Sanders – AP Lang Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

De Anza High School Per: \_\_\_\_\_\_

Master List of Rhetorical Analysis Terms and Concepts

**Rules for Rhetorical Analysis:**

1. “If you see something, say something.”

*By this, we mean…*

1. “If you can’t find the right word, call it like you see it.”

*By this, we mean…*

|  |  |
| --- | --- |
| **RHETORICAL SITUATION** | |
| **S**peaker | Who composed this work? What do we know about their prior experience, their position, or their interests? |
| **O**ccasion | What has compelled the speaker to produce this work or writing or art at *this* particular time? How does this work relate to particular events or moments in time? |
| **A**udience | What demographic groups of people does the speaker *intend* to reach with this work? |
| **P**urpose | After reading, viewing, or listening to this work, what does the speaker want the intended audience to *believe*, *feel*, or *do*? |
| **S**ubject | What is the primary topic of this work? What particular aspects of this topic does the work explore? |
| **RHETORICAL APPEALS** | |
| Ethos | An appeal to the speaker’s credibility |
| Logos | An appeal to the logic or reason of the message |
| Pathos | An appeal to the audience’s emotions\*  \**Remember: this is always an appeal to a specific emotion.* |
| **RHETORICAL DEVICES AND STRATEGIES** | |
| ***D****iction* (n.) | |
| The word “diction” simply refers to word choice. See below for adjectives that can be used to describe word choice. Other words can also be used to describe the speaker’s word choice. | |
| abstract (adj.) |  |
| academic (adj.) |  |
| ambiguous (adj.) |  |
| biting (adj.) |  |
| bombastic (adj.) |  |
| brusque (adj.) |  |
| cacophonous (adj.) |  |
| casual (adj.) |  |
| caustic (adj.) |  |
| colloquial (adj.) |  |
| colorful (adj.) |  |
| common (adj.) |  |
| connotative (adj.) |  |
| cultured (adj.) |  |
| curt (adj.) |  |
| denotative (adj.) |  |
| detached (adj.) |  |
| divisive (adj.) |  |
| emotional (adj.) |  |
| esoteric (adj.) |  |
| euphemistic (adj.) |  |
| euphonious (adj.) |  |
| everyday (adj.) |  |
| exact (adj.) |  |
| fanciful (adj.) |  |
| flowery (adj.) |  |
| figurative (adj.) |  |
| folksy (adj.) |  |
| formal (adj.) |  |
| grandiose (adj.) |  |
| hyperbolic (adj.) |  |
| idiomatic (adj.) |  |
| inflammatory (adj.) |  |
| inflated (adj.) |  |
| informal (adj.) |  |
| insincere (adj.) |  |
| jargon (adj.) |  |
| learned (adj.) |  |
| loaded (adj.) |  |
| lyrical (adj.) |  |
| melodious (adj.) |  |
| monosyllabic (adj.) |  |
| nostalgic (adj.) |  |
| obscene (adj.) |  |
| obscure (adj.) |  |
| offensive (adj.) |  |
| ordinary (adj.) |  |
| ornate (adj.) |  |
| passionate (adj.) |  |
| patriotic (adj.) |  |
| pedantic (adj.) |  |
| picturesque (adj.) |  |
| plain (adj.) |  |
| poetic (adj.) |  |
| political (adj.) |  |
| polysyllabic (adj.) |  |
| precise (adj.) |  |
| pretentious (adj.) |  |
| provincial (adj.) |  |
| romantic (adj.) |  |
| scholarly (adj.) |  |
| sentimental (adj.) |  |
| shocking (adj.) |  |
| sincere (adj.) |  |
| slang (adj.) |  |
| subdued (adj.) |  |
| symbolic (adj.) |  |
| tame (adj.) |  |
| technical (adj.) |  |
| trite (adj.) |  |
| unifying (adj.) |  |
| uppity (adj.) |  |
| vague (adj.) |  |
| vulgar (adj.) |  |
| ***I****magery* (n.) | |
| In written work, imagery can be the sensory details or figurative language used to describe, arouse emotion, or represent abstractions. In this class, we will also analyze literal imagery such as art, film, photography, diagrams, or sculpture. The terms below are primarily used to analyze imagery within *written* work.  When analyzing imagery as a rhetorical strategy, it is almost always more powerful to refer to the *specific* images used rather than resting on academic vocabulary. | |
| visual (adj.) | can be seen |
| auditory (adj.) | can be heard |
| tactile (adj.) | can be felt or touched |
| gustatory (adj.) | can be tasted |
| olfactory (adj.) | can be smelled |
| ***D****etail* (n.) | |
| Pay close attention to what the speaker describes *in detail*. The speaker’s decision to go into detail about certain aspects but not others is nearly always a rhetorical choice.  When analyzing use of detail as a rhetorical strategy, use the “call it like you see it” rule to be as specific and direct as possible. | |
| ***S****yntax* (n.) | |
| The speaker’s syntax is his/her use of sentence structure. When analyzing syntax as a rhetorical strategy, refer to the specific sentence structures that the writer is using and *how* the writer chooses to use those structures.  There are more terms to describe syntax that this short list, but this will be our starting point. | |
| *The Building Blocks of a Sentence:* | |
| clause | A unit of language that includes both a subject and a verb |
| independent clause | A clause that can stand on its own |
| dependent clause | A clause that cannot stand on its own, usually due to an additional word that requires the clause to relate to another part of the sentence, such as “because,” “that,” or “when.” |
| phrase | A unit of language that may contain a noun or a verb (or neither), but that does not contain both |
| *Common Sentence Structures* | |
| Loose sentence | A type of sentence structure in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses |
| Periodic sentence | A type of sentence in that begins with a series of dependent grammatical units such as phrases or clauses, and that ends with the independent clause that comprises the main idea of the sentence |
| Simple sentence | An single independent clause that is followed by a period and thus stands on its own |
| *Other Syntactic Strategies* | |
| Alliteration | The repetition of sounds, especially initial consonants in two or more neighboring words |
| Anaphora | One of the devices of repetition, in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses, or sentences. |
| Chiasmus | (From the Greek word for “criss-cross,” a designation based on the Greek letter “chi,” written X). Chiasmus is a figure of speech in which two successive phrases or clauses are parallel in syntax, but reverse the order of the analogous words. |
| Parallelism | Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning “beside one another.” It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to repetition of a grammatical element such as a preposition or verbal phrase. |
| ***F****igurative Language* | |
| Figurative language is intended to connote meaning figuratively, rather than denote meaning literally. When possible, use the specific vocabulary terms to identify the figurative language that you see. | |
| Allusion | A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical. There are many more possibilities, and a work may simultaneously use multiple layers of allusion. |
| Apostrophe | A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer. The effect is often to give vent to or display intense emotion, which can no longer be held back. |
| Euphemism | From the Greek for “good speech,” euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be sued to adhere to standards of social or political correctness or to add humor or ironic understatement. Example: saying “earthly remains” rather than “corpse.” |
| Hyperbole | A figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony. |
| Hypophora | Figure of reasoning in which one or more questions is/are asked and then answered, often at length, by one and the same speaker; raising and responding to one’s own question(s). A common usage is to ask the question at the beginning of a paragraph and then use the paragraph to answer it. You can use hypophora to raise questions that you think the reader obviously has on his/her mind and would like to see formulated and answered. |
| Metaphor | A direct comparison. A simile is a type of metaphor, which uses “like” or “as” to form the comparison. |
| Metonymy | A term from the Greek meaning “changed label” or “substitute name.” Metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. A news release that claims “the White House declared” rather that “the President declared” is using metonymy. The substituted term generally carries a more potent emotional response. |
| Personification | A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animal, or objects appear more vivid to the reader. |
| Rhetorical question | This differs from hypophora in that it is not answered by the writer because its answer is obvious or obviously desired, and usually just a yes or no answer would suffice. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the fact at hand. |
| Synecdoche | This is a type of metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or in short, any portion, section, or main quality for the whole or the thing itself (or vice versa). |
|  |  |
| ***O****rganization* | |
| When we analyze a speaker’s organization, we are examining the order of his or her ideas. The terms below represent some ways to categorize or describe organization. | |
| Argumentation | One of the four rhetorical modes, in which the writer is seeking to prove the validity of an idea or point of view. |
| Description | One of the four rhetorical modes, in which the writer seeks to visually present a person, event, or action. |
| Exposition | One of the four rhetorical modes, in which the writer seeks to explain or inform, or to describe an idea or concept. |
| Narration | One of the four rhetorical modes, in which the writer seeks to tell a story. |
| Anecdote | A short narrative detailing particulars of an interesting episode or event. The term most frequently refers to an incident in the life of a person. |
| Analogy | A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging. |
| Juxtaposition | When two words, phrases, images, ideas are placed close together or side by side for comparison or contrast. |
|  |  |
| ***P****erspective* | |
| Perspective refers to the primary point-of-view of the speaker. Below are some terms that you can use to describe this. | |
| First person singular | Pronouns: I, me  Effect: |
| First person plural | Pronouns: we, us  Effect: |
| Second person | Pronouns: you  Effect: |
| Third person singular | Pronouns: her, him, they (only when gender-neutral)  Effect: |
| Third person plural | Pronouns: they, them  Effect: |
| Third person omnipotent | Pronouns: her, him, they, them  Effect: |