

Strategy Guide



Toolbox For Analysis

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LEVELS OF QUESTIONING

This fable will be used for examples using the levels of questioning.

The Hare and the Tortoise

Once upon a time there was a hare who, boasting how he could run faster than anyone else, was forever teasing tortoise for its slowness. Then one day, the irate tortoise answered back: "Who do you think you are? There's no denying you're swift, but even you can be beaten!" The hare squealed with laughter.

"Beaten in a race? By whom? Not you, surely! I bet there's nobody in the world that can win against me, I'm so speedy. Now, why don't you try?"

Annoyed by such bragging, the tortoise accepted the challenge. A course was planned, and the next day at dawn they stood at the starting line. The hare yawned sleepily as the meek tortoise trudged slowly off. When the hare saw how painfully slow his rival was, he decided, half asleep on his feet, to have a quick nap. "Take your time!" he said. "I'll have forty winks and catch up with you in a minute."

The hare woke with a start from a fitful sleep and gazed round, looking for the tortoise. But the creature was only a short distance away, having barely covered a third of the course. Breathing a sigh of relief, the hare decided he might as well have breakfast too, and off he went to munch some cabbages he had noticed in a nearby field. But the heavy meal and the hot sun made his eyelids droop. With a careless glance at the tortoise, now halfway along the course, he decided to have another snooze before flashing past the winning post. And smiling at the thought of the look on the tortoise's face when it saw the hare speed by, he fell fast asleep and was soon snoring happily. The sun started to sink, below the horizon, and the tortoise, who had been plodding towards the winning post since morning, was scarcely a yard from the finish. At that very point, the hare woke with a jolt. He could see the tortoise a speck in the distance and away he dashed. He leapt and bounded at a great rate, his tongue lolling, and gasping for breath. Just a little more and he'd be first at the finish. But the hare's last leap was just too late, for the tortoise had beaten him to the winning post. Poor hare! Tired and in disgrace, he slumped down beside the tortoise who was silently smiling at him.

Levels of Questions



Level one questions are based directly on the text. The answers come directly from the text. You can physically put your fingers on the answers.

Example Q: How did the Hare make fun of the tortoise?

Example A: The Hare made fun of the Tortoise's slowness.

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Level two questions are based on the text and make direct reference to the text, but are not directly from the text. The answers take some “figuring out” and you must use evidence from the text to answer the question. You must inference.

Example Q: Why did the author use a hare and tortoise as the characters in the story?

Example A: The author used a tortoise in the story because tortoises are known as being slow creatures; however, it seems that they are constantly moving ahead. People often see turtles slowly crossing the road, but often, they are not quick enough to move out of the way from a moving car. The author used the hare to illustrate quickness and trickery. An example of a trickster rabbit is Buggs Bunny.

Example Q: What is the moral of this fable?

Example A: The moral of *The Hare and the Tortoise* is slow and steady wins the race and do not procrastinate. The Hare’s self-confidence and choices of playing around and napping cost him the race. While the Hare was playing or napping, the Tortoise kept on moving, eventually winning the race.



Level three questions are issue or theme based. They go beyond the text and do not make direct reference to the text. These questions do not include the name of the work or characters; however, when you are writing your response to the question, you must refer to the text.

Example Q: What happens when you procrastinate

Example A: When one procrastinates, one falls way behind. Frequently, When this happens, a person can lose sight of what is important. If one continues to procrastinate, a student’s grades will fall or they may be fired from his or her job. For instance, in the fable *The Hare and the Tortoise*, the Hare played around, took naps, and ate meals thinking he could still win the race in the last minute; this behavior resulted in him losing the race to a much slower animal.

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SOAPSTONE

Speaker	Who is the voice that tells the story?	The author and the speaker are NOT necessarily the same. An author may choose to tell the story from any number of different points of view . Is someone identified as the speaker? What assumptions can be made about the speaker? What age, gender, class, emotional state, education, or...? In nonfiction, how does the speaker's background shape his/her point of view?
Occasion	What is the time and place of the piece -- the (rhetorical) context that encouraged the writing to happen?	Is it a memory, a description, an observation, a valedictory, a diatribe, an elegy, a declaration, a critique, a journal entry or...? Writing does not occur in a vacuum. There is the larger occasion : an environment of ideas and emotions that swirl around a broad issue. Then there is the immediate occasion : an event or situation that catches the writer's attention and triggers a response.
Audience	Why was this text written? You should ask yourself, "What does the speaker want the audience to think or do as a result of reading this text?"	How is this message conveyed? What is the message? How does the speaker try to spark a reaction in the audience? What techniques are used to achieve a purpose? How does the text make the audience feel? What is its intended effect? Consider the purpose of the text in order to examine the argument and its logic.
Purpose	Why was this text written? You should ask yourself, "What does the speaker want the audience to think or do as a result of reading this text?"	How is this message conveyed? What is the message? How does the speaker try to spark a reaction in the audience? What techniques are used to achieve a purpose? How does the text make the audience feel? What is its intended effect? Consider the purpose of the text in order to examine the argument and its logic.
Subject	What are the general topic, content, and ideas contained in the text?	You should be able to state the subject in a few words or a phrase. How do you know this? How does the author present the subject? Is it introduced immediately or delayed? Is the subject hidden? Is there more than one subject?
Tone	What is the attitude of the author?	The spoken word can convey the speaker's attitude, and, thus, help to impart meaning, through tone of voice. With the written work, it is tone that extends meaning beyond the literal. If the author were to read aloud the passage, describe the likely tone of that voice. It is whatever clarifies the author's attitude toward the subject. What emotional sense pervades the piece? How does the diction point to tone? How do the author's diction, imagery, language , and sentence structure (syntax) convey his or her feelings?

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DIALECTICAL JOURNALS

PROCEDURE:

- As you read, choose passages that stand out to you and record them in the left-hand column of a T-chart (*ALWAYS include page numbers*).
- In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage)
- If you choose, you can label your responses using the following codes:
 - (Q) Question – ask about something in the passage that is unclear
 - (C) Connect – make a connection to your life, the world, or another text
 - (P) Predict – anticipate what will occur based on what’s in the passage
 - (CL) Clarify – answer earlier questions or confirm/disaffirm a prediction
 - (R) Reflect – think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just the way things work?
 - (E) Evaluate - make a judgment about the character(s), their actions, or what the author is trying to say
- Complete journal entries for at least two passages each week. You can earn up to 25 points per week for your journals.

Sample Dialectical Journal entry: THE THINGS THEY CARRIED by Tim O’Brien

Passages from the text	Pg#s	Comments & Questions
“-they carried like freight trains; they carried it on their backs and shoulders- and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry”.	Pg 2	(R) O'brien chooses to end the first section of the novel with this sentence. He provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting. He makes you feel the physical weight of what soldiers have to carry for simple survival. When you combine the emotional weight of loved ones at home, the fear of death, and the responsibility for the men you fight with, with this physical weight, you start to understand what soldiers in Vietnam dealt with every day. This quote sums up the confusion that the men felt about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended.

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CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- Effective &/or creative use of stylistic or literary devices
- Passages that remind you of your own life or something you've seen before
- Structural shifts or turns in the plot
- A passage that makes you realize something you hadn't seen before
- Examples of patterns: recurring images, ideas, colors, symbols or motifs.
- Passages with confusing language or unfamiliar vocabulary
- Events you find surprising or confusing
- Passages that illustrate a particular character or setting

RESPONDING TO THE TEXT:

You can *respond* to the text in a variety of ways. The most important thing to remember is that your observations should be ***specific and detailed***. You can write as much as you want for each entry. You can use looseleaf paper for your journals or download the template from the Author Study page on the ESA web site.

Basic Responses

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the words, ideas, or actions of the author or character(s)
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Agree or disagree with a character or the author

Sample Sentence Starters:

I really don't understand this because...

I really dislike/like this idea because...

I think the author is trying to say that...

This passage reminds me of a time in my life when...

If I were (name of character) at this point I would...

This part doesn't make sense because...

This character reminds me of (name of person) because...

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Higher Level Responses

- Analyze the text for use of literary devices (tone, structure, style, imagery)
- Make connections between different characters or events in the text
- Make connections to a different text (or film, song, etc...)
- Discuss the words, ideas, or actions of the author or character(s)
- Consider an event or description from the perspective of a different character
- Analyze a passage and its relationship to the story as a whole

Variations on the Dialectical Journal Format

- **Metacognitive Journal** – what I learned/how I figured it out (incl. pg. #s)
- **Synthesis Journal** – at the end of a weekly cycle, consider your Dialectical Journal entries, group work & participation in class discussion. Analyze your overall progress as a reader & writer.

Cornell Notes

Write objectives or questions on the left hand side.	Write notes, main ideas, answers, and evidence on the right hand side. Make sure to put page numbers so you can find the information later.
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SIFT Method of Literary Analysis

Symbol: examine the title and the text for symbolism

Imagery: identify images and sensory details

Figures of **S**peech: analyze figurative language and other devices

Tone & **T**heme: Discuss how all the devices reveal tone and theme

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LEAD Method for Diction Analysis of a Prose

Low or informal diction (dialect, slang, jargon)

Elevated language or formal diction

Abstract and concrete diction

Denotation and Connotation

DIDLS for Tone Analysis

Diction: the connotation of the word choice

Imagery: vivid appeals to understanding through the sense

Details: facts that are included or those omitted

Language: the overall use of language, such as formal, clinical, jargon

Sentence Structure: how structure affects the reader's attitude

TP-CASTT Method for Poetry Analysis

You will want to jot down notes as you go through each step

Title: Ponder the title before reading the poem.

Paraphrase: Translate the poem into your own words.

Connotation: Contemplate the poem for meaning beyond the literal. What literary devices are used? This is level 2 thinking.

Attitude: Observe both the speaker's and the poet's attitude (tone).

Shifts: Note shifts in speakers and in attitudes.

Title: Examine the title again, this time on an interpretive level. (level 2)

Theme: Determine what the poet is saying.

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SMELL Method for Rhetoric Analysis

Sender – receiver relationship

Message

Emotional strategies

Logical strategies

Language

1. What is the sender-receiver relationship? Who are the images and language meant to attract? Describe the speaker of the text.
2. What is the message? Summarize the statements made in the text.
3. What is the desired effect?
4. What logic is operation? How does it (or its absence) affect the message? Consider the logic of the images as well as the words/
5. What does the language of the text describe? How does it affect the meaning and effectiveness of the writing? Consider the language of the images as well as the words.

TWIST Method for Creating a Thesis in Response Poetry and Prose

Tone: the attitude of the author or speaker toward the subject

Word choice/s of words in the diction: are terms referring to the specific words or clusters of words in the selection that are loaded with connotation, associations, or emotional impact.

Imagery & detail: a term referring to sense impressions by the writer: images may be those of sound, touch, smell, taste, or sight. Detail refers to facts or objects.

Style: a term referring to the author's characteristic use of language and the tools of a writer; figurative language, point of view, literary techniques, etc.

Theme: concerns the meaning of the passage, the insight, both particular and universal, that an author has to offer about life itself and has to do with the overall effect or impact of a piece of writing. It is the core of the work, its reason for being.

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OPTIC Method for Visual Image Analysis

Overview: write down a few notes on what the visual appears to be about.

Parts: zero in on the *parts* of the visual. Write down any elements or details that seem important.

Title: highlight the words of the *title* of the visual (if one is available).

Interrelationships: use the title as the theory and the parts of the visual as clues to detect and specify the *interrelationships* in the graphic.

Conclusion: draw a *conclusion* about the visual as a whole. What does the visual mean? Summarize the message of the visual in one or two sentences.

1. Write one sentence describing the visual
2. Zero in on the individual details. List the important details
3. Read the title. What new information did you gain? How does the title explain, or illuminate your understanding of the visual
4. Use the title as a “theory” and parts as “clues” to detect and specify the interrelationship in the visual. Make inferences about the relationships between part/part, part/title, etc.
5. Sum up the message of the visual in one-two sentences. If the visual is part of a larger text, why was it included with the text.

PQR₂ST+

Preview: Title, introduction, subtitles, pictures, charts, maps, graphs, bold print & italics, summary, end questions

Question: Write a subtitle-related question on the left side of 2-column notes

Read: Read silently from the subsection, thinking about how you will summarize the passage in your own words.

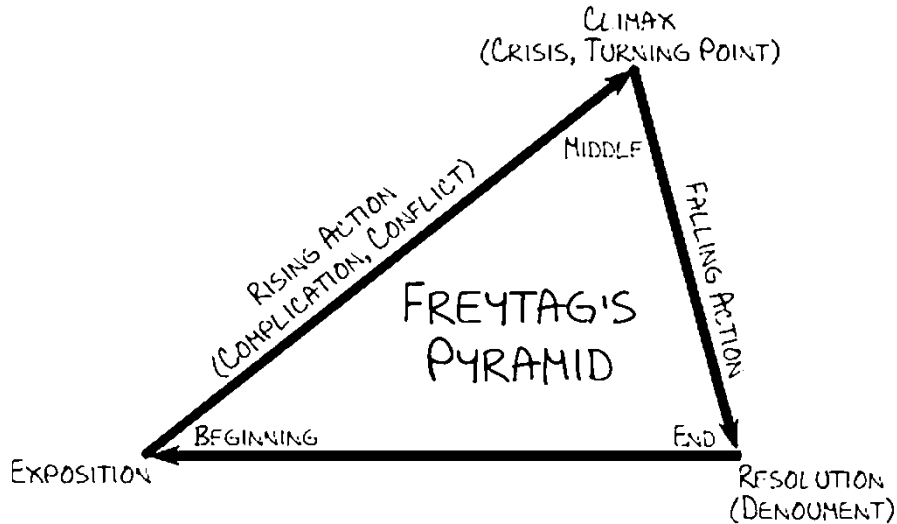
Remember: Summarize into 2-column notes in your own words **with book closed.**

Scan: Rapidly go over the same subsection of text, looking for missed details or errors in your first summarization

Touch Up: Add any important details to your notes

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FREYTAG'S PYRAMID



Exposition – Background information, given at the beginning

Rising Action – Events leading up to the climax, includes a complication or a conflict, often between the protagonist and the antagonist. The conflict can be

- Person Vs. Person
- Person Vs. Nature
- Person Vs. Self
- Person Vs. Idea

Climax – Major turning point of a story, at which the complication or conflict of a story comes to a head, is often near the middle

Falling Action – Occurs immediately after the climax, the suspense is over and the events now lead the reader or audience to the solution

Resolution – The conclusion of the conflict at the end of the story

3-2-1 REVIEW

3 things you now know

2 things that were interesting

1 question you still have

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INSERT

Interactive Notating System for Effective Reading and Thinking

While reading insert the following marks as needed

- ✓ I agree. This confirms what I already knew.
- ? I have a question about this
- ?? I don't understand
- X I disagree
- + This is new to me
- ! Wow! This is neat!
- ☆ This is important

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Reading Journals

Write down the title of your book, the author, and the page at which you stopped. Fill at least one **FULL** page with your personal response to the book. If you have trouble thinking of enough to fill a page, use some of the following suggested sentence lead-ins.

1. I wonder what this means...
2. I really don't understand this part because...
3. I really like or dislike this book because...
4. This character, _____, reminds me of somebody I know because...
5. This character, _____, reminds me of myself because...
6. This character, _____, is like _____ in _____ because...
7. I think this setting is important because...
8. This scene reminds me of a similar scene in _____ because...
9. This part is very realistic or unrealistic because...
10. I like or dislike this style of writing because...
11. This section makes me think about _____ because...
12. This section is particularly effective because...
13. I think the relationship between _____ and _____ is interesting because...
14. The ideas here remind me of the ideas in _____ because...
15. I like or dislike the character, _____, because...
16. This situation reminds me of a similar situation in my own life when...
17. The character I most admire is _____ because...
18. If I were _____ at this point, I would...

Avoid plot summary. Explore your feelings, thoughts, reactions, questions. Take some risks. Write about what you like or dislike, what seems confusing or unusual to you. Tell what you think something means. Make predictions about what might happen later. Try to relate this book to another work you've read. Connect your personal experiences with the characters, plot, or setting.

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LRJ

Your **Literary Response Journal** should convince me that you have read and thought carefully about each assigned literary work. If your understanding of the work is “wrong,” yet your journal clearly proves that you read (*or misread*) the work, you may well receive full credit. Your grade is based on content – what you have to say, how well you say it, your thoughts and feelings about the literature, and your explanation of the logic that led to your interpretation. Your grade is also based on following directions. I will not penalize you for grammar and usage errors -- but to receive credit, you **MUST** include the following in every **LRJ**:

- ✓ the literary work’s title in quotation marks
- ✓ the writer’s name
- ✓ a quotation from the literary work -- integrated with your own sentence, properly punctuated, and commented upon as necessary to show why you cited that particular passage. **No Quote Lumps!**
- ✓ specific references to the literary work
- ✓ careful thought

After you’ve included the five **MUSTs** above, you may choose any of these **MAYBEs** to guide your response. You may even choose the same one every time. Consider the possibilities:

- [1] an analysis of a major character -- flat/round, static/dynamic, internal / external conflicts, dominant traits, significant actions, personal relationships...
- [2] a comparison / contrast of related characters -- protagonist / antagonist, foils, doubles, stereotypes, stock characters...
- [3] a discussion of the role(s) played by minor character(s)
- [4] an analysis of elements of plot (exposition, narrative hook, rising action, climax / turning point, falling action, resolution) or plot patterns
- [5] an analysis of the effect of the writer’s chosen point of view OR of the poem’s speaker or a story’s narrator
- [6] an analysis of the effect of setting -- time, place, circumstances
- [7] an explanation of symbolism in the work
- [8] a discussion of the validity and development of the theme(s)
- [9] a discussion of the title’s significance
- [10] a detailed response to a specific word, phrase, line, sentence, passage, or scene
- [11] a very limited or general comparison to another story, song, poem, play, movie...
- [12] a close analysis of the writer’s style -- vocabulary, figurative language, imagery, sentence structure, specific word choices, dialogue / narration...
- [13] an examination of poetic techniques used, such as simile, metaphor, personification, alliteration, onomatopoeia, allusion...
- [14] a re-telling of the work, adding an additional scene, or changing an element such as the ending, setting, point of view, tone...

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[15] a transformation of the literary work to another form, such as a poem, a letter, a play, a news story, a commercial, a cartoon, a soap opera, a fable...

[16] an original poem developing in some way from the assigned work

[17] a discussion of the writer's life and its relevance to the work

[18] a statement relating the literary work to your experience or ideas

[19] an explanation of problems you had in understanding the literary work

[20] your opinion of the work, good or bad, supported by specific references from the work

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D.U.C.A.T.S. The “6 gold pieces” of writer’s voice

Diction refers to a writer’s (or speaker’s) word choice with the following considerations:

- denotation / connotation
- degree of difficulty or complexity of a word
- monosyllabic / polysyllabic
- abstract / concrete
- euphonic / cacophonous
- colloquial / formal / informal / technical
- tone of a word (the emotional charge a word carries)

the *above* will often create a subtext for the text **Unity** refers to the idea that all of the ideas in a written piece are relevant and appropriate to the focus.

Some considerations:

- each claim (assertion, topic sentence) supports the thesis
- each piece of evidence is important and relevant to the focus of the paragraph or the piece of writing as a whole
- occasionally, a writer may choose to purposely violate the element of unity for a specific effect (some humorists / satirists will sometimes consciously do this)
- it is important to consider what has been omitted from a piece and examine the writer’s intent in doing

so **Coherence** refers to the organization and logic of a piece of writing; some considerations include:

- precision and clarity in a thesis and supportive arguments
- the arguments ordered in the most effective way for the writer’s intent
- the sentences and paragraphs “flow smoothly” for the reader; there should not be any abrupt leaps or gaps in the presentation of the ideas or story (unless the writer makes a conscious choice for a specific

and appropriate effect) **Audience** refers to the writer’s awareness of who will be reading his or her piece of writing; some considerations are:

- Who are the targeted readers?
- How well informed are they on the subject? What does the writer want the reader to learn as a result of this piece?
- What first impression is created for the reader and how does the author’s voice shape this first impression?
- How interested and attentive are they likely to be? Will they resist any of the ideas?
- What is the relationship between the writer and the reader? Employee to supervisor? Citizen to citizen? Expert to novice? Scholar to scholar? Student to teacher? Student to student?
- How much time will the reader be willing to spend reading?

How sophisticated are the readers in regard to vocabulary and syntax? **Tone** refers to a writer’s ability to create an attitude toward the subject matter of a piece of writing. What does that attitude suggest about the author? The subject? What effect is produced by the writing and how is that effect produced? The tools a writer uses to create tone:

Diction, Figurative language, Characterization, Plot, Theme, Structure **Syntax** refers to the arrangement--the ordering, grouping, and placement--of words within a phrase, clause, or sentence. Some considerations:

- Type of sentence
- Length of sentence

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- Subtle shifts or abrupt changes in sentence length or patterns
- Punctuation use
- Use of repetition
- Language patterns / rhythm / cadence
- How all of the above factors contribute to narrative pace
- The use of active and/or passive voice

S.O.L.L.I.D.D. Analyzing rhetorical elements & author's style

Syntax: Sentence structure

Organization: The structure of sections within a passage and as a whole. Movement in the passage between tones, ideas, defining literary/rhetorical strategies

Literary Devices: Metaphor, simile, personification, irony (situational, verbal and dramatic), hyperbole, allusion, alliteration, etc.

Levels of Discourse: Cultural levels of language act, with attendant traits (does the narrator's voice represent a particular social, political, or cultural viewpoint or perspective?)

Imagery: Deliberate vivid appeal to the audience's understanding through the five senses (visual, auditory, tactile, olfactory, gustatory)

Diction: Word choice and its denotative and connotative significance

Detail: Descriptive items selected for inclusion. Concrete aspects of the poem or passage. What is included; what is omitted

Ingredients

Poem:

- Title
- Speaker/Persona/Voice
- Structure (prosody, verse, stanza, poetic form)
- Theme (direct/implied)
- Figures of Speech
- Symbolism

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Fiction/Novel:

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing; fictional form)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (integral)
- Point of View (first/third; limited/omniscient; major/minor; reliable/näive; stream-of-consciousness)
- Figures of Speech
- Symbolism

Drama:

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (staging, props, costumes)
- Figures of Speech
- Symbolism

Essay:

- Title
- Speaker
- Structure (thesis, introduction, evidence, conclusion; enumeration, chronological, compare/contrast. cause/effect)
- Purpose (inform, educate, persuade)
- Theme (direct/implied)
- Figures of Speech
- Rhetorical Devices
- Symbolism

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P.A.T.T.R. For Analyzing Rhetoric

Purpose: Identify the author's purpose in writing; i.e., to persuade, to inform, to describe, to narrate. The writer may use one or all of three strategies --

- pathos** (emotional appeal)
non-logical, senses, biases, prejudices, connotative language, euphemism, figurative language, friendly
- logos** (logical appeal)
inductive deductive, syllogisms, enthymeme claims, evidence, testimony, quotes, facts, authority
- ethos** (ethical appeal)
intelligence, virtue and good will; appeals to morals or prudence

Audience: Identify the author's intended audience, i.e., what readers would be more likely influenced and open to this writing.

Tone: Identify the author's attitude toward the subject and the audience, as expressed through devices like diction, imagery, details, language, and syntax. Be alert to the possibility of irony and satire.

Theme: Consider theme as an abstract concept coupled with an observation about life and human experience. Avoid theme statements that are too simplistic, judgmental, or moralizing, specific to the plot or characters of the particular writing, or include absolutes like *anyone*, *all*, *none*, *everything*, *everyone*.

Rhetorical devices: any device which persuades the audience to agree with the author

- analogy**—making clear a concept by showing similarity to a more familiar concept
- assertion**—suggestion for consideration as true or plausible
- antithesis**—statement OPPOSED to another assertion
- anticipate an objection**—addressing an objection before anyone else can raise the objection
- concession**—an acknowledgement of objections to a proposal
- direct address**—speaking directly to another
- rebuttal**—final opposition to an assertion, disproving or refusing
- red herring**—a statement that draws attention from the central issue
- reduce to the absurd**—to show the foolishness of an argument
- rhetorical question**—asking a question without desiring a response
- specious reasoning**—having only apparent logic, not true logic but presented as such
- under/over statement**—saying considerably more or less than a condition warrants, usually to be ironic

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Logical Fallacies

Ad Homineum Fallacy — “to the man;” a person’s character is attacked instead of his argument

Ad Populum Fallacy — “to the crowd;” a misconception that a widespread occurrence of something is assumed to make it right or wrong

Bandwagon – threat of rejection is substituted for evidence, desire to conform to beliefs of a group

Begging the Question — assuming in a premise that which need to be proven

Biased Sample – conclusions drawn based upon a biased or prejudiced sample of evidence

Circular Reasoning — using two ideas to prove each other

Either/Or Fallacy — tendency to see an issue as having only two sides

False Analogy — making a misleading comparison between logically unconnected ideas

False Dilemma — committed when too few of the alternative are considered and all but one are assessed and deemed impossible or unacceptable

Guilt by Association – claim is rejected because disliked people accept the claim

Loaded Words — using highly connotative words to describe favorably or unfavorably without justification

Non Sequitur — “it does not follow;” an inference or conclusion that does not follow from the established premises/evidence

Oversimplification — tendency to provide simple solutions to complex problems

Pedantry — narrow-minded, trivial scholarship or arbitrary adherence to rules and forms

Poisoning the Well – discrediting what a person might later claim by presenting unfavorable information in advance

Post Hoc. Ergo Propter Hoc. — “after this, therefore because of this;” assuming that an incident that precedes another is the cause of the second incident

Slippery Slope – an assertion that some event must inevitably follow without any argument for the inevitability of the consequences

Straw Man – when a person ignores a person’s actual position and substitutes a distorted, exaggerated, or misrepresented version of that position

Illogical Appeals to . . .

- | | |
|---|-------------------------------------|
| <input type="checkbox"/> Authority | <input type="checkbox"/> Novelty |
| <input type="checkbox"/> Belief | <input type="checkbox"/> Pity |
| <input type="checkbox"/> Common Practice | <input type="checkbox"/> Popularity |
| <input type="checkbox"/> Consequences of a Belief | <input type="checkbox"/> Rudicule |
| <input type="checkbox"/> Emotion | <input type="checkbox"/> Spite |
| <input type="checkbox"/> Fear | <input type="checkbox"/> Tradition |
| <input type="checkbox"/> Flattery | |

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S.T.A.A.R.S.

- ★ **S Subject** (one word – literal subject)
- ★ **T Thematic Statement** (what the writer says about the subject up to this point – one complete sentence)
- ★ **A Attitude** (tone; what the writer feels about the subject – 3 tone words)
- ★ **A Audience** (To whom is the passage addressed?)
- ★ **R Rhetorical Strategies** (Choose one and cite it from the text)

S

Rhetorical Strategies from which to Choose when Writing your STAARS

- ★ Diction – the specific words the writer uses and their connotations
- ★ Imagery – the way the writer uses the sense to create specific experiences (visual, auditory, olfactory, gustatory, tactile)
- ★ Language – formal or informal? The specific type of language style the writer selects (scientific, jargon, colloquial, slang, professional)
- ★ Irony – a use of language which involves an incongruity between what one would expect and what actually occurs
- ★ Metaphor – when an author makes a comparison between two unlike situations
- ★ Organization – the way the writer sets up his piece (a letter, a speech, enumeration of salient points)
- ★ Syntax – the sentence structure the writer chooses (includes punctuation, use of italics, spacing, complex and/or compound sentences, sentence length)
- ★ Allusion – when a writer refers to another situation (historical, mythical, biblical)
- ★ Symbol – when a word means more than what it is
- ★ Figurative Language – a way of saying one thing, yet meaning another. Several important ones are listed above. Others include personification, alliteration, simile, paradox, metonymy, hyperbole, understatement
- ★ Point of View – the perspective from which the story is told; first or third (limited, objective, omniscient)
- ★ Tone (attitude) – the way the author feels about the subject
- ★ Logos, pathos, and ethos – rhetorical strategies of logic, emotion, or ethics
- ★ Detail – the facts or examples a writer uses to prove his/her point
- ★ Satire – exaggeration of a situation to ridicule human folly

Remember – you can note the type of strategy a writer employs; however, unless you explain how that “tool” contributes to the meaning of the passage or novel, you might as well be naming parts of a horse. Don’t just name – EXPLAIN!

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Style Analysis

These are stylistic (or rhetorical) devices:



TOILING ALONE DURING LUNCH, FRED FRANTICALLY
DEVELOPED INDOOR PLANTS, ONES SITTING IN SLIPPERY,
SHARP POTS.

Tone
Attitude
Diction
Language
Figurative
language
Figure of
speech
Detail
Imagery
Point of view
Organization
Structure
Irony
Sentence
structure
Syntax
Phrasing

These words are arranged in a specific order to help you learn the concepts later. We have used the first letter of each word or phrase to create the following mnemonic sentence:

Toiling alone during lunch, Fred
frantically developed indoor plants, ones
sitting in slippery, sharp pots.

From Fred Damiano

STRATEGY GUIDE

off the mark.com by Mark Parish



Stylistic Elements & Their Effect

High performance on the AP Free Response Prompts is not usually achieved by cataloguing long lists of highly technical literary language. The readers of the national exam look for understanding and confident, focused writing in student responses. These terms are sufficient tools for students to analyze on the timed writing section of the exam. The most frequently asked questions in AP Literature and Language Free Responses Prompts concern attitude and/or characterization:

Attitude -- What is the speaker's attitude toward the

subject?

Characterization -- How is an individual characterized by the speaker?

Stylistic elements writers use to develop these concepts:

1. **Detail** -- describing or relating an object or scene with complete particulars. Through details, very specific information clarifies and makes a more complete picture in the work. Most details describe or tell "who, what, when, where."
2. **Diction** -- the writer's or speaker's particular word choice used to accomplish a goal in writing. Word choice determines the level of the language..
 - Non-standard (vulgarity, slang, colloquial, jargon)
 - Formal vs. Informal
 - Mono- vs. Polysyllabic
 - Euphonious vs. Cacophonous
 - Literal vs. Figurative
 - Denotative vs. Connotative
 - Active vs. Passive
 - Concrete vs. Abstract
 - Specific vs. General
 - Overstated vs. Understated
 - Simple vs. Pedantic
3. **Emotional Distance** -- the distance between the speaker and his/her subject. The speaker may be distant and objective or close to the subject and highly personal.
4. **Figurative Language** -- an intentional departure from the normal order or meaning of words. Figurative language is not meant to be interpreted literally, but is used to intensify the work and stir the reader's imagination. Figurative language is a broader and more inclusive term than *Figures of Speech*.

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5. **Figures of Speech** -- uses of language that depart from the customary construction, order, or significance of words and word meanings. Examples include specific tropes such as simile, metaphor, personification.

6. **Imagery** -- the author's use of sensory related words to project a picture and evoke the reader's emotions. Imagery deals with the five senses: sight, touch, taste, smell, hearing. It is not necessary to use the scientific names of these senses.

7. **Irony** -- indicates an intention opposite of what is actually stated. Irony is a recognition of reality different from its appearance. The tone in an ironic work may be subtly sarcastic.

8. **Language** -- Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction, imagery or detail. Different from tone, these words describe the force or quality of the diction, images, details *as a whole*. These words describe *how* the work is written. (See separate handout on "Terms to Describe Language.")

9. **Narrative Pace** -- the pace of the written work. The pace may slow as the writer is placing emphasis on a particular line and quicken to show building momentum or excitement.

10. **Narrative Technique** -- the manner in which the author tells the story. Examples include: interior monologue, dialogue, soliloquy, aside, stream-of-consciousness, flashback, foreshadow. Less common structures include letter or diary narration.

11. **Organization** -- the order in which ideas are presented. Types include

- Chronological, the order in which events take place,
- Spatial, the physical description of persons and places,
- Cause and Effect, one event brings about another, and
- *In medias res*, starting in the middle of the narrative and returning to the beginning

12. **Phrasing** -- used to establish rhythm and as a single part of speech in a sentence. Phrases may be prepositional, adjectival, adverbial, or fragments. They also reveal parallelism of thought and structure.

13. **Point of View** -- the perspective or vantage point from which the narrative is told, including: first person, third-person, limited (minor or major character), and omniscient. Also consider whether your narrator is reliable or unreliable.

14. **Sentences** -- the way the sentences are constructed. Does the sentence length fit the subject matter? What variety of sentences are present? Why is the sentence pattern effective? Are the sentences in natural order? Is there any use of juxtaposition or repetition? Pay special attention to sentence beginnings.

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- Sentence Length – telegraphic (shorter than five words in length), short (approximately five words in length), medium (approximately eighteen words in length), long and involved (thirty words or more in length)
- Sentence Structure -- fragments, simple, compound, complex, compound-complex or periodic. Sentence structure also deals with elements such as dependent and independent clauses.
- Sentence Purpose -- declarative, imperative, interrogative, and exclamatory
- Sentence Patterns – loose, periodic, cumulative, balanced, parallel, inverted

15. **Sound Devices** -- these elements appeal to the reader's sense of rhyme, rhythm, and sound, and include: onomatopoeia, alliteration, caesura, eye rhyme, assonance, consonance, internal rhyme, heroic couplet, meter.

16. **Syntax** -- the way in which words are combined to make a sentence. Syntax deals with the grammatical structure of the sentence and the word order, including techniques such as inversion.

17. **Structure** -- the structure is the planned framework of the work, including the sequence of events. The story line from the exposition to the end constitutes structure, as well as the division of the work into chapters, parts, stanzas, or paragraphs.

18. **Tone** -- tone is most easily described as “tone of voice” in a narrative passage. It can also be implied through descriptions of setting or characters. Tone reveals attitude, but tone is not always the same as attitude in characterization. For example, a character may speak sarcastically to hide his/her attitude.

