that _____.
- It is often said that _____.
- You would think that _____.
- Many people assumed that _____.

Capturing Authorial Action

- X acknowledges that _____.
- X agrees that _____.
- X argues that _____.
- X believes that _____.
- X claims that _____.
- X complains that _____.
- X concedes that _____.
- X demonstrates that _____.
- X emphasizes that _____.
- X insists that _____.
- X observes that _____.
- X questions whether _____.
- X refutes the claim that _____.
- X reminds us that _____.
- X reports that _____.
- X suggests that _____.
- X urges us to _____.

REPRODUCING

Introducing Quotations

- X states, “_____.”
- According to X, “_____.”
- X himself writes, “_____.”
- In her book, _____, X maintains that “_____”
- In X’s view, “_____.”
- X agrees when she writes, “_____.”
- X disagrees when he writes, “_____.”
- X complicates the matters further when he writes, “_____.”

Explaining Quotations

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X's point is that _____.
- X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____.

Commonly Used Transitions

Cause and Effect

Accordingly
As a result
Consequently
Hence
It follows, then
Since
So
Then
Therefore
Thus
Conclusion
As a result
Consequently
Hence
In conclusion, then
In short
In sum, then
It follows, then
So
The upshot of all
this is that
Therefore
Thus
To sum up
To summarize

Comparison

Along the same lines
In the same way
Likewise
Similarly

Contrast

Although
But
Even though
However
In contrast
Nevertheless
Nonetheless
On the contrary
On the other hand
Regardless
Whereas
While
Yet
Additionally
Also
And
Besides
Furthermore
In addition
In fact
Indeed
Moreover
Admittedly
Although it is true that
Granted
Of course
Naturally
To be sure
Example
After all
As an illustration

By contrast
Conversely
Despite the fact that
For instance
Specifically
To take a case in point
Elaborating
Actually
By extension
In short
That is
In other words
To put it in another way
To put it bluntly
To put it succinctly
Ultimately

Transition Toolbox

To be effective, your writing must be clear and easy to follow. It is therefore helpful to provide connections between ideas so the reader can easily see the progression of your thoughts. These connections serve as “direction signals” to guide the reader through your analysis, argument, or description. **Transitions** are words and phrases that are used to link ideas from one clause, sentence, or paragraph to the next and to show how those ideas are related. Using appropriate transitions makes a writer’s ideas more cohesive and coherent.

Repetition

Repetition of key words can link ideas clearly:

*Exercise is one of the keys to losing weight, but **exercise** alone is not enough. Unless we change our eating habits, we may see few results from a new **exercise** regimen.*

Pronouns

Some transitions of thought can be created by using pronouns to replace nouns rather than repeating those nouns:

Steve wanted very much to become a writer, so he read everything he could find about the lives of his favorite authors. He also tried to imitate the styles of the writers he most admired.

Instead of:

Steve wanted very much to become a writer, so Steve read everything Steve could find about the lives of Steve’s favorite authors. Steve also tried to imitate the styles of the writers Steve most admired.

Synonyms

Synonyms can be used to link ideas when repetition of the same word becomes boring or when you want to expand the original idea.

American cities today are facing difficulties as many people move from urban areas into surrounding suburbs and even beyond. Some major metropolitan centers are seeing increasing numbers of dilapidated buildings and decreasing revenues, and municipal budgets are stretched thin as city leaders try to deal with the challenges.

Instead of:

American cities today are facing difficulties as many people move from cities into surrounding suburbs and even beyond. Some major cities are seeing increasing numbers of dilapidated buildings and decreasing revenues, and city budgets are stretched thin as city leaders try to deal with the challenges.

Transitional Words and Phrases

Words and phrases that serve as transitions between ideas can be divided into categories, each with a specific purpose. Writers should use the correct transitional word or phrase to avoid creating confusion or an illogical transition. Some examples are provided in the following chart.

Purpose	Transitional Words and Phrases		
Addition	additionally also and another	besides both/and equally important in addition to	moreover not only/but also similarly
Cause/Effect	as a result because	consequently for that reason since	therefore thus
Comparison/Contrast	after all also and another but conversely	however in addition in spite of likewise nevertheless notwithstanding	on the contrary otherwise rather similarly too yet
Concession	even though granted granted that	in spite of it is true that of course	though while it may be
Developmental Order	another besides	despite furthermore	however nonetheless
Emphasis/ Intensification	above all by all means certainly definitely furthermore	generally in addition in fact indeed naturally	surely to repeat truly undoubtedly without doubt
Example/ Illustration	for example for instance for one thing	in other words in particular specifically	this can be seen in to demonstrate to illustrate
Place	above behind below beside	beyond here nearby opposite surrounding	there to wherever within sight
Purpose	for this purpose	in order that	so that
Qualification	almost always frequently	maybe nearly	never perhaps probably
Summary	accordingly as a result finally	in conclusion in other words in short in summary	it seems on the whole therefore
Time	after afterwards always as soon as at first at last before concurrently eventually	finally first/second immediately in the meantime last meanwhile never next once	ordinarily previously simultaneously sometimes soon subsequently then when while

Extending the Lesson

The following is a fill-in-the-blank template that will help you write a thesis statement to respond to any analytical writing prompt:

In _____, _____ uses
(title of work) (author's name)
_____ to _____
(the concrete—diction, imagery, detail, figurative language, etc.) (Marker Verb—reveal, explore, portray, convey, suggest)

(the abstract—tone, theme, purpose—the writer's opinion about the subject that must be proven)

CDC: Evidence-Based Response

CDC=Claim+Data+Commentary

Answer questions like an expert by providing your claim, data, and commentary.

Claim (The “true blue” truth as you know it) {Blue Brackets}	Data (The “grass” you stand on) {Green Brackets}	Commentary (“Enlighten”) {Yellow Brackets}
<ul style="list-style-type: none">Your answer drawn from your observation/readingLevel One-Evidence (Underline in Pink)Level Two-Associations (Underline in Orange)	<ul style="list-style-type: none">Information from the text to support your claimLevel One-Evidence (Underline in Pink)	<ul style="list-style-type: none">Your explanation of how/why the data supports your claimLevel One-Evidence (Underline in Pink)Level Two-Associations (Underline in Orange)

How to use CDC and L1/L2

I. Claim L2-L1-L2	II. Data L2-L1	III. Commentary L2-L1-L2
State a direct response to the question/prompt. Helpful hints: <ul style="list-style-type: none">Use key words and ideas provided in the question or prompt as you write your claim.Avoid using openings such as ‘I think’ or ‘I believe’	Provide reliable information that supports your claim. Helpful hints: Here are suggested sentence starters: <ul style="list-style-type: none">In the text...The text states...According to the passage...One example from the text...The author states...One piece of data/evidence is...	Explain how/why the data supports your claim. Helpful hints: <ul style="list-style-type: none">This portion must offer new insight, analysis, acknowledgement of connections between ideas, etc.Here is a suggested sentence starter: Based on this data/evidence, the reader must conclude (rephrase your claim) because (your analysis).

More Sentence Starters for Your **Commentary** (L2-L1-L2)

- The most logical conclusion the reader can draw from this data/evidence is that (rephrase your claim) because (your analysis).
- This is significant because (explain why in a way that directly relates to your claim).
- The fact that (rephrase your data) illustrates that (rephrase your claim) because (your analysis).
- (Rephrase your data) matters because (give your reason). Thus, (rephrase your claim) must be true because (your analysis).

Writing Effective Commentary

Understanding Commentary

Commentary consists of remarks that explain or offer an interpretation of how the textual evidence helps to prove the essay writer's assertion about the literary work. Commentary should provide the reader with proof that the writer of the essay understands the abstract concept the author of the literary work is creating through the use of concrete devices.

Often an essay prompt will require you to "explain how the author uses diction and imagery" or "explain how the literary devices contribute to the overall meaning." To write an effective essay you must therefore explain *how* a particular word (diction) the author uses or *how* a particular image the author creates connects to the abstract idea or concept.

To help you understand what effective commentary is, look at some examples of what is **not** commentary. All of the examples in the boxes below are from actual student essays, and the errors are authentic to the student writing.

Summarizing is not commentary.

Your job as a writer is not to summarize the plot or main points of the passage. Assume your reader has read the story or article or at least has the capability of doing so. Your job is to analyze the author's purposeful usage of a literary or rhetorical strategy.

In *The Cat and the Hat*, the narrator and Sally cannot go out to play because it is raining. A cat comes up to their house and offers to play some games with them.

Offering suggestions is not commentary.

Your job as a writer is not to offer suggestions for improving the text or to supply a list of words the author might have used in place of another word. This type of writing is called a literary critique rather than a literary analysis of a work.

The author includes the children's pet fish who warns the children not to let in the cat; however, a dog would have been a better choice.

Student Resource

Defining literary or rhetorical devices is not commentary.

While it is important to be familiar with the names and definitions of literary terms, it is not necessary to define the terms in your essay. The reader of your literary analysis essay will be familiar with literary terms and will be more concerned with how you connect those devices to the meaning of the work as a whole.

Diction, or the way the author uses word choice, is obvious in this passage. Without diction, this story, as well as any other story worth telling, would be bland and dull. Diction adds details that describe a number of things.

Stating the obvious is not commentary.

Your job as a writer is not to restate what the author has already said. Your job is to analyze the author's word choice and writing style, and then to explain the effect of these choices within the text.

Although the narrator and Sally do not know what to say to the Cat, the Fish cries, "Tell that Cat in the Hat you do NOT want to play," but they do not listen to him (Seuss 3). This quote is referring to when the Fish tells not to let the Cat into their house. He tells them to "Tell" the Cat no.

Remember it is your job to explain how an author purposefully uses a device.

Helpful Commentary Stems

Analysis

This reveals...
This shows...
This demonstrates...
This means... or The words "word" in this passage mean...
This illustrates/highlights/exemplifies...
One can see from this...that...
This is interesting/fascinating/disturbing because...
It is important to notice that...

Author

The author reveals/shows/presents/emphasizes/suggests...
The author wants the reader to understand...
The author's use of ... is revealing because...
The author's purpose of ... is achieved in this quote when...
The author includes this in the story to show...
The author's point/idea is...
The essence of the author's argument is...

Student Resource

Language

The repetition of ... (words, symbols, images) shows...

The language of the passage reveals... (these words...)

The...symbolizes...

The reader is meant to understand that....

The point of this conversation is...

This passage/quote is effective because....

This event in the novel shows/proves/explains...

Because of this...

This quote/passage adds to the reader's appreciation of the story/poem because...

Character/Conflict

The character makes this decision/says this quote because...

Because of this event, the character must...and he/she says...

At this point in the story, the character is realizing...

When the character makes this choice, the reader sees that...

In making this choice, the story changes...

The character has a choice between...and...; the choice he/she makes reveals...

The character's choice has the following consequences...

The author uses the character...to show that...is...

At the end of the story, the character has come to realize/understand...

At the end of the story, the reader is meant to see that ...'s decision to...was based upon...This is important because...

Although the character began the story..., by the end he/she has come to believe...It takes...to bring about this change, but ultimately...

Although the character initially feels..., the events of the story cause him/her to have a change of heart/mind/attitude. Now the character is..., and this would not have been possible without...

Sample **CDC** Paragraph

In *The Cat in the Hat* by Dr. Seuss, the Fish symbolizes the conscience of the narrator. In the beginning of the story when the Cat first appears, the Fish strongly warns, "No! No! Make that cat go away!" (Seuss 3). The author uses the talking Fish to show his reader that the boy, who is old enough to know better, chooses to ignore his conscience. The reader knows that the Fish symbolizes the boy's conscience because the Fish only begins talking when the narrator is faced with a moral decision, and he attempts to help him make the right choice. During the chaos, children hear the Fish's warnings, and they say, "Our fish shook with fear" (Seuss 5). It is important to notice that the author has the Fish, and not the children, shaking in fear of the mother's return. This illustrates that the Fish's feelings are used to show the children's emotions. Once the narrator decides to clean up the mess and asks the Cat to leave, the Fish makes his final remark, "That is good," said the Fish" (Seuss 6). This proves that the Fish represents the conscience of the boy. The author suggests that once a person makes the right decision, his conscience will stop bothering him. In this children's story, Dr. Seuss illustrates the importance of listening to one's conscience through the symbolic use of a goldfish.

CDC BODY PARAGRAPH PLANNER

Using the article from the Space Cat strategy activity, write a CDC using the planner below.

Claim /TOPIC SENTENCE: _____, " _____, " _____
 _____ argues/suggests/asserts that _____

(author's last name or name of publisher) (circle the verb you want to use) (What is the purpose of the article?)

<u>Evidence/Example</u> Data Quotation or example from text MLA citation Supports topic sentence/main idea	<u>Commentary</u> Your own words Explains or elaborate on how or why the quotation/example proves the topic sentence the assertion made in the topic sentence. Remember that the assertion is your opinion , so you should be able to connect your choice of the best evidence to your opinion.
Example 1: Make sure you introduce quote and cite the article.	Comment 1: Comment 2:
Example 2: Make sure you introduce quote and cite the article.	Comment 1: Comment 2:
Example 3: Make sure you introduce quote and cite the article.	Comment 1: Comment 2:

Concluding Sentence: Ties all the examples back to the main idea to show its importance.

Add your concluding sentence here: _____

D-I-D-L-S (Examples are needed for EACH category)

DICTION

The author's choice of words and their connotations

What words appear to have been chosen specifically for their effects?
What effect do these words have on your mood as the reader?
What do they seem to indicate about the author's tone?

IMAGERY

The use of descriptions that appeal to sensory experience

What images are especially vivid? To what sense do these appeal?
What effect do these images have on your mood as a reader?
What do they seem to indicate about the author's tone?

DETAILS

Facts included or those omitted

What details has the author specifically included?
What details has the author apparently left out? (NOTE: This is only for analysis. Do not write about these omitted details in an essay.)
What effect do these included and excluded details have on your mood as a reader?
What do these included and excluded details seem to indicate about the author's tone?

LANGUAGE

Characteristics of the body of words use (slang, jargon, scholarly language, etc.)

How could the language be described?
How does the language affect your mood as a reader?
What does the language seem to indicate about the author's tone?

SYNTAX

The way the sentences are constructed

Are the sentences simple, compound, declarative, varied, etc.?
How do these structures affect your mood as a reader?
What do these structures seem to indicate about the author's tone?

Socratic Seminar Question Stems

As you prepare your questions for the Socratic Seminar, consider using these question stems to help you develop critical thinking questions instead of just comprehension questions.

Clarification

- I'm not sure I understand (character, action, event, description, purpose).
- Tell me more about (character, action, event).

Cause and Effect

- Why do you think (event, reaction) happened?
- How could (event, reaction) have been prevented?
- Do you think (event, reaction) would happen that way again? Why?
- What are some reasons (character) (action)?
- Based on the information in the story, predict what will most likely happen if (character) (action).
- What will (character) do now that (event)?

Compare / Contrast

- How are (character) and (character) alike? Different?
- What is (event) similar to in our own time?
- How does this (incident) remind you of (current event)?

Benefits / Burdens

- What are some of the reasons (character's decision, reaction) wouldn't (would) be a good idea?
- Based on the information in the story, what inference/ assumption can you make about (event/theme/character)?

Point of View / Perspective

- How might (character) have felt during (event)?
- What do you think (character) was thinking during (event)?
- How does (character) feel about (character/event, etc)?
- How did (character's experience) influence (character's development, event)?

Structure / Function

- What was the goal when (character) (action)?
- What were (character)'s choices of how to (respond to a situation)?
- What do you think of (character)'s approach to (problem, situation)?
- What better choices could (character) have made concerning (problem, situation)?
- How does (character's action or trait) contribute to the conflict in the story?
- What is the author's purpose for including (character, event, detail)?

Different Situation

- Can you describe a situation in which (character's action) would be acceptable/unacceptable?
- Suppose (event) had happened differently. How would that change the outcome of (event)?

Evaluate

- The author of the story states "_____." Do you agree with his/her statement?
- What is wrong with (character's) reasoning concerning (character, situation, event)?
- Does (character's) treatment of (other character/s) seem fair?
- What conclusion can the reader draw about (character/event, etc)?

Support Questions/Responses

- Can you give us an example of . . . ?
- Where in the story . . . ?
- What would be a good reason for . . . ?
- What is some evidence for . . . ?
- I saw it a slightly different way . . .
- That's a good point. What about . . . ?
- I disagree a little. To me, . . .

Academic Language Scripts

Requesting Assistance

- Could you please help me?
- I'm having trouble with this. Would you mind helping me?
- Could you please show me how to do/write/draw/pronounce/solve...?

Interrupting

- Excuse me, but... (I don't understand.)
- Sorry for interrupting, but... (I missed what you said.)
- May I interrupt for a moment?
- May I add something here?

Asking for Clarification

- Could you repeat that?
- Could you give me an example of that?
- I have a question about that: ...?
- Could you please explain what _____ means?
- Would you mind repeating that?
- I'm not sure I understood _____. Could you please give us another example?
- So, do you mean...?

Probing for Higher-Level Thinking

- What examples do you have of...?
- Where in the text can we find...?
- I understand _____, but I wonder about...
- How does this idea connect to...?
- If _____ is true, then...?
- What would happen if...?
- Do you agree or disagree with their statement? Why?
- What is another way to look at it?
- How are _____ and _____ similar?
- Why is _____ important?
- How do you know that? Can you give an example?
- Is there another way to look at this?

Expressing an Opinion

- I think/believe/predict/imagine that...
- In my opinion...
- It seems to me that...
- Not everyone will agree with me, but...

Building on What Others Say

- I agree with what _____ said because...
- You bring up an interesting point, and I also think...
- That's an interesting idea. I wonder, ...?
- I think _____. Do you think...?
- I thought about that also, and I'm wondering why...?
- I hadn't thought of that before. You make me wonder if...? Do you think...?
- _____(name) said that _____. I agree and also think...
- Based on the ideas from _____(name), _____(name), and _____(name), it seems like we all think that...
- That's an excellent point, and I would add...

Soliciting a Response

- Do you agree?
- _____(name), what do you think?
- Can someone else ask a question or offer an opinion?
- _____(name), what did you understand from that answer?

Disagreeing

- I don't really agree with you because...
- I see it another way. I think...
- My idea is slightly different from yours. I believe that _____ instead of...
- I have a different answer than you:...

Offering a Suggestion

- Maybe you/we could...
- Here's something you/we might try:...
- What if you/we...?

Classroom Reporting

- _____(name) explained to me that...
- _____(name) pointed out that...
- _____(name) mentioned that...
- _____(name) shared with me that...
- _____(name) brought to my attention that...
- _____(name) pointed out something interesting/intriguing/surprising:...

Think-Aloud Scripts

Strategy	Think-Aloud Starters
Apply	<ul style="list-style-type: none"> • When I read _____(words from the text), I am reminded of... • When I read _____(words from the text), I wonder... • I am confused about _____ when I read _____(words from the text). • How does _____(idea/evidence/argument from the text) relate to...?
Analyze	<ul style="list-style-type: none"> • How does _____(idea/evidence/argument from the text) support the claim...? • When I read _____(words from the text), I believe that... • Evidence from the text shows that _____ was caused by... • Due to the fact that _____, it seems evident that...
Evaluate	<ul style="list-style-type: none"> • Could _____(idea/evidence/argument from the text) connect to...? • Why does _____(idea/evidence/argument from the text) matter today? • The evidence suggests that _____ (idea/concept/argument) is true/right/false/misguided because... • (The author) justifies this position by _____(evidence from the text).
Synthesize	<ul style="list-style-type: none"> • How does _____(idea/evidence/argument from the text) relate to...? • Could _____(idea/evidence/argument from the text) compare to...? • Although _____ and _____ have similar characteristics, they are very different because... • Comparing _____ and _____, it is clear/I realized that/I learned that...