

AP Language and Composition Summer Reading Assignment 2022

Walden by Henry David Thoreau

READING JOURNALS

Materials: *Walden and Civil Disobedience*, Henry David Thoreau. Students may either use the following free source to download an ebook copy, read on-line, or purchase the novel themselves. The novel can be found at: <https://www.gutenberg.org/ebooks/205>.

Reading Journals for all of *Walden* are due the first week of class, and there will be a test on rhetorical terms the first week of class (check with your instructor for the exact date). Discussions will take place the first two weeks of class.

The reading journal is designed to help you develop critical thinking and reading skills so that you may develop and articulate legitimate readings of a text. It allows the important step of reflection and allows you to identify and demonstrate your reading growth, as well as improvement in writing and discussion skills.

The Reading Journal has two parts:

1. **Target Question Responses:** answers to teacher-designed questions for the assigned text. These responses provide the basis for group discussion.
2. **Reflections:** after group discussion is finished, you will write a reflection on what you have learned from analyzing and discussing your responses on the back of the target questions.

Target Questions:

1. Describe the persona of the narrator (though Thoreau uses first person narration, he creates a narrative persona): what is revealed through tone, diction, syntax, etc. How does he create credibility (ethos: *phronesis, arete* and *eunoia*) and develop a relationship with the audience?
2. Analyze the relationship between exigence and *kairos*: how does Thoreau take advantage of the given situation during this time period and respond using the best available means of persuasion?
3. Who is the audience for the text (what are their beliefs, biases, background knowledge, etc.), and how does Thoreau adapt his message to this audience?
4. What rhetorical devices and strategies do you notice (refer to the rhetorical terms which follow), and how do these contribute to Thoreau's argument and purpose?
5. How do aspects of narrative development contribute to Thoreau's argument and purpose?
6. Analyze the text's argument: Is it implicit or explicit? How does Thoreau back his claim?
7. Analyze Thoreau's purpose: is it a question of fact, definition, quality or policy (stasis theory)? How do the rhetorical choices Thoreau makes relate to his purpose?
8. Conduct a detailed analysis of a short passage in terms of syntax. Describe the syntax and relate to Thoreau's purpose.
9. Analyze a time when your reading changed (for example, you recognize a pattern, the text suddenly seems to be about something different from what you originally thought, you discover that you were misreading, you realize Thoreau has introduced a new context or perspective, or you were surprised or puzzled). Describe your thought process and realizations.
10. Analyze Thoreau's philosophy of transcendentalism using textual evidence.

11. Analyze details that seem important and that make you take a second look: how does this relate to Thoreau's purpose?
12. Analyze how Thoreau uses ambiguity and relate to his purpose.
13. Select a passage in which either dialogue (see the chapter "Brute Neighbors") or quotations are used for a particular effect and analyze the effect.
14. Provide examples of an effective aspect of Thoreau's style from two different passages in the text and analyze why it is effective, comparing and contrasting its use in the two passages.
15. Note your impressions of the way the text ended, and analyze how this affects your reading of the text.

You may answer the questions in any order; be sure to clearly indicate the TQ# and chapter titles at the top of the page (there are 18 chapters and 15 questions; group chapters 5 and 6 together [Solitude and Visitors], chapters 7 and 8 [The Bean-Field and The Village], and chapters 10 and 11 [Baker Farm and Higher Laws]).

Use the front of at least one full sheet of college-ruled paper in responding to each of the target questions, leaving half a page on the back for your reflection after group discussion. You **MUST** use full sentences and direct textual evidence, indicating page numbers in parenthetical citations. Quick reactions to a text recorded with vague, general or short comments are neither thoughtful nor useful. Consider your reactions, think about them, and articulate them clearly with both a claim and support. This type of active reading will serve to improve your thinking and writing, and you will find yourself learning how to write a thorough argument. You will share your responses during group discussions.

AP English Language and Composition: Rhetorical Terms

(There will be a test on all rhetorical terms in **bold** the first week of class.)

Rhetoric: Aristotle defined rhetoric as "the faculty of discovering in any particular case all of the available means of persuasion."

Syntax

The term *syntax* refers not only to the structure of sentences, their types, their uses, their connection, and the variations authors choose, but also to smaller structures *within* sentences. Phrases (any group of words) and clauses (groups of words that contain a subject and a verb) are also syntactic elements that require a reader's attention.

Syntax affects the pace of a piece.

- Short, clipped phrases, sentences and clauses tend to create a feeling of quickness, decisiveness, and speed to a piece. It is important to be aware of the content of a piece and look for connections to syntax. Pay attention to how pacing relates to the action and purpose of a particular piece.
- Long, convoluted sentences, especially with subordinate clauses at the beginning tend to slow the pace of a piece. Often they are connected to a contemplative section, a heavy or serious subject and the writer wants to emphasize it. Sometimes, however, they are placed in a piece for the purpose of demonstrating the ramblings of a character, the ludicrousness of an idea, or the ridiculousness of a situation. Watch for occasional satire or irony in these long sentences.

Key Questions:

- How does syntax contribute to and enhance the meaning and effect of language? □ How does syntax contribute to tone?

1. "Syntax" refers to the ways words and phrases are arranged to form sentences. The reader must identify an author's syntax and discuss the relationship it has to the content of the passage. Authors may use:
 - a. specific patterns of phrases and sentences
 - b. divisions within a piece with different syntax for each
 - c. parallel structure
 - d. different sentence types
 - e. specific kinds of punctuation
 - f. other syntactical techniques

2. To begin studying syntax, follow these steps:
 - a. Number the sentences in the passage. This will help analyze each sentence and discuss it efficiently.
 - b. Make observations about the content and syntax of each sentence or group of sentences. Look for elements listed above or others observed.
 - i. Does the sentence length fit the subject matter?
 - ii. Why is the sentence length effective?
 - iii. What variety of sentence lengths is present?
 - iv. Sentence beginnings – variety or pattern?
 - v. Arrangement of ideas in sentences
 - vi. Arrangement of ideas in paragraph – pattern?
 - c. Write down what is observed, citing examples.

Sentence Structure

- Examine sentence beginnings. Is there a good variety or does a pattern emerge?
- Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
- Examine sentence patterns.

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?

Sentence lengths	
telegraphic	shorter than 5 words in length
short	approximately 5 words in length
medium	approximately 18 words in length
long	long and involved – 30 words or more length

2. Examine sentence beginnings. Is there a good variety or does a pattern emerge?
3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?

- the beginning and ending of the passage
- a particular sequence that is important
- a noticeable chronology
- prominent literary techniques
- a focus or emphasis on any one part that makes it stand out

5. Examine the sentence patterns. Some elements to consider are listed below:

Types of sentences			
declarative	The king is sick.	makes a statement	assertive
imperative	Cure the king!	gives a command	authoritative
interrogative	Is the king sick?	asks a question	questioning
exclamatory	The king is dead; long live the king!	makes an exclamation	emotional

Sentence Structures	
simple sentence	contains one independent (main) clause <i>The singer bowed to her adoring audience.</i>
compound sentence	contains two (or more) independent clauses joined by coordinate conjunction(s)-- <i>and, but, or, etc.</i> --and/or semicolon(s) <i>The singer bowed to the audience, but she sang no encores.</i>
complex sentence	contains an independent clause and one or more subordinate clauses connected to the independent clause with words such as <i>because, while, when, if, as, although, since, unless, after, so, which, who, or that</i> <i>After she bowed to the audience, the singer sang an encore.</i>
compound-complex sentence	a combination of the above, containing two or more independent clauses and one or more subordinate clauses <i>The singer bowed while the audience applauded, but she sang no encores.</i>

<p>Loose/cumulative sentence</p>	<p>makes complete sense if brought to a close before the actual ending</p> <p><i>We reached Edmonton that morning after a turbulent flight and some exciting experiences.</i></p>
<p>Periodic sentence</p>	<p>makes sense only when the end of the sentence is reached</p> <p><i>That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.</i></p>
<p>Balanced sentence</p>	<p>the phrases and clauses balance each other by virtue of their likeness of structure, meaning, or length</p> <p><i>He maketh me to lie down in green pastures; he leadeth me beside the still waters</i></p>

The Cumulative or Loose Sentence

A cumulative or loose sentence is a type of parallel sentence which builds through parallel constructions (dependent phrases or clauses) *after* a main clause. Remember: in the cumulative sentence, the main clause (with the subject and verb) comes *first*.

Formula: Main clause + parallel dependent phrases or clauses

A *loose* or *cumulative sentence* is one in which the main idea (independent clause) comes first, followed by dependent clauses and phrases; therefore, a loose sentence makes complete sense if brought to a close before the actual ending: e.g., “We reached Edmonton that morning after a turbulent flight and some exciting experiences, tired but still exhilarated, full of stories to tell our friends and neighbors.” The sentence *could* end before the modifying phrase without losing its coherence. Loose sentences are the most natural for English speakers, who almost always talk in loose sentences: even the most sophisticated English writers tend to use loose sentences much more often than periodic sentences.

The brilliant assembly filed past us, the marshals with their batons and ceremonial red hats, the professors draped in their doctoral hoods, the graduates in somber black that contrasted with their jubilant mood.

Nothing could deflect that wall of water, sweeping away trees and boulders, engulfing streets and villages, churning and roaring like a creature in pain.

Then I saw that the child had died, never more to enjoy getting into trouble with his friends, never again to tell innocent lies to his parents, never to look with hopeful shyness at a girl he desires.

Cumulative sentences add parallel elements at the end. These sentences are especially effective for description, even if they use only a single detail at the end.

The student sat quietly, trembling at the thought of writing an essay. [using a single detail]

The hounds continued to bray—uncontrollably, maddeningly, horribly. [using multiple details]

Famous Cumulative Sentence

George was coming down in the telemark position, kneeling, one leg forward and bent, the other trailing, his sticks hanging like some insect's thin legs, kicking up puffs of snow, and finally the whole kneeling, trailing figure coming around in a beautiful right curve, crouching, the legs shot forward and back, the body leaning out against the swing, the sticks accenting the curve like points of light all in a cloud of snow.

[An example of a complex cumulative sentence from Hemingway's *In Our Time* --quoted in Miles, Bertonasco and Karns, *Prose Style: A contemporary Guide* (1991)]

The Periodic Sentence

A periodic sentence is a type of parallel sentence which builds through three or more parallel constructions (dependent phrases or clauses) to a main clause.

Remember: in the periodic sentence, the main clause (with the subject and verb) comes last.

Formula: Parallel dependent clauses and phrases + main clause

A *periodic sentence* is a sentence that is not grammatically complete until its end. Periodicity is accomplished by the use of parallel phrases or clauses at the opening or by the use of dependent clauses preceding the independent clause; that is, the kernel of thought contained in the subject/verb group appears at the end of a succession of modifiers: e.g., "That morning, after a turbulent flight and some exciting experiences, we finally reached Edmonton." The periodic sentence has become much rarer in formal English writing over the past hundred years, and it has never been common in informal spoken English. However, periodicity is a powerful rhetorical tool. An occasional periodic sentence is not only dramatic but persuasive: even if the readers do not agree with the conclusion, they will read the evidence first with open minds. When using a loose sentence with hostile readers, the readers will probably close their minds before considering any of the evidence. Therefore, when it is used to arouse interest and curiosity, and to hold an idea in suspense before its final revelation, a periodic sentence is most effective.

But if life hardly seems worth living, if liberty is used for subhuman purposes, if the pursuers of happiness know nothing about the nature of their quarry or the elementary techniques of hunting, these constitutional rights will not be very meaningful. (E. Warren)

As long as politicians talk about withdrawal while they attack, as long as the government invades privacy while it discusses human rights, as long as we act in fear while speak of courage, there can be no security, there can be no peace. If students are absorbed in their own limited worlds, if they are disdainful of the work of their teachers, if they are scornful of the lessons of the past, then the great cultural heritage which must be transmitted from generation to generation will be lost.

The Balanced Sentence

A balanced sentence is a type of parallel sentence in which two parallel elements are set off against each other like equal weights on a scale. In reading the sentence aloud, the reader tends to pause between the balanced parts, each seeming equal. When writing a balanced sentence, be certain that both parts of the sentence have the clear parallels of **form**, that they appear **parallel grammatically**.

In a *balanced sentence*, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length:

“He maketh me lie down in green pastures; he leadeth me beside still waters.”

George Bernard Shaw said of writers *“The ambition of the novice is to acquire the Literary Language; the struggle of the adept is to get rid of it.”* [Each part of the sentence follows the same pattern: subject, verb, infinitive phrase.]

Content of a Balanced Sentence

Balanced sentences are particularly effective with an idea that has a contrast or antithesis. Balanced sentences can emphasize the contrast so that the rhetorical pattern reflects and supports the logical pattern.

No man has ever seen anything that Burne-Jones cannot paint, but many men have painted what Burne-Jones cannot see.

(Shaw) *And so my fellow Americans—ask not what your country can do for you, ask what you can do for your country.*

(Kennedy)

If a free society cannot help the many who are poor, it cannot save the few who are rich.

(Kennedy)

It is not that today’s artists cannot paint, it is that today’s critics cannot see.

(Rothko)

Some of the above examples illustrate not only balanced sentences but also a device called “**antimetabole**,” in which the order of words is reversed in one of the parallel structures to produce a clever effect. The following are examples of antimetabole:

When the going gets *tough*, the *tough* get going.

You can take the gorilla out of the *jungle*, but you can't take the *jungle* out of the gorilla.

The Balanced Paragraph

An entire paragraph can also be developed using balance. This is particularly useful when developing a series of contrasts.

I felt myself in rebellion against the Greek concept of justice. That concept excused Laius of attacking Oedipus, but condemned Oedipus for defending himself. It tolerated a king's deliberate attempt to kill his baby son by piercing the infant's feet and abandoning it on a mountain, but later branded the son's unintentional killing of his father as murder. It held Oedipus responsible for his ignorance, but excused those who contributed to that ignorance. (Krutch)

Natural order of a sentence	involves constructing a sentence so the subject comes before the predicate <i>Oranges grow in California.</i>
Inverted order of a sentence (sentence inversion)	involves constructing a sentence so the predicate comes before the subject (this is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect) <i>In California grow oranges.</i>
Split order of a sentence	divides the predicate into two parts with the subject coming in the middle <i>In California oranges grow.</i>

Juxtaposition	a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit <i>The apparition of these faces in the crowd; /Petals on a wet, black bough.</i>
Parallel structure (parallelism)	refers to a grammatical or structural similarity between sentences or parts of a sentence; it involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased <i>He was walking, running and jumping for joy.</i>
Repetition	a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis <i>"...government of the people, by the people, for the people, shall not perish from the earth"</i>
Rhetorical question	a question that expects no answer; it is used to draw attention to a point and is generally stronger than a direct statement <i>If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?</i>
Rhetorical fragment	a sentence fragment used deliberately for a persuasive purpose or to create a desired effect <i>Something to consider.</i>
Anaphora	the repetition of the same word or group of words at the beginning of successive clauses <i>"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."</i>
Asyndeton	a deliberate omission of conjunctions in a series of related clauses <i>"I came, I saw, I conquered."</i>

Chiasmus/ Antimetabole	a sentence strategy in which the arrangement of ideas in the second clause is a reversal of ideas in the first clause <i>“Ask not what your country can do for you; ask what you can do for your country.”</i>
Polysyndeton	the deliberate use of many conjunctions for special emphasis to highlight quantity or mass of detail or to create a flowing, continuous sentence pattern <i>The meal was huge – my mother fixed okra and green beans and ham and apple pie and green pickled tomatoes and ambrosia salad and all manner of fine country food – but no matter how I tried, I could not consume it to her satisfaction.</i>
Stichomythia	dialogue in which the endings and beginnings of each line echo each other, taking on a new meaning with each new line <i>“Hamlet, thou hast thy father much offended. Mother, you have my father much offended.”</i>
Zeugma	the use of the verb that has two different meanings with objects that complement both meanings <i>He stole both her car and her heart that fateful night.</i>

Punctuation	
Ellipses	a pause; a trailing off
Dash	interruption of a thought; an interjection of a thought into another
Semicolon	parallel ideas; equal ideas; a piling up of detail
Colon	a list; a definition or explanation; a result
Italics	for emphasis
Capitalization	for emphasis
Exclamation Point	for emphasis; for emotion

Diction

Diction, or word choice, considers vocabulary, imagery, figures of speech (metaphor, simile, personification, hyperbole etc.), sound devices (alliteration, cacophony, euphony etc.) and both the denotative and connotative aspects of words.

Diction and syntax work together to create mood and tone; these aspects of style contribute to the author’s purpose.

Exigence and Kairos

Exigence is Latin for demand; a response to a situation. In rhetoric, exigence refers to an issue, problem, or occasion that causes or prompts someone to write or speak: "Exigence has to do with what prompts the author to write in the first place, a sense of urgency, a problem that requires attention right now, a need that must be met, a concept that must be understood before the audience can move to a next step."

In Greek, both *kairos* and *chronos* literally mean "time," but *kairos* does not mean "time" in the same sense as used in contemporary English. In Greek, *kairos* represents a kind of "qualitative" time, as in "the right time"; *chronos* represents a different kind of "quantitative" time, as in, "What time is it?" and "Will we have enough time?" (Kinneavy; Stephenson). *Kairos* means taking advantage of or even creating a perfect moment to deliver a particular message.

In Greek mythology, *Kairos*, the youngest child of Zeus, was the god of opportunity. The word has roots in both weaving (suggesting the creation of an opening) and archery (denoting the seizing of, and striking forcefully through, an opening).

In classical rhetoric, *kairos* is the opportune time and/or place, the right or appropriate time to say or do the right or appropriate thing (adjective: *kairotic*). Aristotle refers to the importance of situation in creating effective rhetoric. Unlike exigence, the rhetorical situation that calls for the text, *kairos* is more abstract and is not only dependent upon the appropriateness of timing and purpose, but also the appropriate nature of the situation, the approach, and the implications of the discourse.

Ethos

Ethos, in rhetoric, is one of three modes of persuasion explained by Aristotle as a component of an argument, along with *logos* and *pathos*. Ethos is a Greek word meaning "character" and serves the purpose of determining the credibility of the rhetor (speaker or writer) to persuade the listener or reader on a specific topic being argued. According to Aristotle, there are three types of ethos; *phronesis*, *arête*, and *eunoia* (Halloran).

Phronesis is a Greek word for wisdom, prudence or intelligence; Aristotle thought of it more as *practical wisdom*. *Phronesis* involves the practical use of knowledge and skills to benefit others, which is gained through experience. "Gaining *phronesis* requires experience...although the young may be experts in Geometry and Mathematics and similar branches of knowledge, we do not consider that a young man can have *phronesis*. The reason is that *phronesis* includes a knowledge of particular facts, and this is derived from experience, which a young man does not possess; for experience is the fruit of years" (Aristotle).

Arête is the Greek word for virtue or goodness, basically meaning excellence of any kind and living up to one's full potential. Aristotle believed that the ultimate goal in life for a human is happiness. In order to be fully happy in life, one would have many virtues, and those virtues that have been practiced at their full potential would bring complete happiness in that sector of a person's life. He describes the necessary steps to achieve this happiness: "righteous actions, often done under the influence of teachers, allow the development of the right habits, which in turn can allow the development of a good stable character, in which the habits are voluntary" (Aristotle). Ultimately, happy people are those who always voluntarily know what's right and act on that knowledge, gaining wisdom with years and using it in a way that will help others.

Eunoia is Greek for “goodwill towards the audience”. In rhetoric it is the relationship the speaker cultivates with the audience to gain their trust. This trust between speaker and audience is what gives the speaker credibility and the power to persuade the audience; therefore, *eunoia* is the goodwill which helps build a foundation and allow the relationship to grow and prosper.

Stasis Theory

Stasis theory is a four-question, pre-writing (invention) process developed in ancient Greece by Aristotle and Hermagoras, and later refined by Roman rhetoricians. Stasis theory helps writers conduct critical analyses of the issues they are investigating by determining the essential question at issue or the fixed point on which an argument hinges. For readers, understanding which essential question the text is addressing helps determine the argument and purpose.

- Question of fact (Did something happen? Is it real? What is its origin or cause? --questions about the past)
- Question of definition (What is its nature? What are its parts? How is it classified? --questions about the present)
- Question of quality (What is its value? Is it good or bad? Harmful or helpful? --questions about the present)
- Question of policy (What actions should be taken? How can we make things better? --questions about the future)

Rhetorical Analysis Essay.

Walden is a collection of essays written by the Transcendentalist Henry David Thoreau in 1854. Thoreau states: “I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.” In a well-written essay analyze Thoreau’s rhetorical choices to develop his argument for a purpose driven life.

Rhetorical Analysis Essay Outline

I. Introduction: Rhetorical Précis:

- A. Name of author, (appositive phrase about the author to establish credibility & authority) genre, and title of work; a rhetorically accurate verb (such as “assert,” “argue,” “suggest,” “imply,” “claim,” etc.); and a **THAT** clause containing the major assertion (thesis statement) of the work.
- B. An explanation of how the author develops and/or supports the thesis, usually in chronological order.
- C. A statement of the author’s apparent purpose followed by and “in order” phrase.
- D. A description of the intended audience and the relationship the author establishes with the audience

II. Body Paragraph #1:

- A. Topic sentence/transition: “(author’s last name) begins with/by...(make your claim about what strategy you see working address the purpose/prompt)”
- B. Specific example to support idea: provide EXPLICIT textual support woven into your comments to support your claim. Thoroughly discuss all strategies used in the beginning section, supporting with text. (Should be at least two or more complex, stylistic sentences.)
- C. Discussion of how examples supports idea: Connect the strategy back to your main claim/thesis/the purpose.

III. Body Paragraph #2:

- A. Topic sentence/transition: “After... the author moves to...” “Building off the strategy he/she used to begin, he/she ...” Connect an idea from the last sentence of the previous paragraph to the first sentence of this paragraph showing how the strategies build upon each other.
- B. Provide EXPLICIT textual support woven into your comments to support your claim. Thoroughly discuss all strategies used in the middle section, supporting with text. Should be at least two or more complex, stylistic sentences.
- C. Discussion of how example supports idea: Connect the strategy back to your main claim/thesis/ the purpose.

IV. Last Body Paragraph:

- A. Topic sentence/transition: “to close the essay/speech, (author)...” “Concluding the argument he/she ...” Connect an idea from the last sentence of the previous paragraph to the first sentence of this paragraph showing how the strategies build upon each other.
- B. Provide EXPLICIT textual support woven into your comments to support your claim. Thoroughly discuss all strategies used in the middle section, supporting with text. Should be at least two or more complex, stylistic sentences.
- C. Discussion of how example supports idea: Connect the strategy back to your main claim/thesis/ the purpose.

V. Conclusion

- A. Restatement of thesis that digs deeper into the overall intended meaning of the text than the one in the introductory paragraph (Try not to begin your conclusion paragraph with “In conclusion”).
- B. Reflection on examples and main ideas in body paragraphs, significance of these strategies, AND how they are linked to your thesis.
- C. State if these were effective in conveying the claim/thesis/purpose. D. Closing thought - closing out the main purpose of the text being analyzed.

Rhetorical Précis (Introductory Paragraph)

Definition of the Rhetorical Précis

A highly structured four sentence paragraph that records the essential elements of a unit of spoken or written discourse, including the name of the speaker/writer, the context of the delivery, the major assertion, the mode of development and/or support, the stated and/or apparent purpose, and the relationship established between the

speaker/writer and the audience. Each of the four sentences requires specific information. Be sure to use **brief** quotations to convey a sense of style and tone.

Format

1st Sentence	Name of author, appositive phrase describing author/speaker, genre, and title of work and date in parenthesis (additional publishing information in parentheses or note) a rhetorically accurate verb (such as “assert,” “argue,” “suggest,” “imply,” “claim,” etc.); and a THAT clause containing the major assertion (thesis statement) of the work.
2nd Sentence	An explanation of how the author develops and/or supports the thesis, usually in chronological order.
3rd Sentence	A statement of the author’s apparent purpose followed by an “in order” phrase.
4th Sentence	A description of the intended audience and the relationship the author establishes with the audience.

“Stone Soup” Précis Example

Barbara Kingsolver, creator of the Bellwether Prize and an honorary PhD from DePauw University, in her essay

“Stone Soup” (1995) **argues that** a happy and whole family is not limited to the generic “Family of Dolls” nuclear family. Kingsolver develops her **argument** through the use of various pertinent examples, both anecdotal and historical, supplemented by thought-provoking rhetorical questions and effective references to outside literature. She writes to abolish the irrational thinking of how a families who do not fit the traditional mold are “broken” and “failed” **in order to** rectify society’s perception of these “broken homes.” Kingsolver writes for an **audience** of adults from as young as twenty years of age as shown with her sophisticated yet relatable writing style for her readers.

Rhetorical Analysis Body Paragraphs

1. Topic sentence: make a claim about the strategy used (the device/style/structure used to appeal to the audience, to expose a flaw -- the occasion, to establish the speaker, to introduce claim, to develop logic, to address opposition)

EX: "One of Hazlitt's most effective methods of promoting the importance of money is his strong diction."

2. Provide textual evidence of strategy: (introduce context, text, and claim)

EX: "The first three words of the piece, "literally and truly," set the mood for the entire passage.

3. Discuss, explain textual example in relation to the strategy and claim.

"Many fairly-tale idealist claim the ideally, happiness is not attached to wealth. However, by emphasizing two nearsynonyms, 'literally and truly,' with the words 'and' Hazlitt makes the point the real world is all that matters. While love and happiness may be important, loving someone on an empty stomach is not an easy task, and this idea is enforced in

Hazlitt's connotative diction."

4. Provide more textual evidence of strategy to advance the idea. (claim about strategy, text, explanation)

"However, not only do these adverbs show Hazlitt's pragmatism, but the entire piece is full of strong, albeit cynical diction. The verbs in the primary sentence of the piece all vary, but inevitably end up meaning the same idea: beggars will be "rejected" and "compelled;" they will not be "asked to dinner" or "noticed on the street;" they are "scrutinized" or "neglected," "assailed," and all around abused. The straight denotation of these words is clear: poor men do not lead fun lives. In addition, however, the verbs are passive, the connotation of which is lower-class men are not in control of their lives, and are instead controlled by the rich who neglect them."

5. Final connection of strategies to claim/thesis/purpose.

"This despairing word choice shines a dark light on the self-fulfillment and autonomy those without money can never achieve, Hazlitt's main reason for sending the warning to people."

Simple Breakdown of what to write:

1. Topic sentence that states rhetorical device linking to thesis (begin with transition for 2nd and 3rd body paragraphs)
2. Introduce 1st example and quote it (or paraphrase if it is too long)
3. Explain effectiveness of 1st device related to Credibility/Passion or emotion/Logic
4. Relation of the device/example to the theme
5. Introduce 2nd example and quote it (or paraphrase if it is too long)
6. Explain effectiveness of 2nd device related to Credibility/Passion or emotion/Logic
7. Relation of the 2nd device/example to the theme
8. How both rhetorical devices connect and are both effective in conveying Zusak's overall theme

Rhetorical Analysis Essay Conclusion

First: Restate the thesis statement

Depending on how you re-phrased the thesis, it should come first in the conclusion. When doing this, you should briefly analyze how the author or creator of the work discussed in the paper has achieved his or her intentions.

Remember the conclusion is your **last** chance of making an impact with the paper, so it is advisable that you restate the thesis in a way that brings in **sophistication or digs deeper than the one in the introduction**. However, DO NOT introduce any new ideas or points when writing the conclusion.

Next: Highlight your main ideas for the analysis

The conclusion should also give a short summary or short explanation of the main points that you have discussed in the essay. Instead of simply restating the key points of the paper, it is advisable that you also **describe why they are important and how they are linked to your thesis**.

You have been discussing these ideas in the body of the essay, hence, the conclusion should only highlight a brief summary.

Restatement of the key points should also involve a brief explanation of the **significance of the rhetorical strategies** used in the work under analysis. Don't forget to state if these were effective in conveying the claim/thesis/purpose and why.

Finally: Closing Thought

Close out the main purpose of the text being analyzed. Be thoughtful here and use a powerful clincher.

Examples of Rhetorical Analysis Essay Conclusions

Example 1

Sample conclusion for a rhetorical analysis essay, "Why Privacy Matters: Debunking the Nothing-to-Hide

Argument"

"...Through the effective use of rhetorical tools and the mindful arrangement of this essay, Solove persuades the audience the nothing-to-hide argument is a narrow, one-sided way of conveying privacy. Solove uses his expertise in the art of rhetoric by focusing his introduction on ethically appealing to the audience. By managing rhetorical distance between himself and the audience, he builds a relationship and establishes his authority, while not portraying himself as a superior..."

Example 2

Sample conclusion for a rhetorical analysis of "The Right Stuff"

"...The major question overlooked by Suzuki's essay- one of the logistics, is how can the schools, understaffed and overstressed, add the difficult subject of sex education to their curriculum. Admittedly, David Suzuki writes his essay at a time when education budgets were in better shape than they are today, and he certainly makes an excellent point that educators should respect their students and appeal to their interests..."

Example 3

Sample conclusion for a Rhetorical analysis of "The Other Canadians and Canada's Future"

"...Essentially, Salloum delivers an effective argument for his original audience through his use of logic, passion, and credibility. He carries out what is fundamentally stated in his thesis. However, despite his effective use of examples, his argument would have been more effective if his logic was

more developed in some areas. Also, this would have made him more credible in the eyes of current readers. For both audiences, his credibility is strong, since he is informed and presents a fair argument, considering more than one facet of the issue.

Hints for Rhetorical Analysis Essay Writing:

1. **Rhetorical analysis moves beyond merely listing the devices or appeals used or stating how the purpose is crafted.** Analysis moves into connecting strategies to purpose, occasion, audience, subject, and/or tone. Analysis involves reflecting on how the argument would be different if the certain strategies identified were not used, and moves to discussion of how and why the strategy builds the argument.
2. **To determine the strategies used, consider where the main claim is made (structure) and the development of the supporting claims.** Consider why a particular example and bit of evidence is effective toward that particular subject, audience, occasion, and/or purpose. Consider if the speaker is drawing on emotions or logic or credibility or all of them in what order.
(DO NOT DIRECTLY DISCUSS ETHOS, LOGOS, OR PATHOS!!!)
3. **Identify the main point, idea, or purpose, and state it clearly.** *e.g. Dillard encourages the reader to live life with passion.*
4. **Do not use information from the prompt just to fill your first paragraph**
5. **Avoid summarizing!!!**
6. **Do not use useless phrases like:**
 - a. ...keeps the reader's interest
 - b. ...uses good syntax
 - c. ...to keep your attention
 - d. ...uses excellent rhetorical strategies
 - e. ...uses diction very effectively
 - f. ...paints a picture
7. **For every strategy mentioned, give an example!!!!**
e.g. Dillard uses savage imagery such as "stalks," "killing," "crunching," to introduce her theme of nature's intensity.
8. **Connect every strategy to the author's idea or main point.**
e.g. Dillard uses violent imagery such as "crunching," "bites," and "splitting," in order to foreshadow her point at the end that people should shed their lackadaisical ways and live with passion.

OR

e.g. Words such as “bites,” “killing,” and “splitting,” foreshadow the intensity of her purpose to live life with passion.

9. **Do not state** “The author uses metaphors to...” Instead, state “the author metaphorically states,” or “the author alludes to,” or “the author compares opposing items to create a mental image for the reader...”
10. **AVOID RIP WORDS!!** Especially “you,” “get,” “it is/was,” “there are/were,” and “I think/believe/feel”