

AP Language and Composition - Literary, Rhetorical, & Syntactical Terms

Active Voice - The subject of the sentence performs the action. This is a more direct and preferred style of writing in most cases. "Anthony drove while Toni searched for the house." The opposite is **passive voice** – when the subject of the sentence receives the action. "The car was driven by Anthony." Passive voice is often overused, resulting in lifeless writing. When possible, try to use active voice.

Alliteration - Used for poetic effect, a repetition of the initial sounds of several words in a group. The following line from Robert Frost's poem "Acquainted with the Night provides us with an example of alliteration": "I have stood still and stopped the sound of feet." The repetition of the s sound creates a sense of quiet, reinforcing the meaning of the line.

Allegory – Where every aspect of a story is representative, usually symbolic, of something else, usually a larger abstract concept or important historical/geopolitical event. Lord of the Flies provides a compelling allegory of human nature, illustrating the three sides of the psyche through its sharply-defined main characters. A form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy.

Thus an allegory is a story with two meanings, a literal meaning and a symbolic meaning

Allusion - An indirect reference to something (usually a literary text, although it can be other things commonly known, such as plays, songs, historical events) with which the reader is supposed to be familiar.

Alter-ego – A character that is used by the author to speak the author's own thoughts; when an author speaks directly to the audience through a character. In Shakespeare's last play, *The Tempest*, Shakespeare talks to his audience about his own upcoming retirement, through the main character in the play, Prospero. Do not confuse with **persona**.

Ambiguity - "The expression of an idea in language that gives more than one meaning and leaves uncertainty as to the intended significance of the statement." Unintentional ambiguity can lead to confusion. Writers should avoid statements like "A long time ago" or "He went to the hospital because he was hurt." However, intentional ambiguity used in many literary works enriches the writing. Ambiguity can allow the language to function on levels other than the denotative (Holman). In Jarold Ramsey's "The Tally Stick," line 2 says, "I have carved our lives in secret." The word "secret" is ambiguous because it could mean that the speaker literally carved the stick alone and kept it a secret, or the speaker could be describing the secret love life he shares with his/her spouse.

Anecdote - A brief recounting of a relevant episode. Anecdotes are often inserted into fictional or non fictional texts as a way of developing a point or injecting humor. Example: Sylvia emphasized Sam's kindness by telling the story of the time he stopped to help a stranded motorist in the pouring rain.

Antecedent - The word, phrase, or clause referred to by a pronoun. The AP language exam occasionally asks for the antecedent of a given pronoun in a long, complex sentence or in a group of sentences. "If I could command the wealth of all the world by lifting my finger, I would not pay such a price for it." An AP question might read: "What is the antecedent for "it"?"

Anthropomorphism - Where animals or inanimate objects are portrayed in a story as people, such as by walking, talking, or being given arms, legs, facial features, human locomotion or other anthropoid form. (This technique is often incorrectly called personification.) The King and Queen of Hearts and their playing-card courtiers comprise only one example of Carroll's extensive use of anthropomorphism in Alice's Adventures in Wonderland.

Aphorism - A brief statement which expresses an observation on life, usually intended as a wise observation. Benjamin Franklin's "Poor Richard's Almanac" contains numerous examples, one of which is Drive thy business; let it not drive thee. A brief saying embodying a moral, a concise statement of a principle or precept given in pointed words. Example:

Hippocrates: *Life is short, art is long, opportunity fleeting, experimenting dangerous, reasoning difficult.* Pope: *Some praise at morning what they blame at night.* Emerson: *Imitation is suicide.* Franklin: *Lost Time is never Found again.*

Apostrophe - A figure of speech wherein the speaker speaks directly to something nonhuman. In these lines from John Donne's poem "The Sun Rising" the poet scolds the sun for interrupting his nighttime activities:

Busy old fool, unruly sun, Why dost thou thus...

Adage – A folk saying with a lesson. "A rolling stone gathers no moss." Similar to aphorism and colloquialism.

Comic relief – when a humorous scene is inserted into a serious story, in order to lighten the mood somewhat. The "gatekeeper scene" in *Macbeth* is an example of comic relief.

Diction - Word choice, particularly as an element of style. Different types 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. You should be able to describe an author's diction. You SHOULD NOT write in your thesis, "The author uses diction...". This is essentially saying, "The author uses words to write." (Duh.) Instead, describe the *type* of diction (for example, formal or informal, ornate or plain). You should be able to discuss the ways in which diction complements the author's purpose. Diction, combined with syntax, figurative language, literary devices, ect., creates an author's style.

-**Colloquial** - Ordinary or familiar type of conversation. A "**colloquialism**" is a common or familiar type of saying, similar to an adage or an aphorism.

-**Conceit** – A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness as a result of the unusual comparison being made. "two lovers with the two legs of a draftsman's compass."

-**Connotation** - Rather than the dictionary definition (denotation), the associations suggested by a word. Implied meaning rather than literal meaning. (For example, "policeman," "cop," and "The Man" all denote the same literal meaning of police officer, but each has a different connotation.)

-**Denotation** - The literal, explicit meaning of a word, without its connotations.

-**Jargon** – The diction used by a group which practices a similar profession or activity. Lawyers speak using particular jargon, as do soccer players.

-**Vernacular** - 1. Language or dialect of a particular country. 2. Language or dialect of a regional clan or group. 3. Everyday speech

-**Nomenclature** - a set or system of names or terms, as those used in a particular science or art, by an individual or community, etc. names used in a specific branch of learning or activity, as in biology for plants and animals, or for the parts of a particular mechanism

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

Ellipsis - The deliberate omission of a word or phrase from prose done for effect by the author. *“The whole day, rain, torrents of rain.”* The term ellipsis is related to **ellipses**, which is the three periods used to show omitted text in a quotation.

Epiphany - a moment of sudden revelation or insight when a character has suddenly realized that they have been deceived.

Figurative Language - “Figurative Language” is the opposite of “Literal Language.” Literal language is writing that makes complete sense when you take it at face value. “Figurative Language” is the opposite: writing that is *not* meant to be taken literally.

-**Analogy** - a comparison of one pair of variables to a parallel set of variables. When a writer uses an analogy, he or she argues that the relationship between the first pair of variables is the same as the relationship between the second pair of variables.

“America is to the world as the hippo is to the jungle.” Similes and metaphors are sometimes also analogies.

-**Euphemism** - A more agreeable or less offensive substitute for generally unpleasant words or concepts. Sometimes they are used for political correctness. “Passed away,” instead of “died.” “Physically challenged,” in place of “crippled.” Sometimes a euphemism is used to exaggerate correctness to add humor. “Vertically challenged” in place of “short.”

-**Hyperbole**: Exaggeration. *“My mother will kill me if I am late.”*

-**Idiom**: A common, often used expression that doesn’t make sense if you take it literally. *“I got chewed out by my coach.”*

-**Metaphor** - Making an *implied* comparison, not using “like,” “as,” or other such words. *“My feet are popsicles.”* An **extended metaphor** is when the metaphor is continued later in the written work. If I continued to call my feet “my popsicles” in later paragraphs, that would be an extended metaphor. A particularly elaborate extended metaphor is called using **conceit**.

-**Metonymy (met)** - Replacing an actual word or idea, with a related word or concept. *“Relations between London and Washington have been strained,”* does not literally mean relations between the two cities, but between the leaders of The United States and England. Metonymy is often used with body parts: *“I could not understand his tongue,”* means his language or his speech.

-**Synecdoche** - A kind of metonymy when a whole is represented by naming one of its parts, or vice versa. *“The cattle rancher owned 500 head.”* *“Check out my new wheels.”*

-**Simile**: Using words such as “like” or “as” to make a *direct* comparison between two very different things. *“My feet are so cold they feel like popsicles.”*

-**Synesthesia** - a description involving a “crossing of the senses.” *Examples: “A purplish scent filled the room.” “I was deafened by his brightly-colored clothing.”*

-**Personification**: Giving human-like qualities to something that is not human. *“The tired old truck groaned as it inched up the hill.”*

Figure of Speech - a device used to produce figurative language. Usually these examples compare dissimilar things to express a point. Examples include: apostrophe, hyperboly, irony, metaphor, oxymoron, paradox, personification, simile, synecdoche, and understatement

Generic Conventions - This term describes traditions for each genre. These conventions help to define each genre; for example, they differentiate an essay and journalistic writing or an autobiography and political writing. On the AP language exam, try to distinguish the unique features of a writer’s work from those dictated by convention.

Genre - The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama. However, genre is a flexible term; within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc.). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc. On the AP language exam, expect the majority of the passages to be from the following genres: autobiography, biography, diaries, criticism, essays, and journalistic, political, scientific, and nature writing. There may be fiction or poetry.

Homily - This term literally means “sermon,” but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. (The literal Greek meaning is “overshoot.”) Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony. The opposite of hyperbole is understatement.

Imagery - The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman’s cheeks and/or symbolizing some degree of perfection. An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition, this term can apply to the total of all the images in a work. On the AP language exam, pay attention to how an author creates imagery and to the effect of this imagery.

Inference/Infer - To draw a reasonable conclusion from the information presented. When a multiple choice question asks for an inference to be drawn from a passage, the most direct, most reasonable inference is the safest answer choice. If an inference is implausible, it’s unlikely to be the correct answer. Note that if the answer choice is directly stated, it is not inferred and it is wrong. You must be careful to note the connotation - negative or positive - of the choices.

Invective - an emotionally violent, verbal denunciation or attack using strong, abusive language. (For example, in Henry IV, Part I, Prince Hal calls the large character of Falstaff “this sanguine coward, this bedpresser, this horseback breaker, this huge hill of flesh.”)

Foreshadowing – When an author gives hints about what will occur later in a story.

Gothic – Writing characterized by gloom, mystery, fear and/or death. Also refers to an architectural style of the middle ages, often seen in cathedrals of this period.

Irony - When the opposite of what you expect to happen does. A contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true. Irony is often used to create poignancy or humor. The three major types of irony are:

-**Verbal Irony** - When you say something and mean the opposite/something different. For example, if your gym teacher wants you to run a mile in eight minutes or faster, but calls it a "walk in the park" it would be verbal irony. If your voice tone is bitter, it's called sarcasm.

-**Dramatic Irony** - When the audience of a drama, play, movie, etc. knows something that the character doesn't and would be surprised to find out. For example, in many horror movies, we (the audience) know who the killer is, which the victim-to-be has no idea who is doing the slaying. Sometimes the character trusts the killer completely when (ironically) he/she shouldn't.

-**Situational Irony** - Found in the plot (or story line) of a book, story, or movie. Sometimes it makes you laugh because it's funny how things turn out. (For example, Johnny spent two hours planning on sneaking into the movie theater and missed the movie. When he finally did manage to sneak inside he found out that kids were admitted free that day).

Juxtaposition - Placing things side by side for the purposes of comparison. Authors often use juxtaposition of ideas or examples in order to make a point. (For example, an author may juxtapose the average day of a typical American with that of someone in the third world in order to make a point of social commentary).

Litotes (pronounced almost like "little tee") – a form of understatement that involves making an affirmative point by denying its opposite. Litote is the opposite of hyperbole. Examples: "Not a bad idea," "Not many," "It isn't very serious. I have this tiny little tumor on the brain" (Salinger, *Catcher in the Rye*).

Loose Sentence/Non-periodic Sentence – A type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, or conversational. Generally, loose sentences create loose style. The opposite of a loose sentence is the periodic sentence. Example: I arrived at the San Diego airport after a long, bumpy ride and multiple delays. Could stop at: I arrived at the San Diego airport.

Metaphor – A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

Metonymy – (mētōn' imē) 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. For example, a news release that claims "the White House declared" rather than "the President declared" is using metonymy; Shakespeare uses it to signify the male and female sexes in *As You Like It*: "doublet and hose ought to show itself courageous to petticoat." The substituted term generally carries a more potent emotional impact.

Mood – The prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. Mood is similar to tone and atmosphere. The atmosphere created by the literature and accomplished through word choice (diction). Syntax is often a creator of mood since word order, sentence length and strength and complexity also affect pacing and therefore mood. Setting, tone, and events can all affect the mood.

narrative – The telling of a story or an account of an event or series of events.

Motif – a recurring idea in a piece of literature. In *To Kill a Mockingbird*, the idea that "you never really understand another person until you consider things from his or her point of view" is a motif, because the idea is brought up several times over the course of the novel.

Narrative – The telling of a story or an account of an event or series of events.

Onomatopoeia – A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as buzz, hiss, hum, crack, whinny, and murmur. If you note examples of onomatopoeia in an essay passage, note the effect.

Oxymoron – From the Greek for "pointedly foolish," an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include "jumbo shrimp" and "cruel kindness." This term does not usually appear in the multiple-choice questions, but there is a chance that you might find it in an essay. Take note of the effect that the author achieves with the use of oxymoron.

Pacing – The speed or tempo of an author's writing. Writers can use a variety of devices (syntax, polysyndeton, anaphora, meter) to change the pacing of their words. An author's pacing can be fast, sluggish, stabbing, vibrato, staccato, measured, etc.

Paradox – A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity. (Think of the beginning of Dickens' *Tale of Two Cities*: "It was the best of times, it was the worst of times...."). A seemingly contradictory situation which is actually true. "You can't get a job without experience, and you can't get experience without getting a job."

Parenthetical Idea - Parentheses are used to set off an idea from the rest of the sentence. It is almost considered an aside...a whisper, and should be used sparingly for effect, rather than repeatedly. Parentheses can also be used to set off dates and numbers. "In a short time (and the time is getting shorter by the gallon) America will be out of oil."

Parody - A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. It exploits peculiarities of an author's expression (propensity to use too many parentheses, certain favorite words, etc.)

Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation.

Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don't require knowledge of the original. An exaggerated imitation of a serious work for humorous purposes. It borrows words or phrases from an original, and pokes fun at it. This is also a form of allusion, since it is referencing a previous text, event, etc. The Simpsons often parody Shakespeare plays. Saturday Night Live also parodies famous persons and events. Do not confuse with satire.

Persona - The fictional mask or narrator that tells a story. Do not confuse with alter-ego.

Pedantic – An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish (language that might be described as "show-offy"; using big words for the sake of using big words).

Point of View – In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.

- (1) first person narrator tells the story with the first person pronoun, “I,” and is a character in the story. This narrator can be the protagonist, a secondary character, or an observing character.
- (2) third person narrator relates the events with the third person pronouns, “he,” “she,” and “it.” There are two main subdivisions to be aware of:
 - a. third person omniscient, in which the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters
 - b. third person limited omniscient, in which the narrator presents the feelings and thoughts of only one character, presenting only the actions of all the remaining characters.
 In addition, be aware that the term point of view carries an additional meaning. When you are asked to analyze the author’s point of view, the appropriate point for you to address is the author’s attitude.

Poetic Device – A device used in poetry to manipulate the sound of words, sentences or lines.

-**Alliteration** - The repetition of the same consonant sound at the beginning of words.

“Sally sells sea shells by the sea shore”

-**Assonance** - The repetition of identical or similar vowel sounds. “From the molten-golden notes”

-**Consonance** - The repetition of the same consonant sound at the end of words or within words.

“Some late visitor entreating entrance at my chamber door”

-**Onomatopoeia** - The use of a word which imitates or suggests the sound that the thing makes. Ex: Snap, rustle, boom

-**Internal rhyme** - When a line of poetry contains a rhyme within a single line. “To the rhyming and the chiming of the bells!”

-**Slant rhyme** - When a poet creates a rhyme, but the two words do not rhyme exactly – they are merely similar.

“I sat upon a stone, / And found my life has gone.”

-**End rhyme** - When the last word of two different lines of poetry rhyme.

“Roses are red, violets are blue, / Sugar is sweet, and so are you.”

Prose – one of the major divisions of genre, prose refers to construction which places equal grammatical construction fiction and nonfiction, including all its forms. In prose the printer determines the length of the line; in poetry, the poet determines the length of the line.

Repetition – The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.

Rhetoric – From the Greek for “orator,” this term describes the principles governing the art of writing effectively, eloquently, and persuasively.

Rhetorical Modes – This flexible term describes the variety, the conventions, and the purposes of the major kinds of writing.

The four most common rhetorical modes (often referred to as “modes of discourse”) are as follows:

- (1) The purpose of **exposition** (or expository writing) is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. The AP language exam essay questions are frequently expository topics.
- (2) The purpose of **argumentation** is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. Persuasive writing is a type of argumentation having an additional aim of urging some form of action.
- (3) The purpose of **description** is to recreate, invent, or visually present a person, place, event or action so that the reader can picture that being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional and subjective.
- (4) The purpose of **narration** is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing.

Sarcasm – From the Greek meaning “to tear flesh,” sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic (that is, intended to ridicule). When well done, sarcasm can be witty and insightful; when poorly done, it is simply cruel.

Satire – A work that targets human vices and follies or social institutions and conventions for reform or ridicule. Regardless of whether or not the work aims to reform human behavior, satire is best seen as a style of writing rather than a purpose for writing. It can be recognized by the many devices used effectively by the satirist: irony, wit, parody, caricature, hyperbole, understatement, and sarcasm. The effects of satire are varied, depending on the writer’s goal, but good satire, often humorous, is thought provoking and insightful about the human condition. Some modern satirists include Joseph Heller (Catch 22) and Kurt Vonnegut (Cat’s Cradle, Player Piano).

Semantics – The branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.

Style – The consideration of style has two purposes:

- (1) An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. Some authors’ styles are so idiosyncratic that we can quickly recognize works by the same author. We can analyze and describe an author’s personal style and make judgments on how appropriate it is to the author’s purpose. Styles can be called flowery, explicit, succinct, rambling, bombastic, commonplace, incisive, laconic, etc.
- (2) Classification of authors to a group and comparison of an author to similar authors. By means of such classification and comparison, we can see how an author’s style reflects and helps to define a historical period, such as the Renaissance or the Victorian period, or a literary movement, such as the romantic, transcendental, or realist movement.

Syllepsis - the linking of one word with two other words in strikingly different ways, e.g., "[The migrants] exhausted their credit, exhausted their friends." caught the train and a bad cold) or to two others of which it grammatically suits only one (e.g., neither they nor it is working).

Syllogism – From the Greek for “reckoning together,” a syllogism (or syllogistic reasoning or syllogistic logic) is a deductive system of formal logic that presents two premises (the first one called “major” and the second called “minor”) that inevitably lead to a sound conclusion. A frequently cited example proceeds as follows: Major premise: All men are mortal.

Minor premise: Socrates is a man. Conclusion: Therefore, Socrates is a mortal. A syllogism’s conclusion is valid only if each of the two premises is valid. Syllogisms may also present the specific idea first (“Socrates”) and the general second (“all men”).

Symbol/Symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete -- such as an object, action, character, or scene – that represents something more abstract. However, symbols and symbolism can be much more complex. One system classifies symbols into three categories:

(1) natural symbols are objects and occurrences from nature to symbolize ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).

(2) conventional symbols are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scale of justice for lawyers).

(3) literary symbols are sometimes also conventional in the sense that they are found in a variety of works and are more generally recognized. However, a work’s symbols may be more complicated, as is the jungle in Heart of Darkness.

On the AP exam, try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.

Synecdoche – a figure of speech in which a part of something is used to represent the whole or, occasionally, the whole is used to represent a part. Examples: To refer to a boat as a “sail”; to refer to a car as “wheels”; to refer to the violins, violas, etc. in an orchestra as “the strings.” **Different than metonymy, in which one thing is represented by another thing that is commonly physically associated with it (but is not necessarily a part of it), i.e., referring to a monarch as “the crown” or the President as “The White House.”

Synesthesia – when one kind of sensory stimulus evokes the subjective experience of another. Ex: The sight of red ants makes you itchy. In literature, synesthesia refers to the practice of associating two or more different senses in the same image. Red Hot Chili Peppers’ song title, “Taste the Pain,” is an example.

Syntax – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as groups of words, while diction refers to the individual words. In the multiple choice section of the AP exam, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.

Theme – The central idea or message of a work, the insight it offers into life. Usually theme is unstated in fictional works, but in nonfiction, the theme may be directly state, especially in expository or argumentative writing.

thesis – In expository writing, the thesis statement is the sentence or group of sentences that directly expresses the author’s opinion, purpose, meaning, or position. Expository writing is usually judged by analyzing how accurately, effectively, and thoroughly a writer has proven the thesis.

Tone – Similar to mood, tone describes the author’s attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author’s tone. Some words describing tone are playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, somber, etc.

Transition – A word or phrase that links different ideas. Used especially, although not exclusively, in expository and argumentative writing, transitions effectively signal a shift from one idea to another. A few commonly used transitional words or phrases are furthermore, consequently, nevertheless, for example, in addition, likewise, similarly, on the contrary, etc. More sophisticated writers use more subtle means of transition.

Understatement – the ironic minimalizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole. Example: Jonathan Swift’s A Tale of a Tub: “Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.”

Wit - in modern usage, intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker’s verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement. Historically, wit originally meant basic understanding. Its meaning evolved to include speed of understanding, and finally, it grew to mean quick perception including creative fancy and a quick tongue to articulate an answer that demanded the same quick perception.

Zeugma - the use of a word in context with two or more other words, but which does not literally make sense with all of them; the purpose is to show relationships more clearly. "They wear a garment like that of the Scythians but a language that is peculiar to themselves." OR "Mark excels at academics, Gina at sports, and Tom at eating." Similar to *syllepsis*.

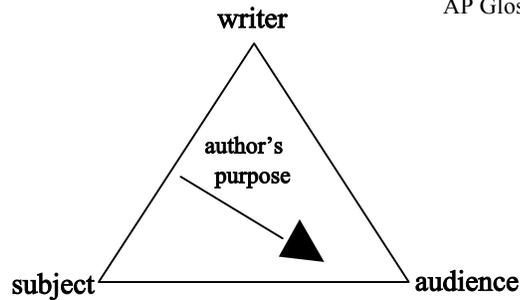
Pun – When a word that has two or more meanings is used in a humorous way. “My dog has a fur coat and pants!” “I was stirred by his cooking lesson.”

Grammar and Syntactical Devices

Rhetoric - The art of effective communication.

Aristotle's Rhetorical Triangle

The relationships, in any piece of writing, between the writer, the audience, and the subject. All analysis of writing is essentially an analysis of the relationships between the points on the triangle.



Rhetorical Question - Question not asked for information but for effect. *"The angry parent asked the child, 'Are you finished interrupting me?'"* In this case, the parent does not expect a reply, but simply wants to draw the child's attention to the rudeness of interrupting.

Sentence - A sentence is group of words (including subject and verb) that expresses a complete thought.

Appositive - A word or group of words placed beside a noun or noun substitute to supplement its meaning. *"Bob, the lumber yard worker, spoke with Judy, an accountant from the city."*

Clause - A grammatical unit that contains both a subject and a verb. An **independent clause** expresses a complete thought and can stand alone as a sentence. A **dependent, or subordinate clause** cannot stand alone as a sentence and must be accompanied by an independent clause.

(Example: *"Other than baseball, football is my favorite sport."* In this sentence, the independent clause is "football is my favorite sport" and the dependent clause is "Other than baseball.")

Sentence structures:

Balanced sentence - A sentence in which two parallel elements are set off against each other like equal weights on a scale. Both parts are parallel grammatically. *"If a free society cannot help the many who are poor, it cannot save the few who are rich."* Also called **parallelism**.

Compound sentence - Contains at least two independent clauses but no dependent clauses. *"The dog barks, and then it goes to sleep."*

Complex sentence - Contains only one independent clause and at least one dependent clause. *"After the dog barks, it goes to sleep."*

Compound-complex sentence - two or more independent clauses and one or more dependent clauses. *"After the dog barks, it goes to sleep, and then it wakes up."*

Cumulative sentence - (also called a **loose sentence**) When the writer begins with an independent clause, then adds subordinate elements. *"He doubted whether he could ever again appear before an audience, his confidence broken, his limbs shaking, his collar wet with perspiration."* The opposite construction is called a **periodic sentence**.

Periodic sentence - When the main idea is not completed until the end of the sentence. The writer begins with subordinate elements and postpones the main clause. *"His confidence broken, his limbs shaking, his collar wet with perspiration, he doubted whether he could ever again appear before an audience."* The opposite construction is called a cumulative sentence.

Simple Sentence - Contains only one independent clause. **Sentence types:**

Declarative sentence - States an idea. It does not give a command or request, nor does it ask a question. "The ball is round."

Imperative sentence - Issues a command. "Kick the ball."

Interrogative sentence - Sentences incorporating interrogative pronouns (what, which, who, whom, and whose). "To whom did you kick the ball?"

Subject Compliment - The word, phrase, or clause that follows a linking verb and completes the subject by completing or describing it. (Note: A linking verb is a verb used to link a subject to the new identity or description. Common examples are to be, to become, to appear, to feel, to look, to smell, and to taste.)

Syntax/Sentence Variety - Grammatical arrangement of words. This is perhaps one of the most difficult concepts to master. First, a reader should examine the length of sentences (short or long). How does sentence length and structure relate to tone and meaning. Are they simple, compound, compound-complex sentences? How do they relate to one another? Syntax is the grouping of words, while diction refers to the selection of individual words.

Parallelism - (Also known as parallel structure or balanced sentences.) Sentence construction which places equal grammatical constructions near each other, or repeats identical grammatical patterns. Parallelism is used to add emphasis, organization, or sometimes pacing to writing. "Cinderella swept the floor, dusted the mantle, and beat the rugs."

-**Anaphora** - Repetition of a word, phrase, or clause at the beginning of two or more sentences or clauses in a row. This is a deliberate form of repetition and helps make the writer's point more coherent. "I came, I saw, I conquered."

-**Chiasmus** - When the same words are used twice in succession, but the second time, the order of the words is reversed. "Fair is foul and foul is fair." "When the going gets tough, the tough get going." Also called antimetabole.

-**Antithesis** - Two opposite or contrasting words, phrases, or clauses, or even ideas, with parallel structure. "It was the best of times, it was the worst of times"

-**Zuegma** (Syllepsis) - When a single word governs or modifies two or more other words, and the meaning of the first word must change for each of the other words it governs or modifies. "The butler killed the lights, and then the mistress." "I quickly dressed myself and the salad."

-**Isocolon** - a rhetorical device that involves a succession of sentences, phrases and clauses of grammatically equal length. In this figure of speech, a sentence has a parallel structure that is made up of words, clauses or phrases of equal length, sound, meter and rhythm. (number of words or even number of syllables", e.g. "An envious heart makes the treacherous ear."

***Bicolon** - Bicolon has two grammatically equal structures. An example for this is Harley Davidson's slogan "American by Birth. Rebel by Choice."

***Tricolon** - If there are three grammatically equal structures, it is called a tricolon. Such as: "That government of the people, by the people, and for the people shall not perish from the earth." (Abraham Lincoln)

***Tetracolon** - "I'll give my jewels for a set of beads, /My gorgeous palace for a hermitage, /My gay apparel for an almsman's gown, /My figured goblets for a dish of wood..." (Richard II by William Shakespeare). This is an example of tetra colon, where four parallel grammatical structures are written in succession.

Parenthesis - insertion of some verbal unit in a position that interrupts the normal flow of the sentence. "One day in class we got off the subject (as often happens with over worked, sleep deprived AP students) and began to discuss Dr. Seuss."

Polysyndeton – When a writer creates a list of items which are all separated by conjunctions. Normally, a conjunction is used only before the last item in a list. Examples of polysyndeton: "I walked the dog, and fed the cat, and milked the cows." "Or if a soul touch any unclean thing, whether it be a carcass of an unclean beast, or a carcass of unclean cattle, or the carcass of unclean creeping things...he also shall be unclean." Polysyndeton is often used to slow down the pace of the writing and/or add an authoritative tone.

Asyndeton - omission of the conjunctions that ordinarily join coordinate words or clauses, as in "I came, I saw, I conquered." "Are all thy conquests, glories, triumphs, spoils, Shrunk to this little measure?" (Shakespeare)

Caesura - a pause in the middle of a line of poetry, indicated by a comma, dash, or semicolon.

Ellipsis - the omission of a word or words which may be grammatically necessary, but can be deduced from context, e.g. "So...what happened?" "Kathleen wants to be a firefigt; Sarah, a nurse." Here is another example, with their linguistic terms (and words omitted in brackets): "I ordered the linguini, [I did] not [order] lobster."

Inversion - a change in the normal word order. Think about how Yoda talks. "Sad I was," "Try you must."

Apposition - placing side by side two nouns, the second of which serves as an explanation of the first. e.g., "my friend Sue," "the first US president, George Washington," "The bear, a massive black object, frightened the small children,"

Anachronism - placement of an even, person, or thing out of its proper chronological relationship, sometimes unintentional, but often deliberate as in exercise of poetic license. It is often employed in order to produce a special artistic effect in order to attract the attention of the readers by an appropriate use of anachronism.

Archetype - the original model, form, or pattern from which something is made or from which something is developed.

Bathos - the effect resulting from unsuccessful effort to achieve dignity, pathos, elevation, or sublimity of style; an unintentional anticlimax, dropping from the sublime to the ridiculous. If a work tries to make readers and spectators weep and succeeds only in making them laugh, the result is bathos.

Canon - the name given to an accepted body of works by an author, or more generally to those works which are considered in some way superior, central, or most worthy of study in a culture.

Coincidence - the chance concurrence of two events having a peculiar correspondence between them. Do not confuse with *irony*.

Romanticism – Art or literature characterized by an idealistic, perhaps unrealistic view of people and the world, and an emphasis on nature. Does not rely on traditional themes and structures (see classicism).

Sentimentality - Unmerited or contrived tender feeling; that quality in a story that elicits or seeks to elicit tears through an oversimplification or falsification in reality.

Structure - the organization or arrangement of the various elements in a work. A poem's structure can depend on subject matter, the intended effect, or the order of the details and information.

Voice - the form or a format through which narrators tell their stories. It is prominent when a writer places himself / herself into words and provides a sense the character is real person conveying a specific message the writer intends to convey. In simple words, it is an author's individual writing style or point of view. When a writer engages personally with a topic, in fact, he imparts his personality to that piece of literature. This individual personality is different from other individual personalities, other writers put into their own works. Thus, voice is a unique personality of a literary work. Depending upon the type of work, authors may use a single voice, or multiple voices.

-**Author's Voice** – Author's voice is his particular style he employs in that particular story of a piece of writing.

-**Character's Voice** – A character's voice is the voice of the main character how he views the world. It is a common narrative voice used with first and third person point of views, and author uses a conscious person as a narrator in the story.

Cliche - any expression so often used that its freshness and clarity have worn off. The reader or speaker of the expression pays no attention to the real meaning of the words.

Digression - a temporary departure from one subject to another more or less distantly related topic before the discussion of the first subject is resumed. A valuable technique in the art of storytelling, digression is also employed in many kinds of non-fictional writing and oratory.

Discourse - communication of thought by words; talk; conversation: earnest and intelligent discourse. a formal discussion of a subject in speech or writing, as a dissertation, treatise, sermon. to communicate thoughts orally; talk; converse. to treat of a subject formally in speech or writing.

Dominant Impression - Dominant impression in descriptive writing is the principal effect the author wishes to create for the audience. a descriptive essay has one, clear dominant impression. If, for example you are describing a snowfall, it is important for you to decide and to let your reader know if it is threatening or lovely; in order to have one dominant impression it cannot be both. The dominant impression guides the author's selection of detail and is thereby made clear to the reader in the thesis sentence.

Equivocation - the use of equivocal or ambiguous expressions, esp. in order to mislead or hedge; prevarication. a fallacy caused by the double meaning of a word. intentionally vague or ambiguous. Equivocation is the use in a syllogism (a logical chain of reasoning) of a term several times, but giving the term a different meaning each time. For example: A feather is light. What is light cannot be dark. Therefore, a feather cannot be dark.

Rhetorical Terms specifically related to Logic & Argumentation

Argument

An argument is a piece of reasoning with one or more premises and a conclusion. Essentially, every essay is an argument that begins with the conclusion (the thesis) and then sets up the premises. An argument (or the thesis to an argument) is also sometimes called a **claim**, a **position**, or a **stance**.

Premise:	All Spam is pink
Premise:	I am eating Spam
Conclusion:	I am eating something that is pink

Premises: Statements offered as reasons to support a conclusion are premises.

Conclusion: A conclusion is the end result of the argument – the main point being made. In an argument one expects that the conclusion will be supported with reasons or premises. Moreover, these premises will be true and will, in fact, lead to the conclusion.

Aristotle's appeals

The goal of argumentative writing is to persuade an audience that one's ideas are valid, or more valid than someone else's. The Greek philosopher Aristotle divided all means of persuasion (appeals) into three categories - **ethos**, **pathos**, and **logos**.

Ethos (credibility) means being convinced by the credibility of the author. We tend to believe people whom we respect. In an appeal to ethos, a writer tries to convince the audience that he or she is someone worth listening to, in other words an authority on the subject, as well as someone who is likable and worthy of respect. (Also see the **fallacy of appeal to authority**.) An argument that relies too heavily on ethos, without any corroborating logos, can become a fallacy.

Pathos (emotional) means persuading by appealing to the reader's emotions. (Also see the **fallacy of appeal to emotion**.) An argument that relies too much on emotion, without any corroborating logos, can become a fallacy.

Logos (logical) means persuading by the use of reasoning, using true premises and valid arguments. This is generally considered the strongest form of persuasion.

Concession

Accepting at least part or all of an opposing viewpoint. Often used to make one's own argument stronger by demonstrating that one is willing to accept what is obviously true and reasonable, even if it is presented by the opposition. Sometimes also called **multiple perspectives** because the author is accepting more than one position as true. Sometimes a concession is immediately followed by a **rebuttal** of the concession.

Conditional Statement

A conditional statement is an if-then statement and consists of two parts, an antecedent and a consequent. "*If you studied hard, then you will pass the test.*" Conditional statements are often used as premises in an argument:

Premise:	If I eat Spam, then I will throw up. (<i>conditional</i>)
Premise:	I have eaten Spam.
Conclusion:	Ergo, I will throw up.

Contradiction

A contradiction occurs when one asserts two mutually exclusive propositions, such as, “*Abortion is wrong and abortion is not wrong.*” Since a claim and its contradictory cannot both be true, one of them must be false.

Counterexample

A counterexample is an example that runs counter to (opposes) a generalization, thus falsifying it.

Premise:	Jane argued that all whales are endangered.
Premise:	Belugas are a type of whale.
Premise:	Belugas are not endangered.
Conclusion:	Therefore, Jane’s argument is unsound.

Deductive argument

An argument in which it is thought that the premises provide a *guarantee* of the truth of the conclusion. In a deductive argument, the premises are intended to provide support for the conclusion that is so strong that, if the premises are true, it would be *impossible* for the conclusion to be false. (also see **inductive argument**)

Fallacy

A fallacy is an attractive but unreliable piece of reasoning. Writers do not want to make obvious fallacies in their reasoning, but they are often used unintentionally, or when the writer thinks they can get away with faulty logic. Common examples of fallacies include the following:

Ad hominem: Latin for "against the man". Personally attacking your opponents instead of their arguments. It is an argument that appeals to emotion rather than reason, feeling rather than intellect.

Appeal to authority: The claim that because somebody famous supports an idea, the idea must be right. This fallacy is often used in advertising.

Appeal to the bandwagon: The claim, as evidence for an idea, that many people believe it, or used to believe it, or do it. In the 1800's there was a widespread belief that bloodletting cured sickness. All of these people were not just wrong, but horribly wrong, because in fact it made people sicker. Clearly, the popularity of an idea is no guarantee that it's right. .

Appeal to emotion: An attempt to replace a logical argument with an appeal to the audience’s emotions. Common emotional appeals are an appeal to sympathy, an appeal to revenge, an appeal to patriotism – basically any emotion can be used as an appeal.

Bad analogy: Claiming that two situations are highly similar, when they aren't. “*We have pure food and drug laws regulating what we put in our bodies; why can't we have laws to keep musicians from giving us filth for the mind?*”

Cliche thinking: Using as evidence a well-known saying, as if it is proven, or as if it has no exceptions. “*I say: ‘America: love it or leave it.’ Anyone who disagrees with anything our country does must hate America. So maybe they should just move somewhere else.*”

False cause: Assuming that because two things happened, the first one caused the second one. (Sequence is not causation.) “*Before women got the vote, there were no nuclear weapons. Therefore women’s suffrage must have led to nuclear weapons.*”

Hasty generalization: A generalization based on too little or unrepresentative data. “*My uncle didn’t go to college, and he makes a lot of money. So, people who don’t go to college do just as well as those who do.*”

Non Sequitur: A conclusion that does not follow from its premises; an invalid argument.
“Hinduism is one of the world’s largest religious groups. It is also one of the world’s oldest religions. Hinduism helps millions of people lead happier, more productive lives. Therefore the principles of Hinduism must be true.”

Slippery slope: The assumption that once started, a situation will continue to its most extreme possible outcome. *“If you drink a glass of wine, then you’ll soon be drinking all the time, and then you’ll become a homeless alcoholic.”*

Inductive argument

An argument in which it is thought that the premises provide reasons supporting the *probable* truth of the conclusion. In an inductive argument, the premises are intended only to be so strong that, if they are true, then it is *unlikely* that the conclusion is false. (also see **deductive argument**)

Sound argument

A deductive argument is said to be sound if it meets two conditions: First, that the line of reasoning from the premises to the conclusion is **valid**. Second, that the premises are **true**.

Unstated premises

Not every argument is fully expressed. Sometimes premises or even conclusions are left unexpressed. If one argues that Rover is smart because all dogs are smart, he is leaving unstated that Rover is a dog. Here the unstated premise is no problem; indeed it would probably be obvious in context. But sometimes unstated premises are problematic, particularly if two parties in a discussion are making differing assumptions.

Valid argument

An argument is *valid* if the conclusion logically follows from the premises.

The following argument is valid, because it is impossible for the premises to be true and the conclusion to nevertheless be false. We do not know if the argument is **sound**, because we do not know if the premises are true or not.

Premise: Either Elizabeth owns a Honda or she owns a Saturn.
 Premise: Elizabeth does not own a Honda.
 Premise: Therefore, Elizabeth owns a Saturn.

The following argument is also valid, because the conclusion *does* follow logically from the premises. However, the argument is not **sound**, because one of its premises is clearly untrue.

Premise: All flightless birds are man-eaters.
 Premise: The penguin is a flightless bird.
 Conclusion: Therefore, the penguin is a man-eater.

The following argument is *not* valid, even though its premises are true:

Premise: All baseballs are round.
 Premise: All basketballs are round.
 Premise: No football is round.
 Premise: The earth is round.
 Conclusion: The earth is either a baseball or a basketball, but not a football.

Logical Fallacies

Often during the course of constructing an argument, we fall into the trap of a logical fallacy. These mistakes in reasoning seriously affect our ability to argue effectively. Sometimes we fool ourselves into believing that a faulty argument is sound; other times we deliberately use a flawed argument for the sake of winning the battle. In any case, we should be aware that logical fallacies obscure the truth.

Use this list of logical fallacies to identify them in your writing and the writing of others.

1. Begging the Question (or circular logic) happens when the writer presents an arguable point as a fact that supports the argument. This error leads to an argument that goes around and around, with evidence making the same claim as the proposition. Because it is much easier to make a claim than to support it many writers fall into this trap.

Example: "These movies are popular because they make so much money. They make a lot of money because people like them. People like them because they are so popular." The argument continues around in the logical circle because the support assumes that the claim is true rather than proving its truth.

2. Non Sequitur arguments don't follow a logical sequence. The conclusion doesn't logically follow the explanation. These fallacies can be found on both the sentence level and the level of the argument itself.

Example: "The rain came down so hard that Jennifer actually called me." Rain and phone calls have nothing to do with one another. The force of the rain does not affect Jennifer's decision to pick up the phone.

3. Post Hoc, Ergo Propter Hoc (after this, therefore also this) arguments, or **post hoc** for short, assume a faulty causal relationship. One event following another in time does not mean that the first event caused the later event. Writers must be able to prove that one event caused another event and did not simply follow in time. Because the cause is often in question in this fallacy, we sometimes call it a false cause fallacy.

Example: "Eating five candy bars and drinking two sodas before a test helps me get better grades. I did that and got an A on my last test in history." This arguer ignores other possible causes like how much he had studied and how easy the test was.

4. Faulty Analogies lead to faulty conclusions. Writers often use similar situations to explain a relationship. Sometimes, though, these extended comparisons and metaphors attempt to relate ideas or situations that upon closer inspection aren't really that similar. Be sure that the ideas you're comparing are really related. Also remember that even though analogies can offer support and insight, they can't prove anything.

Example: "Forcing students to attend cultural events is like herding cattle to slaughter. The students stampede in to the event where they are systematically 'put to sleep' by the program." While the analogy is vivid, the difference between cultural events and cattle slaughter is so vast that the analogy becomes a fallacy.

5. Hasty Generalizations base an argument on insufficient evidence. Writers may draw conclusions too quickly, not considering the whole issue. They may look only at a small group as representative of the whole or may look only at a small piece of the issue.

Example: Concluding that all fraternities are party houses because you have seen three parties at one fraternity is a hasty generalization. The evidence is too limited to draw an adequate conclusion.

6. Red Herrings have little relevance to the argument at hand. Desperate arguers often try to change the ground of the argument by changing the subject. The new subject may be related to the original argument, but does little to resolve it.

Example: "Winthrop should pave the lot behind Dinkins. Besides, I can never find a parking space on campus anyway." The writer has changed the focus of the argument from paving to the scarcity of parking spaces, two ideas that may be related, but are not the same argument.

7. Equivocation happens when the writer makes use of a word's multiple meanings and changes the meanings in the middle of the argument without really telling the audience about the shift. Often when we use vague or ambiguous words like "right," "justice," or "experience," we aren't sure ourselves what we mean. Be sure to know how you are using a word and stick with that meaning throughout your argument. If you need to change meanings for any reason, let your audience know of the change.

Example: When representing himself in court, a defendant said "I have told the truth, and I have always heard that the truth would set me free." In this case, the arguer switches the meaning of truth. In the

first instance, he refers to truth as an accurate representation of the events; in the second, he paraphrases a Biblical passage that refers to truth as a religious absolute. While the argument may be catchy and memorable, the double references fail to support his claim.

8. Ignoring the Question is similar to presenting a red herring. Rather than answering the question that has been asked or addressing the issue at hand, the writer shifts focus, supplying an unrelated argument. In this way, the writer dodges the real issues of the debate.

Example: During a press conference, a political candidate is asked a pointed, specific question about some potentially illegal fund-raising activity. Instead of answering the allegations, the candidate gives a rousing speech thanking all of his financial supporters. The speech was eloquent and moving, but shifted the focus from the issue at hand.

9. Opposing a Straw Man is a tactic used by a lot of writers because they find it easier to refute an oversimplified opposition. Writers may also pick only the opposition's weakest or most insignificant point to refute. Doing so diverts attention from the real issues and rarely, if ever, leads to resolution or truth.

Example: The debate over drink machines centers around cost and choice. Opponents of the new drink machines bring up their location as an important issue. This insignificant point has little relevance to the actual issues.

10. Either—Or arguments reduce complex issues to black and white choices. Most often issues will have a number of choices for resolution. Because writers who use the either-or argument are creating a problem that doesn't really exist, we sometimes refer to this fallacy as a **false dilemma**.

Example: "Either we go to Panama City for the whole week of Spring Break, or we don't go anywhere at all." This rigid argument ignores the possibilities of spending part of the week in Panama City, spending the whole week somewhere else, or any other options.

11. Slippery Slopes suggest that one step will inevitably lead to more, eventually negative steps. While sometimes the results may be negative, the slippery slope argues that the descent is inevitable and unalterable. Stirring up emotions against the downward slipping, this fallacy can be avoided by providing solid evidence of the eventuality rather than speculation.

Example: "If we force public elementary school pupils to wear uniforms, eventually we will require middle school students to wear uniforms. If we require middle school students to wear uniforms, high school requirements aren't far off. Eventually even college students who attend state-funded, public universities will be forced to wear uniforms."

12. Bandwagon Appeals (ad populum) try to get everyone on board. Writers who use this approach try to convince readers that everyone else believes something, so the reader should also. The fact that a lot of people believe it does not make it so.

Example: "Fifty million Elvis fans can't be wrong!" Of course they can. The merit of Elvis is not related to how many people do or do not like him or his music.

13. False Authority is a tactic used by many writers, especially in advertising. An authority in one field may know nothing of another field. Being knowledgeable in one area doesn't constitute knowledge in other areas.

Example: A popular sports star may know a lot about football, but very little about shaving cream. His expertise on the playing field does not qualify him to intelligently discuss the benefits of aloe.

14. Ad Hominem (attacking the character of the opponent) arguments limit themselves not to the issues, but to the opposition itself. Writers who fall into this fallacy attempt to refute the claims of the opposition by bringing the opposition's character into question.

These arguments ignore the issues and attack the people.

Example: Candidate A claims that Candidate B cannot possibly be an advocate for the working people because he enjoys the opera more than professional wrestling. Candidate B's personal entertainment preferences probably have little if anything to do with his stance on labor laws.

15. Tu Quoque (you're another) fallacies avoid the real argument by making similar charges against the opponent. Like ad hominem arguments, they do little to arrive at conflict resolution.

Example: "How can the police ticket me for speeding? I see cops speeding all the time."