

# TOP 5

## Most Difficult Concepts to Teach in an AP® Language Course

*...and how to conquer!* ←

- #5 Teaching the rhetorical situation & identifying rhetorical choices
- #4 Writing for sophistication
- #3 Generating evidence & effective quote integrations
- #2 Providing and explaining commentary
- #1 A focus on line of reasoning

Presented by co-authors

Lauren Peterson



Timm Freitas



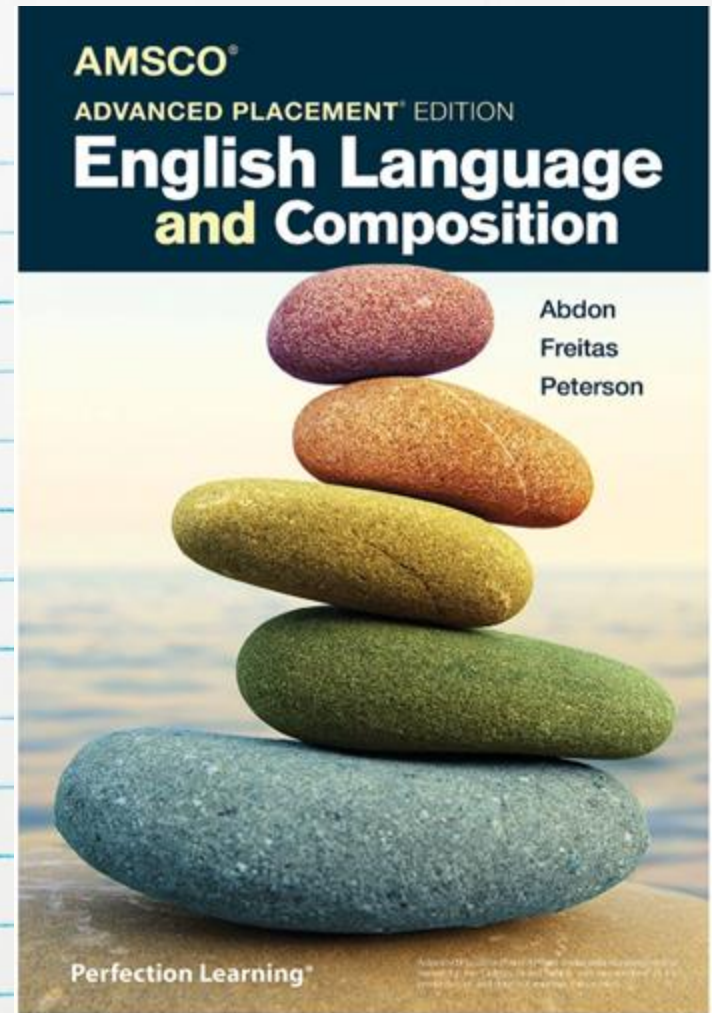
5. The Rhetorical Situation &  
Identifying Rhetorical Choices

## 4. Writing for Sophistication Part I

3. Generating Evidence &  
Effective Quote Integration

2. Providing & Explaining  
Commentary

1. A Focus on Line of  
Reasoning





## 1 point

Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.

**Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following:**

1. Crafting a nuanced argument by consistently identifying and exploring complexities or tensions across the sources.
2. Articulating the implications or limitations of an argument (either the student's argument or arguments conveyed in the sources) by situating it within a broader context.
3. Making effective rhetorical choices that consistently strengthen the force and impact of the student's argument throughout the response.
4. Employing a style that is consistently vivid and persuasive.

**Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following:**

1. Explaining the significance or relevance of the writer's rhetorical choices (given the rhetorical situation).
2. Explaining a purpose or function of the passage's complexities or tensions.
3. Employing a style that is consistently vivid and persuasive.

**Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following:**

1. Crafting a nuanced argument by consistently identifying and exploring complexities or tensions.
2. Articulating the implications or limitations of an argument (either the student's argument or an argument related to the prompt) by situating it within a broader context.
3. Making effective rhetorical choices that consistently strengthen the force and impact of the student's argument.
4. Employing a style that is consistently vivid and persuasive.

# Sophistication Criteria

4

Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following

- Crafting a nuanced argument by consistently identifying and exploring complexities or tensions across the sources.
- Articulating the implications or limitations of an argument (either the student's argument or arguments conveyed in the sources) by situating it within a broader context.
- Making effective rhetorical choices that consistently strengthen the force and impact of the student's argument throughout the response.
- Employing a style that is consistently vivid and persuasive.
- Explaining the significance or relevance of the writer's rhetorical choices (given the rhetorical situation).
- Explaining a purpose or function of the passage's complexities or tensions.



# Sophistication & AP Lang Scoring

- Scoring criteria is identical across all essay types
- "Decision rules" for how to apply criteria specific to each essay type
- NOT A CHECKLIST
  - Point does not come from single word/phrase/transition but complexity of argument as a whole

# Tension and Complexity



# "Tension & Complexity"

How do I read for complexity (layers)?

a. What is the writer actually talking about (subject)

b. What are the different perspective(s) and position(s) that are presented about this topic throughout the piece?

4. In the eighth paragraph, which of the following statements best describes the author's perspective on ethic of conscience?
- (A) Individuals can change their own sense of morality, which will affect the morals of society as a whole.
  - (B) Despite the different ways people view good and bad, the cultural understanding of morality comes from childhood stories.
  - (C) Whereas many people choose to keep their ethic of conscience hidden, this concealment is part of our innate moral code.
  - (D) Because of the nature of morality, neither writer nor reader has the right to assume their own moral code is superior.
  - (E) Although discussing the ethics of conscience can be dangerous, it is necessary when we believe deeply in something.



Source: Wikimedia Commons

In 2014, Malala Yousafzai (third from left) and Kailash Satyarthi (second from left) were jointly awarded the Nobel Peace Prize for their fight for the right of every child to receive an education.



Source: Wikimedia Commons

The oldest McDonald's restaurant in existence, in Downey, California, opened in 1953.



# "Tension & Complexity": Irony/Ironic Perspective

How do I read for tension?

## **Ironic Perspective**

One way to define **irony** is "the difference between an author's argument and the reader's expectations and values." In 1729, Jonathan Swift (author of *Gulliver's Travels*) published an anonymous essay that many consider the best example of sustained irony in the English language. Its full original title is "A Modest Proposal For preventing the Children of Poor People in Ireland From being a Burden to Their Parents or Country, and For making them Beneficial to the Public," but it is more commonly known as "A Modest Proposal." A reader picking up this pamphlet may be hoping to find a workable solution to a difficult problem. *Note: the spelling has been modernized.*

2. In the context of her argument about morality, the story Didion tells in paragraphs 2 and 3 offers a perspective that is

- (A) ironic
- (B) straightforward
- (C) complex
- (D) satirical
- (E) distant

(Ironic Perspectives)

- What's the writer's argument?
- What's the audience's expectation?
- Why are they different?



# "Tension & Complexity": Conflict

## 2. How do I read for tension (conflict)?

- a. What does the speaker want?
- b. What is preventing the speaker from getting what he/she wants?
  - What is the prominent Socio-Cultural mindset about the topic?
  - How does the message contradict historical fact?
  - Why is the audience contentious?
- c. What is the conflict between the author's message and reality?  
(This is a logical fallacy).



Broader  
Context

**UNIT 1-1.1:**  
**Elements of the Rhetorical Situation**

**The Rhetorical Situation**



Focusing on the lightning bolt--exigence--and context for introduction and conclusion writing.

This is a strategy for using the sophistication criteria to hone "good writing overall", not only with the focus of gaining the point on exam scoring.



# "broader context": Introductions

## UNIT 4-1.1: Addressing the Rhetorical Situation

Element of Rhetorical Situation	A Writer Asks: How Can an Introduction Address That Element?
Audience	Who is my audience (consider age, gender, needs, values)? How can I engage the audience by making the subject interesting? What does my audience understand or not understand about the subject? What position (if any) does my audience already have on the subject?
Writer	How can I reveal something about myself as a writer to develop trust and give the reader a reason to accept what is coming?
Message	How can I preview my specific position and defensible claim?
Purpose	How can I reveal or preview the purpose of the essay? What do I want my audience to do or think about the subject? Which emotions do I want my audience to feel when considering this subject?
Exigence	How can I explain or suggest what motivated me to write?
Context	How can I provide background the audience may need to know to understand the world of the argument?

Consider, for example, the first few paragraphs of this unit on page 186. They address the elements of the rhetorical situation in the following ways:

- **Audience**—The jigsaw example gets readers thinking about the purpose of an introduction and provides an image for the reader to consider.
- **Writer**—The tone is straightforward and communicates an eagerness to help readers understand.
- **Message**—This introduction narrows the focus from writing in general to the structure of writing and its importance.
- **Purpose**—The purpose of examining structure is explicitly stated.
- **Exigence**—The writer wants the audience to avoid the problems caused by the lack of a cohesive structure or strong introduction and conclusion.
- **Context**—The writer relates structure and introductions and conclusions to the other parts of arguments (thesis and evidence) that have been covered in earlier units.

## Introductions

Suggested Ways to Orient, Focus, and Engage an Audience	
What You Can Convey	Examples
Interesting example	To some people, the word <i>homeless</i> brings certain images to mind—beggars on street corners, people sleeping under cardboard shelters, alcohol and drug abuse. But for people in the Skid Row neighborhood of Los Angeles, another image comes to mind: the Skid Row Running Club. Founded by a judge (and runner) who mediated cases between the Los Angeles Police Department and the homeless community in Skid Row, the club uses the discipline, camaraderie, and exhilaration of participating in running events to help people regain control over their lives, especially those battling addiction.
Quotation	"Today's society is wanting in such a way that Honor, Integrity, Trust, Compassion, Empathy are left for the homeless and their pets." With these words, Solange Nicole, a Latina influencer and founder of a line of beauty products committed to humane treatment of animals, raises important questions about the values of mainstream culture.
Intriguing statement	Many observers think of people who live on the street as "the other," people who are very different from themselves. In fact, many homeless people may have had similar thoughts—maybe even as recently as a few weeks ago—before they were suddenly laid off, or evicted because medical debt made them unable to pay rent, or kicked out of a family home because of an addiction to pain pills originally prescribed for a broken ankle.
Anecdote	Keith had been living on the streets for three months. Although I didn't know his name then, I would pass him on my way to the red line station at Wilson Avenue in Chicago almost every day. He sat against a weather-stained brick wall, baseball cap upside down in front of him, hoping people would fill it with money so he could eat that day. I always gave him a dollar. For a few days, I didn't see him and started to worry. But he was soon back at a corner near where he used to sit. Now, though, he was standing. He was selling <i>Streetwise</i> , a weekly publication that helps put homeless people to work as writers, artists, and vendors. That's when I began talking to Keith, learning his name and his story. As a vendor of <i>Streetwise</i> he was now employed—he bought the issues he sold for \$.90 and sold them for \$2.00, keeping the profit.
Questions	What do you do when you come across apparently homeless persons begging for money? Do you give them money even if you think they might use it to buy alcohol or drugs? Do you give them the name and location of an agency that could help them find housing or shelter them temporarily? Do you walk by as if you didn't see them?

Suggested Ways to Orient, Focus, and Engage an Audience	
What You Can Convey	Examples
Statistics or data	According to the National Center on Family Homelessness, "a staggering 2.5 million children are now homeless each year in America. This historic high represents one in every 30 children in the United States."
Contextualized information	Advocates for homeless people take as good news the decline in homelessness in 29 states from its high in 2010. Yet for the third straight year, in 2019 the homeless rate rose again. The steady decreases over the years since 2010 were offset by a 22.5% increase in homelessness in California, where housing prices are astronomically high.
Scenario	Picture a printer that stands 11 feet high and 28 feet wide. Picture 4–6 workers, tablets in hand, controlling the actions of the printer with a touch on the screen. Now fast forward, but not very far, to 27 hours ahead. In that time, the printer will have produced the foundation and walls for a "tiny house," leaving the remaining items like roofing and siding for carpenters. The end result is a promising solution to homelessness—a complete house for about \$10,000 start to finish that can be made available through a variety of funding options to people who would otherwise be homeless.

Table 4-2

## Classical Argument Structure

1. Web
2. Background
3. Partition



# "broader context": Conclusions

1. How can I connect back to my intro?
2. How does my paper connect to the world around me?
3. What change should my audience make?
4. What other parts of life, outside of the subject of the paper, can this message apply to?
5. What iconic, moving image relates to my essay?
6. What do I want my audience's final emotion to be?

2. Which of the following sentences, if added to the end of the last paragraph, would best connect the conclusion to the introduction?

- (A) In fact, both homeless people and the public in general need better education on how to overcome the problems of homelessness.
- (B) Most people are shocked to hear of the number of homeless people who are school-aged children.
- (C) It's only a problem with lack of job training, and politicians with plans to get more people to work will be the final cure for homelessness in America.
- (D) These people need to realize that it is, in fact, uncontrollable mental-health issues that cause most people to be homeless in the first place.
- (E) It is not a voluntary choice to be homeless, though being homeless may be the result of difficult choices in difficult situations.

The chart below shows some useful strategies for writing a conclusion and gives examples of how Dillard uses some of them and not others.

Effective conclusions ...	Dillard's conclusion ...
Explain the significance of the argument within a broader context	Although she does not state the significance explicitly, Dillard implies that there are life lessons for humans in the stubbornness of the weasel.
Make connections to something beyond the essay	Dillard reaches to the something beyond the essay when she takes on the thought of death—the reality that colors so many human choices.
Call the audience to act	Dillard calls on the audience to “grasp [their] one necessity and not let it go” so they will really live the life that they want without giving up too easily.
Suggest a change in behavior or attitude	In a way similar to her call of action, Dillard makes the suggestion that people should see life as something they can take hold of and not let go.
Propose a solution	Dillard's writing is poetic rather than practical. She is addressing a way of approaching life, not trying to solve a problem like homelessness.
Leave the audience with a compelling image	The image of the weasel's grasping the eagle (from the introduction) and not letting go, even after the “flesh falls off in shreds” leaves a powerful picture in the reader's mind on the value of tenacity even in the face of mortal danger.
Explain implications	Dillard lets her vivid language speak for her, avoiding over-explanation, while essayists on other topics may choose not to. They might want direct commentary on the effects or implications of their arguments.
Summarize the argument	Though it should not ever be the only purpose of a conclusion, a summary can help readers remember and process a complex line of reasoning. Dillard's essay would in fact be weakened by a summary since she is tapping as much into the emotional as the rational side of thinking.
Connect to the introduction	Through shared images and words, Dillard echoes and connects directly back to the introduction. More than that, however, she has moved the ideas from the introduction forward—they now mean more than they did at the beginning of the essay as a result of her developing ideas and extending them beyond the essay.

Table 4-3

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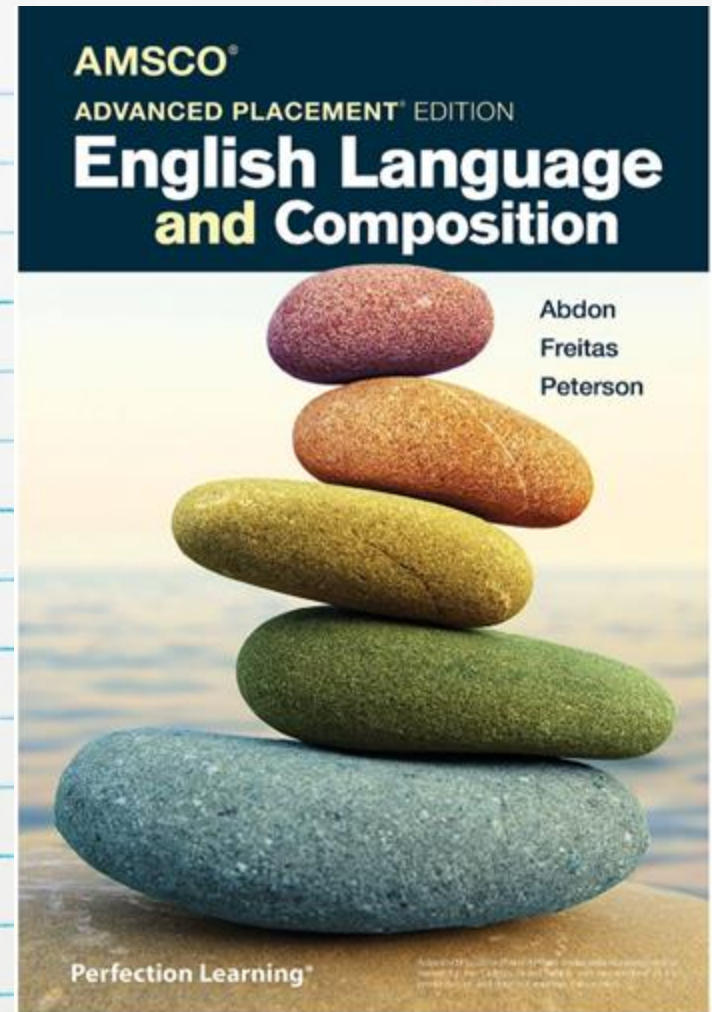
5. The Rhetorical Situation &  
Identifying Rhetorical Choices

## 4. Writing for Sophistication Part II

3. Generating Evidence &  
Effective Quote Integration

2. Providing & Explaining  
Commentary

1. A Focus on Line of  
Reasoning



# Making Effective Rhetorical Choices



# "making effective rhetorical choices"

## UNIT 3-3.1: Methods of Development

Method of Development	Example from the Text
Narration	
Cause-Effect	
Comparison-Contrast	
Definition	
Description	

Method of Development	Purpose
<b>Narration</b>	To explain information about your topic as a series of events in story format
<b>Cause-Effect</b>	To explain what caused (cause) something to happen (effect) related to your topic
<b>Comparison-Contrast</b>	To show how two or more areas of your topic are similar (comparison) or different (contrast) or both
<b>Definition</b>	To define a word or concept about your topic using synonyms, essential definition, or extended definitions
<b>Description</b>	To create a picture in words (vivid, specific details) to help the reader visualize something a writer has seen, heard, or done

Table 3-9

# Definition: Methods of Development

## **Definition**

To define a word or concept about your topic using synonyms, essential definition, or extended definitions

- What foundational terms in my argument can be defined or understood differently by different people in my audience?
- What are my definitions for these terms? Do I need to clarify these for my argument to sound reasonable?
- What influences my audience to understand these terms differently than me? How should I address this?
- Fun Fact: Definition is one of the best ways to start an intro paragraph.



Consider how Schlosser uses definition in his introduction and how it relates to his argument. As you read the following example from Schlosser's introduction, notice how definition serves a purpose as a method of development.

Definition Example from Schlosser's Introduction	Explaining Example and the Method of Development
In the early 1970s, the farm activist Jim Hightower warned of "the McDonaldization of America." He viewed the emerging fast food industry as a threat to independent businesses, as a step toward a food economy dominated by giant corporations, and as a homogenizing influence on American life. In <i>Eat Your Heart Out</i> (1975), he argued that "bigger is not better." Much of what Hightower feared has come to pass. The centralized purchasing decisions of the large restaurant chains and their demand for standardized products have given a handful of corporations an unprecedented degree of power over the nation's food supply. Moreover, the tremendous success of the fast food industry has encouraged other industries to adopt similar business methods. The basic thinking behind fast food has become the operating system of today's retail economy, wiping out small businesses, obliterating regional differences, and spreading identical stores throughout the country like a self-replicating code.	Schlosser warns of Hightower's fear of "the McDonaldization of America" to open this paragraph. As the paragraph continues, it explains what this concept means. Schlosser explains that this fear came from fast food chains being a "a threat to independent businesses." He then gradually increases the scope of what this means—from being controlled by big corporations to having a "homogenized" society. Further, the paragraph ends with more discussion of what this phrase came to mean—similar business methods, identical stores, and the perpetuating of consumerism and conformity. Using the term "McDonaldization of America" in the first place is effective because it directly connects McDonald's—the quintessential fast food chain—with the "self-replicating code" that has, in fact, happened since the warning by Hightower.

#### Connecting Evidence and Commentary with Methods of Development

Evidence such as [(1) description of evidence] [(2) verb: supports, challenges, refutes, substantiates] Schlosser's claim that [(3) restatement of claim] **because** [(4) commentary].

Evidence such as (1) the definition of what Hightower referred to as "The McDonaldization of America" (2) extends Schlosser's claim (3) that the fast food industry has influenced not only our diet but also our culture and economy **because** (4) this term makes the most famous fast food franchise into a noun representing the process of "McDonaldization" that has taken place in many industries. In this way, Schlosser establishes the responsibility of McDonald's for the changes that have forced conformity and uniformity through mass marketing and standard business practices.



# Narration & Description: Methods of Development

## **Narration**

To explain information about your topic as a series of events in story format

- What stories can I tell that will augment my argument by evoking emotions and/or supporting my claim?

## **Description**

To create a picture in words (vivid, specific details) to help the reader visualize something a writer has seen, heard, or done

- What items or processes can I describe that will set a mood, evoke emotions, emphasize qualities, and/or characterize my position about the subject?



Consider how Schlosser uses description in his introduction as it relates to the argument set forth in the introduction. As you read the following example from Schlosser's introduction, notice how description serves a purpose as a method of development.

Description Example from Schlosser's Introduction	Explaining Example and the Method of Development
Pull open the glass door, feel the rush of cool air, walk in, get on line, study the backlit color photographs above the counter, place your order, hand over a few dollars, watch teenagers in uniforms pushing various buttons, and moments later take hold of a plastic tray full of food wrapped in colored paper and cardboard. The whole experience of buying fast food has become so routine, so thoroughly unexceptional and mundane, that it is now taken for granted, like brushing your teeth or stopping for a red light. It has become a social custom as American as a small, rectangular, hand-held, frozen, and reheated apple pie.	The description here is recreating the event or action of going into a fast food restaurant—not just McDonald's, but any fast food chain—which makes this description resonate with more audiences, not just those who frequent McDonald's. The description is packed with sensory details, ranging from a tactile detail—"the rush of cool air"—to the visual of the "backlit color photographs above the counter."

Table 4-6

#### Connecting Evidence and Commentary with Methods of Development

Evidence such as [(1) description of evidence] [(2) verb: supports, challenges, refutes, substantiates] Schlosser's claim that [(3) restatement of claim] **because** [(4) commentary].

Table 4-7

A completed frame based on the Schlosser example might appear as follows:

Evidence such as (1) the sensory-loaded description of a fast-food buying experience (2) reinforces Schlosser's claim that (3) fast food has become a routine staple in American culture **because** (4) all readers—even those who do not eat fast food—can picture the experience of buying fast food as it is described in this paragraph so vividly. In so doing, the descriptive details validate Schlosser's claim that fast food is, in fact, a common, routine part of American culture.

# Cause-Effect: Method of Development

## **Cause-Effect**

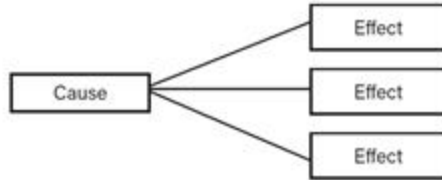
To explain what caused (cause) something to happen (effect) related to your topic

- What cause do I have to identify to create a reasonable base for my argument?
- What are the consequences I have to explain that are a result from the cause?
- Do I want to emphasize the cause or the effect(s) when developing my argument?
- Why is it important that I establish this relationship?

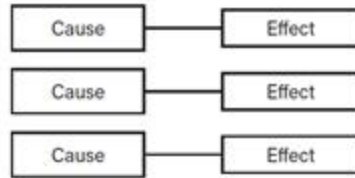


### UNIT 3-3.3: Cause-Effect Patterns

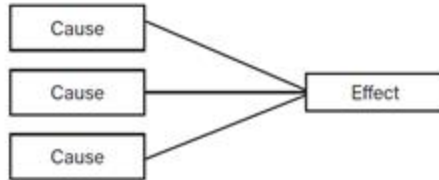
#### One Cause, Several Effects



#### Several Causes, Several Effects



#### Several Causes, One Effect



Schlosser and many other writers also use another form of cause-effect development. In the introduction to Fast Food Nation, Schlosser presents many causes - fundamental changes in society, technological advances, government subsidies to farmers, the trend toward uniformity - that produce one effect: fast food and its consequences have become inescapable.

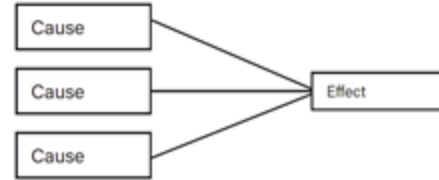


Figure 3-3



**Remember:** When developing ideas through cause-effect, writers present a cause, assert effects or consequences of that cause, or present a series of causes and subject effect(s). (REO-1.J)

# Compare-Contrast: Method of Development

- To build my argument, do I want to compare, contrast, or both?
- What comparison method would best help me prove my argument?

Writers have a number of ways to structure comparison-contrast. Suppose, for example, you were comparing homeless adults and homeless youth. You could present your comparisons and contrasts in these ways:

- **Whole-by-whole:** First, present all your points and information about homeless adults. Then present all your information about homeless children, noting differences/similarities with homeless adults as you go.
- **Similarities vs. differences:** Present all the ways in which homeless children and homeless adults are alike and then show how homeless adults and homeless children are different.
- **Point-by-point:** Present comparisons and contrasts one point at a time. For example, focus on the causes of homelessness for adults and children, both similarities and differences, and then move on to the next point (medical care, for example) following the same pattern.



First, Schlosser explores the influence of fast food over the past 30 years, using a whole-by-whole method—first discussing the past and then discussing the present.

**Past:** In 1968, McDonald's operated about one thousand restaurants.

**Present:** Today it has about thirty thousand restaurants worldwide and opens almost two thousand new ones each year. An estimated one out of every eight workers in the United States has at some point been employed by McDonald's.

### Explanation of Rhetorical Choices

Schlosser presents a quantitative (numbers-based) comparison of franchises McDonald's owned in 1968 with franchises owned 30+ years later. To substantiate how many 30,000 restaurants actually is, Schlosser adds additional quantitative evidence that supports the incredible growth of the franchise, but in a different way—now focusing on people who have had a job at McDonald's at some point in their lifetime. Further, the inclusion of "worldwide" in the detail about today's McDonalds' franchises alludes to the fact that the influence has transcended American borders since 1968.

## "Choose Your Method"

Write an essay that argues your position on the use of warning labels or warning messages to signal potentially troubling content.

Consider these viewpoints. Write an essay that argues your position on the need for more time on learning.

Consider which tech tools play the biggest role in your life. Write an essay that argues your position on the extent to which the tech tools we use show our individual and cultural values.

Write an essay that argues your position on how an individual's background influences his or her character.



## "Choose Your Method"

Carefully read the following six sources, including the introductory information for each source.

Write an essay that synthesizes material from at least three of the sources and develops your position on the effects of video games.

Write an essay that synthesizes material from at least three of the sources and develops your position on the role of cultural or ethnic enclaves.

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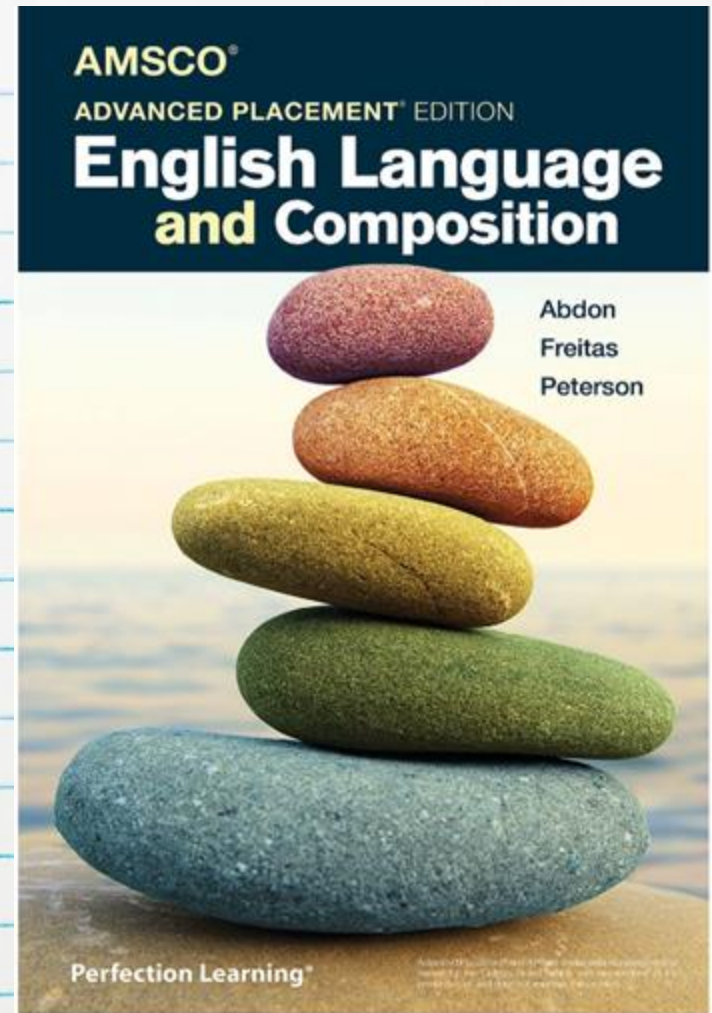
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## 4. Writing for Sophistication Part III

3. Generating Evidence &  
Effective Quote Integration

2. Providing & Explaining  
Commentary

1. A Focus on Line of  
Reasoning



Vivid &  
Persuasive  
Style



## "vivid & persuasive style"

1. Consistently vary sentence style in the topic sentences and always have transitions along with a what and a why.
2. The more opportunities you offer kids to write compound/complex sentences, the combining of the *what* and the *why*, the more opportunities you have to teach sophisticated style.

# Transitional Language

## Authorial Statement and Organizational Stems:

### *Beginning of Text:*

- (Speaker/Author) begins by/with...

### *Body of Text:*

- (Speaker/Author) follows this by/with...
- Following this, (Speaker/Author) (action verb)...
- Moving on, (Speaker/Author) (action verb)
- (Speaker/Author) transitions to...
- In order to transition, (Speaker/Author) (action verb)...
- (Speaker/Author) then shifts to...
- (Speaker/Author) moves to compare...
- (Speaker/Author) then contrasts...
- (Speaker/Author) exemplifies...
- (Speaker/Author) then illustrates...
- To augment the aforementioned, (Speaker/Author)....
- To amplify (insert prior argument), (Speaker/Author) then...

### *Conclusion of Text*

- (Speaker/Author) concludes by/with...
- Finally, (Speaker/Author) reminds...

### *When Chronology isn't a factor*

- Throughout the text...
- In conjunction with...

## Transitional Language

Transitions give your ideas coherence and allow you to seamlessly unify your ideas. Study the following chart of transitional language to see ways you can produce logical coherence within your writing.

Purpose	Transitional Language
In addition to	<i>and, again, and then, besides, equally important, finally, further, furthermore, next, what's more, moreover, in addition</i>
Comparison-contrast	<i>whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, compared to, up against, balanced against, vis-à-vis, but, although, conversely, meanwhile, after all, in contrast, in the same way</i>
Cause-effect	<i>because, for, since, for the same reason, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is</i>
Indicate exceptions	<i>yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes</i>
Emphasize	<i>definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, emphatically, unquestionably, without doubt, certainly, undeniably, without reservation</i>
Indicate sequence and chronology (time order)	<i>immediately, first, second, third . . . , then, following this, at this time, now, at this point, after, thereafter, afterward, soon, later, subsequently, finally, consequently, previously, formerly, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon, while</i>
Provide examples	<i>for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration</i>



# Topic Sentences

The analysis below shows how Snyder uses a typical body paragraph pattern to provide evidence following the topic sentence. The evidence is a number of specific details that expand on the topic sentence. He then adds commentary to explain why the evidence supports the claim in the topic sentence.

**Topic Sentence:** (Body paragraph 1) For resistance to succeed, two boundaries must be crossed.

**Evidence:** First, ideas about change must engage people of various backgrounds who do not agree about everything. Second, people must find themselves in places that are not their homes, and among groups who were not previously their friends. Protest can be organized through social media, but nothing is real that does not end on the streets.

**Commentary:** If tyrants feel no consequences for their actions in the three-dimensional world, nothing will change.

When writing an analysis of emotional appeals, use specific language. Avoid saying, *a writer uses pathos to make the audience emotional*, and avoid clichés such as, *the writer pulls on the heartstrings*. Instead, identify the author's choices and the emotional response the writer desires from the audience, as in the following analysis of part of Thunberg's speech to the United Nations (UN).

## **Rhetorical Analysis of Thunberg's Speech (Unit 1)**

Thunberg repeatedly accuses the adult UN representatives of inaction to try to evoke a sense of shame. Thunberg's accusations also stress the idea that world leaders, who should act as public servants, are failing in their duty—an abstract idea—and will be judged accordingly: "The eyes of all future generations are upon you, and if you choose to fail us, I say: We will never forgive you." Finally, Thunberg's use of blunt language to address her audience—such as saying "You are failing us"—emphasizes the gravity of ignoring climate change.

## Argument TS Example::

For resistance to succeed, two boundaries must be crossed.

## Argument TS Revised:



Foundationally, two boundaries must be crossed for resistance to succeed.

## Rhetorical TS Analysis:

Thunberg repeatedly accuses the adult UN representatives of inaction to evoke a sense of shame.

## Rhetorical TS Analysis Revised:

Evoking a sense of shame, Thunberg follows her introductory remarks by repeatedly accusing the adult UN representatives of inaction.

Unit 5: Drafting Organizer for Rhetorical Analysis and Argument Essay (Final)		
Introduction	Lead-in addressing an abstract concept	
	Thesis	
	Transitional clause or sentence:	
Body Paragraph 1	 Evidence/Claim 1	 Connection to abstract idea in thesis
	Lead-in to evidence	Describe evidence
	Explain how that evidence supports the reasoning that justifies that claim and appeals to the audience.	
	Transition to complex discussion or another example? (Not only . . . , but also . . . )	
	Additional discussion	
	How does it lead to or connect with the next paragraph?	Reconnect to abstract idea in thesis
	Abstract Idea that runs throughout (What is it really about?)	



# Coherence: Coordination

## Argument TS Example::

For resistance to succeed, one of two boundaries must be crossed.

## Argument TS Revised:

For resistance to succeed, people must engage with others who hold different views **or** they must unite in other places outside of their comfort zones.

## Rhetorical TS Analysis:

Thunberg repeatedly accuses the adult UN representatives of inaction to evoke a sense of shame.

## Rhetorical TS Analysis Revised:

Thunberg repeatedly accuses the adult UN representatives of inaction **and** cites climate change statistics to evoke a sense of shame.

## Emphasis and Weight

The title of this unit is “Style as Substance.” In essence, that means that style can be more than just the way you say something; it can also be *what* you say. Relating parts of sentences through coordination and subordination—an aspect of style—conveys clear meaning to readers.

As you read in Unit 5, **coordination** is the joining of words or sentence elements to convey that they have relatively equal importance or emphasis. The connectors writers use to join these elements are called *coordinating conjunctions*. The table below shows common coordinating conjunctions and the relationships they convey.

Coordinating Conjunction	Use it to . . .	Example Sentences
and	add information	We began hiking in the morning <b>and</b> didn’t stop until dusk.
but	show a difference or another viewpoint	She wanted to go jogging, <b>but</b> it was raining outside.
so	show a result or cause-effect	We need to arrive at her house before breakfast, <b>so</b> we must set an early alarm.
or	show another possibility or choice	We may go to the movies, <b>or</b> we may stay home.
yet	reveal a “surprising” opposite comment or a noteworthy contrast	He complains about his cavities, <b>yet</b> he continues to eat sweets.

Table 7.5

# Advanced Punctuation: Coordination

## Argument TS Example::

For resistance to succeed, one of two boundaries must be crossed.

## Argument TS Revised:

For resistance to succeed, one of two boundaries must be crossed: people must engage with others who hold different views or they must unite in other places outside of their comfort zones.

## Rhetorical TS Analysis:

Thunberg repeatedly accuses the adult UN representatives of inaction to evoke a sense of shame.

## Rhetorical TS Analysis Revised:

Thunberg repeatedly accuses the adult UN representatives of inaction and cites climate change statistics; consequently, evoking a sense of shame.

### WAYS TO CREATE SENTENCE COHERENCE THROUGH COORDINATION

#### Punctuation: Comma and a coordinating conjunction

, and (in addition)	, or (in contrast; choice or possibility)	, so (cause/effect)
, but (in contrast)	, nor (in contrast)	, yet (in contrast)
	, for (cause/effect; reason)	, and then (time order)

#### Purpose

Demonstrates balance and equality in the relationship of ideas

Caution: Commas typically come before coordinating conjunctions when the conjunction is before the last word (or phrase) in a list or when the conjunction connects two independent clauses.

#### Example

I reached the river, **and** I crossed the solid bridge.

#### Punctuation: Semicolon. [:]

#### Purpose

Tells the reader that the ideas of each independent clause are closely related. It's like using a comma, but without the conjunction. In fact, it functions exactly as its parts look—semicolons provide the pause of a comma (bottom part) and yet can be replaced by a period (top part) and the sentence will still make sense.

#### Example

I reached the river; I crossed the solid bridge.

#### Punctuation: Colon [:]

#### Purpose

Separates full clauses by defining or clarifying an element found in the first clause; often introduces an explanation or list

#### Examples

I reached the river; it was quite swampy.

We need four ingredients to make muffins; flour, sugar, milk, and butter.

#### Punctuation: Semicolon, a conjunctive adverb, and a comma

; however, (contrast)	; accordingly, (cause/effect)
; consequently, (cause/effect)	; furthermore, (in addition to)
; therefore, (cause/effect)	

#### Purpose

The conjunctive adverb connects the equal idea; however, it indicates an adverbial relationship such as those shown in parentheses.

#### Example

I reached the river; consequently, I crossed the solid bridge.



# Sent. Coherence: Complex Sentences

## Argument TS Example::

For resistance to succeed, one of two boundaries must be crossed.

## Argument TS Revised:

Since success for the resistance is the goal, two boundaries must be crossed.

## Rhetorical TS Analysis:

Thunberg repeatedly accuses the adult UN representatives of inaction to evoke a sense of shame.

## Rhetorical TS Analysis Revised:

Thunberg repeatedly accuses the adult UN representatives of inaction because she wants to evoke a sense of shame.

Subordinating Conjunctions	Use it when ...	Example Sentences
after, before, during, when, while	show time sequence	We can go out skiing <b>after</b> the snowstorm stops.
as	reveal extent or make a comparison	It isn't <b>as</b> rainy <b>as</b> it was yesterday.
because, since	explain why	She convinced the crowd to accept her proposal, <b>because</b> she is an articulate speaker.
although, unless	reveal a contrast or a condition	<b>Although</b> the United States has become a very wealthy country, most of the wealth has gone to small number of people.  We will make sweetcorn for dinner, <b>unless</b> the store is sold out.

# Conjunctions & Relationships

Subordinating Conjunctions (and Relationships)	Comma Rule	Examples
<i>after*</i> (chronology) <i>as</i> (chronology or cause/effect) <i>before*</i> (chronology) <i>until*</i> (chronology) <i>while</i> (chronology) <i>because</i> (cause/effect) <i>if</i> (cause/effect) <i>since*</i> (cause/effect) <i>unless</i> (cause/effect) <i>when</i> (cause/effect) <i>although</i> (contrast) <i>as if</i> (in addition to) <i>so that</i> (logical outcome) *These words can also function as prepositions.	<p>If your sentence begins with a subordinating conjunction, you must add a comma after the first clause.</p> <p>The same does not always apply to sentences in which the subordinating conjunction comes after the independent clause because there is typically no forced pause in speech.</p>	<p>When I reached the river, I crossed the solid bridge.</p> <p>After we ate dinner, we washed the dishes.</p> <p>He should be more careful since he often misplaces things.</p>



# Other Practice Opportunities

## Evaluating Writing: Student Draft

Reread the student draft on pages 386–387. Then complete the open response activity and answer the multiple-choice question.

1. Help the author clarify the relationship among ideas by combining two sentences to create a sentence with a main clause and subordinate clause.
2. The writer is considering revising the underlined portion of sentence 23 (reproduced below) to demonstrate that either scenario illustrates the problem with technology.

*Think about the effect of installing televisions in every child's room in a house and of allowing every family member to have smartphones during a meal.*

Which of the following versions of the underlined portion of sentence 23 best accomplishes this goal?

- (A) (as it is now)
- (B) but
- (C) yet
- (D) or
- (E) also

## Evaluating Writing: Student Draft

Reread the student draft on pages 386–387. Then complete the following open response activity and answer the multiple-choice question.

1. Analyze the arrangement of sentences 7 through 10 and evaluate the effectiveness of that arrangement.
2. The writer is considering swapping the order of sentences 19 and 20 (reproduced below).

*(19) What if night fell and the members of the family could all more easily separate into their own rooms instead of gathering in the living room?  
(20) Community members discussed if this would negatively affect the family's relationships.*

Should the writer swap the order of these two sentences?

- (A) Yes, because it will clarify for the reader the difference between the family and community.
- (B) Yes, because the question exemplifies the concerns that the community discussed.
- (C) Yes, because questions should never follow parenthetical statements.
- (D) No, because the question represents the family members' desires for the change.
- (E) No, because the question is more important than the community discussion.

# A Nuanced Argument



## "the nuanced argument"

1. Qualifying an Argument
2. Refuting/Rebutting Counterarguments

**Essential Question:** How does a writer address complexity and nuance in an argument?

For resistance to succeed, two boundaries  
must be crossed.

# Qualifying Claims: Modifiers

- Appears (is/are)
- Could (will/would)
- Implies (states/proves)
- Indicates (proves)
- May (will/would)
- Might (will/would)
- Perhaps (always)
- Seems (is/are)
- Suggests (states/proves)
- etc.

For resistance to  
potentially succeed,  
two boundaries may  
need to be crossed.



# Additional Practice Opportunities

## Evaluating Writing: Student Draft

Reread the student draft on the Amish and technology. Then answer the following open response and multiple-choice questions.






1. What modifiers might improve the student draft? Add or delete clauses, phrases, or words to help the writer qualify or limit the scope of the argument.
2. The writer wants to qualify this statement so it is less absolute.

*The Amish reflect a desperate need that many other Americans have today—the need to explore how technology affects our relationships with people.*

Which of the following would best accomplish that goal if it were added to the beginning of the sentence?

- (A) Despite their differences,
- (B) While others disagree,
- (C) Contrary to popular opinion,
- (D) In some respects,
- (E) Quiet and law-abiding,

# Conceding, Rebutting, & Refuting a Counterargument

Subordinating Conjunctions	Use it when ...	Example Sentences
after,  before, during, when, while	show time sequence	We can go out skiing <b>after</b> the snowstorm stops.
as	reveal extent or make a comparison	It isn't <b>as</b> rainy <b>as</b> it was yesterday.
 because,  since	explain why	She convinced the crowd to accept her proposal, <b>because</b> she is an articulate speaker.
 although,  unless	reveal a contrast or a condition	<b>Although</b> the United States has become a very wealthy country, most of the wealth has gone to small number of people.  We will make sweetcorn for dinner, <b>unless</b> the store is sold out.

**Although** most people care to stay in the comfort of their own culture, two boundaries must be crossed for resistance to succeed.



# Rebuttal versus Refutation

## Refutations

While the rebuttal might be compared to a knockdown in a boxing match, the refutation, a more extreme version of a rebuttal, is the knockout. When writers refute their opposition, they demonstrate that the argument from their opponent's perspective is either largely or entirely invalid. An argument can be refuted by challenging its evidence, its logic, or a combination of the two.

<b>Rebuttal</b>	challenges an opponent's argument	reveals that an opponent's argument is weak or inconsistent	Both strategies may: <ul style="list-style-type: none"><li>• use <b>alternative evidence</b> to reveal evidential flaws in an opponent's argument.</li><li>• reveal an <b>invalid argument</b> by pointing out logical flaws in an opponent's argument.</li></ul>
<b>Refutation</b>	disproves an opponent's argument	reveals that an opponent's argument is invalid	

Table 9-2

# Engaging Counterargument

The chart below includes common transitional language that signals how the author will engage the counterargument.

Transitional Language: Words	
<b>Concede:</b> admittedly granted while	<b>Rebut/Refute:</b> although but however nevertheless rather since still though yet
Transitional Language: Phrases or Clauses	
<b>Concede:</b> Despite the fact that ... One cannot deny that ... While it is true that ...	<b>Rebut/Refute:</b> At the same time ... Even though ... It is often argued that ... Of course ... On the contrary ... On the other hand ... One may argue that ... Others may say that ... Some people think that ...

Table 9-4

Concession: While many people will most likely stay in the comfort of their own culture, two social boundaries must be crossed by the public for resistance to succeed.

Rebuttal: Although most people care to stay in the comfort of their own culture, perhaps they should consider crossing two social boundaries for resistance to succeed.

Refutation: Staying in the comfort of one's own culture is completely detrimental to the success of the resistance, especially if the majority of those protesting are willing to cross two social boundaries.



# Additional Practice Opportunities

## **Evaluating Writing: Student Draft**

Reread the student draft about traditionalism on page 563. Then complete the following open response activities and answer the multiple-choice question.

1. Write examples from the text that show the writer explicitly addressing counterarguments and including the perspectives of others. Write either the whole quote or cite the specific sentence number(s).
2. Revise the sentences or sections you selected in question 1. Add language (words or phrases) that transitions from the opposing view or different perspective to the writer's perspective. You may have to add, rewrite, and/or recast sentences. Some sentences may not need to be revised.
3. The writer wants to add a word or phrase at the beginning of sentence 2 (reproduced below), adjusting the capitalization as needed, to begin the rebuttal of a common conception.

*If a person were to observe even the most modest selection of historical literature, they would notice that although items have become a bit flashier, society has remained paradoxically constant.*

Which of the following would best achieve this goal?

- (A) For instance,
- (B) In essence,
- (C) Because this is entirely the case,
- (D) However,
- (E) Interestingly,



A Recap



## A Review: Writing for Sophistication

- Have Students Read with Complexity and Tension Questions in Mind
- Write Meaningful Intros and Conclusions
  - Any History Lesson is Valuable
- Write Meaningful Intros and Conclusions
- Write with Intentional Methods of Development
- Varied sentence structure through coordination and subordination
- Include Concessions and Counterarguments (if applicable)

# TOP 5

## Most Difficult Concepts to Teach in an AP® Language Course

*...and how to conquer!* ←

- #5 Teaching the rhetorical situation & identifying rhetorical choices
- #4 Writing for sophistication
- #3 Generating evidence & effective quote integrations
- #2 Providing and explaining commentary
- #1 A focus on line of reasoning

Presented by co-authors

Lauren Peterson



Timm Freitas

