

Name: _____ Date: _____ Period: _____

A.P. Language and Composition

Rhetorical Terms & Glossary

Rhetorical Terms Study

We will study our course vocabulary for this class by memorizing Rhetorical Terms. Each week, we will review a group of terms. You will do the following after our study:

- Create flash cards, one per word
- On the front, include the word and number
- On the back, include the meaning of the term and two *original* examples of it.
- Be sure that it is neat and clear. You may want to add color to assist in memorizing
- You may want to create the entire set at once, so you can spend your time studying, not creating
- You can include a pronunciation guide on the card, if that helps you
- **Have a title card with your name and period # along with the title: AP Lang Rhetorical Terms**
- Bring your completed work for each quiz. You'll need all the cards studied so far as a ticket to take the quiz. No cards=no quiz.

1	In an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin meaning "against the man."
<h2>Ad Hominem</h2>	Example: <ul style="list-style-type: none">• "I disagree with the author because he is an idiot."• "You are a teenager, so what do you know?"

For more examples and to help inspire your original examples, see

"The Forest of Rhetoric": <http://rhetoric.byu.edu/>

"Virtual Salt": <http://www.virtualsalt.com/rhetoric.htm>

Wide margins in this packet allow for you to
take notes or create examples while we discuss in class

AP Language & Composition Rhetorical Terms

1. **Ad Hominem** In an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin meaning "against the man."
2. **Alliteration** repetition of consonant sounds at the beginning of words that are close to one another: Mickey Mouse; "I shall delight to hear the ocean roar, or see the stars twinkle, in the company of men to whom Nature does not spread her volumes or utter her voice in vain. --Samuel Johnson
3. **Allusion** a reference to a well-known person, place, or thing from literature, history, etc.
Ex: Eden, Odysseus.
4. **Analogy** Comparison of two similar but different things, usually to clarify an action or a relationship, such as comparing the work of a heart to that of a pump. An analogy is a comparison to a directly parallel case.
5. **Anaphora** Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer's point more coherent. (Example: "There was the delight I caught in seeing long straight rows. There was the faint, cool kiss of sensuality. There was the vague sense of the infinite....")
6. **Anecdote** a short, simple narrative of an incident; often used for humorous effect or to make a point.
7. **Antithesis** the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. "To be or not to be..." "Ask not what your country can do for you, ask what you can do for your country...."
8. **Aphorism** a short, often witty statement of a principle or a truth about life: "Early bird gets the worm."
9. **Apostrophe** usually in poetry but sometimes in prose; the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction
10. **Appeals**
Pathos (Emotional appeal) the aspects of a literary work that elicit sorrow or pity from the audience. An appeal to emotion that can be used as a means to persuade. Over-emotionalism can be the result of an excess of pathos.
Ethos (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 appeal, but in all cases the aim is to gain the audience's confidence.
Logos (Logical appeal) Appealing to the audience through use of proper reasoning and factual information
11. **Argumentation** writing that attempts to prove the validity of a point of view or an idea by presenting reasoned arguments; persuasive writing is a form of argumentation

12. **Asyndeton** Commas used (with no conjunction) to separate a series of words. The parts are emphasized equally when the conjunction is omitted; in addition, the use of commas with no intervening conjunction speeds up the flow of the sentence. Asyndeton takes the form of X, Y, Z as opposed to X, Y, and Z. “They spent the day wondering, searching, thinking, understanding.”
13. **Caricature** descriptive writing that greatly exaggerates or distorts, for comic effect, a person’s physical features or other characteristics.
14. **Colloquialism** a word or phrase (including slang) used in everyday conversation and informal writing but that is often inappropriate in formal writing (y’all, ain’t)
15. **Diction** word choice, an element of style; Diction creates tone, attitude, and style, as well as meaning. Different types and arrangements of words have significant effects on meaning. An essay written in academic diction would be much less colorful, but perhaps more precise than street slang.
16. **Didactic** writing whose purpose is to instruct or to teach. A didactic work is usually formal and focuses on moral or ethical concerns. Didactic writing may be fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.
17. **Epigraph** the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins *The Sun Also Rises* with two epigraphs. One of them is “You are all a lost generation” by Gertrude Stein.
18. **Epistrophe** forms the counterpart to anaphora, because the repetition of the same word or words comes at the end of successive phrases, clauses, or sentences: “Where affections bear rule, there reason is subdued, honesty is subdued, good will is subdued, and all things else that withstand evil, for ever are subdued.” –Wilson
1. “The cars do not sell because the engineering is inferior, the quality of materials is inferior, and the workmanship is inferior.”
19. **Euphemism** a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. “He went to his final reward” is a common euphemism for “he died.” Euphemisms are also often used to obscure the reality of a situation. The military uses “collateral damage” to indicate civilian deaths in a military operation.
20. **Explication** The art of interpreting or discovering the meaning of a text. Explication usually involves close reading and special attention to figurative language.
21. **Exposition** the immediate revelation to the audience of the setting and other background information necessary for understanding the plot; also, explanation; one of the four modes of discourse
22. **Figurative Language** language that contains figures of speech, such as similes and metaphors, in order to create associations that are imaginative rather than literal.
23. **Freight-Train** Sentence consisting of three or more very short independent clauses joined by conjunctions. See polysyndeton as a contrast.
24. **Generalization** When a writer bases a claim upon an isolated example or asserts that a claim is certain rather than probable. Sweeping generalizations occur when a writer asserts that a claim applies to all instances instead of some.
25. **Hyperbole** deliberate exaggeration in order to create humor or emphasis (Example: He was so hungry he could have eaten a horse.)

26. **Imagery** words or phrases that use a collection of images to appeal to one or more of the five senses in order to create a mental picture
27. **Invective** An emotionally charged, verbally abusive attack.
28. **Inversion** reversing the customary (subject first, then verb, then complement) order of elements in a sentence or phrase; it is used effectively in many cases, such as, “That girl I shall one day marry.” Usually, the element that appears first is emphasized more than the subject.
29. **Irony** a situation or statement in which the actual outcome or meaning is opposite to what was expected. **Dramatic Irony**--When the reader is aware of an inconsistency between a fictional or nonfictional character’s perception of a situation and the truth of that situation.
30. **Jargon** The special language of a profession or group. The term jargon usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders. The writings of the lawyer and the literary critic are both susceptible to jargon.
31. **Litotes** [lahy-tuh-teez] A type of understatement in which an idea is expressed by negating its opposite. “She is not a pretty woman.” “This guacamole isn’t half bad.”
32. **Metaphor** a figure of speech in which one thing is referred to as another; for example, “my love is a fragile flower”
33. **Metonymy** [mi-ton-uh-mee] a figure of speech that uses the name of an object, person, or idea to represent something with which it is associated, such as using “the crown” to refer to a monarch ; Also, “The pen [writing] is mightier than the sword [war/fighting].” See synecdoche for a similar term.
34. **Synecdoche** [si-nek-duh-kee] a figure of speech in which a part of something is used to represent a whole, such as using “boards” to mean a stage or “wheels” to mean a car – or “All hands on deck.”
35. **Mood** similar to tone, mood is the primary emotional attitude of a work (the feeling of the work; the atmosphere). Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.
36. **Motif/Theme** main theme or subject of a work that is elaborated on in the development of the piece; a repeated pattern or idea
37. **Negative-Positive** Sentence that begins by stating what is NOT true, then ending by stating what is true.
38. **Objectivity** an impersonal presentation of events and characters. It is a writer’s attempt to remove himself or herself from any subjective, personal involvement in a story. Hard news journalism is frequently prized for its objectivity, although even fictional stories can be told without a writer rendering personal judgment.
39. **Onomatopoeia** the use of words that sound like what they mean, such as “hiss,” “buzz,” “slam,” and “boom”
40. **Oversimplification** When a writer obscures or denies the complexity of the issues in an argument
41. **Oxymoron** a figure of speech composed of contradictory words or phrases, such as “wise fool,” “bitter-sweet,” “pretty ugly,” “jumbo shrimp,” “cold fire”

42. **Paradox** a statement that seems to contradict itself but that turns out to have a rational meaning, as in this quotation from Henry David Thoreau; “I never found the companion that was so companionable as solitude.” Socrates, “I know that I know nothing.”
43. **Parallelism** the technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form. 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; it may also take the form of two or more subordinate clauses that modify the same noun or verb. Or, parallel structure may be a complex bend of single-word, phrase, and clause parallelism all in the same sentence.
1. Example (from Churchill): “We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields.”
44. **Parody** a work that ridicules the style of another work by imitating and exaggerating its elements. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.
45. **Pedantic** a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant
46. **Personification** the attribution of human qualities to a nonhuman or an inanimate object
47. **Polysyndeton** Sentence which uses and or another conjunction (with no commas) to separate the items in a series. Polysyndeton appear in the form of X and Y and Z, stressing equally each member of a series. It makes the sentence slower and the items more emphatic than in the asyndeton.
48. **Red Herring** When a writer raises an irrelevant issue to draw attention away from the real issue
49. **Repetition** Word or phrase used two or more times in close proximity
50. **Rhetorical Question** one that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience.
51. **Sarcasm** harsh, caustic personal remarks to or about someone; less subtle than irony, but more mean-spirited
52. **Satire** A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. Satire doesn’t simply abuse (as in invective) or get personal (as in sarcasm). Satire targets groups or large concepts rather than individuals.
53. **Simile** a figure of speech that uses like, as, or as if to make a direct comparison between two essentially different objects, actions, or qualities; for example, “The sky looked like an artist’s canvas.”
54. **Speaker** the voice of a work; an author may speak as himself or herself or as a fictitious persona
55. **Stereotype** a character who represents a trait that is usually attributed to a particular social or racial group and who lacks individuality; a conventional pattern, expression or idea.
56. **Straw Man** When a writer argues against a claim that nobody actually holds or is universally considered weak. Setting up a straw man diverts attention from the real issues.

57. **Style** an author’s characteristic manner of expression – his or her diction, syntax, imagery, structure, and content all contribute to style
58. **Syllogism** A form of reasoning in which two statements are made and a conclusion is drawn from them. A syllogism is the format of a formal argument that consists of a major premise, a minor premise, and a conclusion. Example:
- a. Major Premise: All tragedies end unhappily.
 - b. Minor Premise: Hamlet is a tragedy.
 - c. Conclusion: Therefore, Hamlet ends unhappily.
59. **Syntax** the grammatical structure of a sentence; the arrangement of words in a sentence. Syntax includes length of sentence, kinds of sentences (questions, exclamations, declarative sentences, rhetorical questions, simple, complex, or compound).
60. **Tone** the characteristic emotion or attitude of an author toward the characters, subject, and audience (anger, sarcastic, loving, didactic, emotional, etc.)
61. **Understatement** the opposite of exaggeration. It is a technique for developing irony and/or humor where one writes or says less than intended.
62. **Zeugma** [zoog-muh] the use of a word to modify or govern two or more words when it is appropriate to only one of them or is appropriate to each but in a different way, as in *to wage war and peace* or *On his fishing trip, he caught three trout and a cold*. Means *yoked*. Student examples: “At the concert I caught an autograph, a t-shirt, and a cheating boyfriend.” “He stole her heart and her inheritance.”

Additional Terms (in case we need space)

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