

Rhetorical Terms/Flashcards

Due Date: First Day of School

Tested: Yes, First Week or school (depends on schedule). Your teacher will clarify the date at the start of school, but you need to be ready to test the first week of school.

Due Date: Friday, August 12 will be the test date for the rhetorical terms.

Late Enrollment (after May 26) Due Date: Week of September 5, 2022 (**Please check with Ms. Reid or Mr. Ottman about specific due date.**)

The purpose of this assignment is to help you develop a strong familiarity with rhetorical terms that we will use throughout the year. Flashcards can help you study for and memorize the following terms. You should make them ASAP and study them every day. To motivate you to do this, you will be KEEP A LOG of how often you look at your flashcards. You should take them with you wherever you go: in Hawaii? take selfie with you and your cards and then log it; running with the bulls in Pamplona? get a photographer to capture you jumping over the wall with your flashcards in hand, and then log it; lazing by the sea studying your cards?, log it.

Here is what your log should look like:

#	DATE	Amount of time studying cards and WITNESS? Other pertinent facts about the session

Make sure someone signs off on your studying. **Bring this to school the first day.**

Flashcards rules:

- on 3x5 cards.
- Term written neatly on the front.
- Definitions written neatly on the back.
- Do not cut and paste from this handout—that defeats the purpose of learning the terms. The actual manual writing of the terms makes connections in your brain – writing them is your first round of memorizing the terms.
- Do NOT be that person who makes their flashcards all weird and crazy (e.g. – no decorations with flowers, unnecessary markings).
- Look up an example of the rhetorical term and pick an example that helps you see what the word means or how it is used and write the example under the definition.

The Words you are expected to know the first day you walk into class are as follows:

1. **Ad hominem argument**—an argument attacking an individual’s character rather than his or her position on an issue.

2. **Allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
3. **Anaphora**—repetition of the same word or group of words at the beginning of successive clauses (Example from the great Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”).
4. **Antithesis**—a statement in which two opposing ideas are balanced.
5. **Aphorism**—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance.
6. **Asyndeton**—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”).
7. **Chiasmus**—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”).
8. **Climax**—generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”).
9. **Colloquialism**—informal words or expressions not usually acceptable in formal writing.
10. **Complex sentence**—a sentence with one independent clause and at least one dependent clause.
11. **Compound sentence**—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions.
12. **Compound-complex sentence**—a sentence with two or more principal clauses and one or more subordinate clauses.
13. **Diction**—the word choices made by a writer (diction can be described as formal, semi-formal, ornate, informal, technical, etc.).
14. **Ellipsis**—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”).
15. **Hyperbole**—intentional exaggeration to create an effect.
16. **Inverted syntax**—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.).
17. **Irony**—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic).
18. **Jargon**—the specialized language or vocabulary of a particular group or profession.
19. **Juxtaposition**—placing two elements side by side to present a comparison or contrast.

20. **Litotes**—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”).
21. **Metonymy**—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”).
22. **Non sequitur**—an inference that does not follow logically from the premises (literally, “does not follow”).
23. **Paradox**—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”).
24. **Personification**—endowing non-human objects or creatures with human qualities or characteristics.
25. **Polysyndeton**—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”).
26. **Rhetorical question**—a question asked merely for rhetorical effect and not requiring an answer.
27. **Synecdoche**—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”).
28. **Syntax**—the manner in which words are arranged into sentences.
29. **Understatement**—the deliberate representation of something as lesser in magnitude than it.
30. **Line of Reasoning**—a set of reasons used in order to reach a conclusion; logical connections between parts of an essay.