ET STEP 2: RHETORICAL OUTLINE TEMPLATE

w/ Additional Student resources for Evidence-Based Rhetorical Analysis

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SUPER AWESOME RESOURCES FOR HOW TO WRITE YOUR PAPER

● List of Class Texts w/ Summaries: .............Page 9
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● LOLs: Language of Literature (List of Signal words, verbs, and vocabulary to use in your writing): ........Page 16
● Integrating Quotes & Editor’s Brackets: .................................................Page 18
● LINK: “The Quote Sandwich”: Full Integration of Quotes
● LINK: Full Glossary of Literary and Rhetorical Devices
OUTLINE WITH EVIDENCE: RHETORICAL ANALYSIS ESSAY

INTRODUCTION TO OUTLINE

GOAL OF THIS TASK: Plan and write an outline of your rhetorical analysis essay that includes evidence from required primary and secondary sources. Your outline will help you write a paper which not only discusses the rhetoric of your primary sources but allows YOU to practice those same rhetorical techniques in order to develop your own writer’s voice.

Don't try to cover everything. Instead, focus on examples from your text—specific examples from beginning, middle, and end—that represent your author/speaker’s style as a whole.

Read ALL directions, including these, IN ORDER. Otherwise, you WILL be confused.

DRAFT THE OUTLINE

PART I: DRAFT AND ORGANIZE YOUR CLAIMS.

Write three claims that compare and/or contrast specific rhetorical techniques that your authors/speakers use most effectively to persuade the audience.

Be sure to note which rhetorical strategies you are basing your comparisons on. Focus each statement on ONE central similarity or contrast. Example:

While both Trump and Obama relied on eventual **amplification** to build enthusiasm in their respective audiences, Trump tends to employ more **hyperbole** to get the audience worked up, while Obama preferred **extended metaphors** to gradually win the audience over through the course of his speech.

CLAIMS:

1.
2.
3.
ORGANIZE YOUR CLAIMS

In the blanks provided above, NUMBER your claims in order of LEAST important first to MOST important last. When you get to PART III (OUTLINE), rewrite these claims as Topic Sentences for your outline.

PART II: DRAFT A WORKING THESIS.

Direction: Draft a working Thesis for your paper. You may use one of the thesis templates provided but are NOT required to do so.

IMPORTANT NOTE: Your thesis should establish that your paper will focus on a) close reading your primary source texts for rhetorical devices and appeals while also b) evaluating their effectiveness from a 21st century perspective.

THESIS TEMPLATE 1, FOCUSING ON CONTRAST: While both authors profoundly effected their audiences by ____________, it is ____________’s speech/writing that continues to have a greater appeal for 21st Century audiences because ______________.

THESIS TEMPLATE 2, FOCUSING ON COMPARISON: Both authors inspired their audiences of the time through brilliant use of __________; nonetheless, _____________ rings more true with 21st Century audiences because ____________.

WRITE THE THESIS

A. Review and highlight the key terms in your three claims. Specifically, which rhetorical techniques did you focus on in each?
B. In your thesis, be sure to use key terms from your most important claim.
C. Write a single, assertive sentence that summarizes these three claims:

THESIS STATEMENT (Use in your outline)

____________________________________________________________________________________
____________________________________________________________________________________
__________________________________________________________________

PART THREE: OUTLINE with EVIDENCE.

DIRECTIONS: You are using this outline format to PLAN your essay. However, this is a MINIMUM number of paragraphs. You MAY develop more paragraphs as you actually write your essay and discover more points to make!

This outline will contain evidence from your sources. Remember that evidence should be a balance between direct quotes of word-for-word information (10 words or less) and paraphrase of essential information that would be too long to quote directly.
I. Introduction
   a. Hook
      ……………………………………………………………………………………. 
   b. Introduce authors and works
      ……………………………………………………………………………………. 
   c. Thesis
      ……………………………………………………………………………………. 
      ……………………………………………………………………………………. 
      ……………………………………………………………………………………. 

II. Body paragraph 1
   a. Topic Sentence:
      ……………………………………………………………………………………. 
   i. Evidence from primary source 1 that supports the claim in your topic sentence?
      ……………………………………………………………………………………. (   )
   ii. What evidence from a secondary source could contribute to your analysis of these techniques?
      a) …………………………………………………………………………………. (   )
      b) …………………………………………………………………………………. (   )
      What rhetorical appeal(s) do these strategies support the most?
      Logos, Ethos, and/or Pathos? …………………………………………..
   iii. Evidence from primary source 2 that supports the claim in your topic sentence?
      ……………………………………………………………………………………. (   )
   iv. What evidence from a secondary source could contribute to your analysis of these techniques?
      a) …………………………………………………………………………………. (   )
      b) …………………………………………………………………………………. (   )
      What rhetorical appeal(s) do these strategies most create for the audience? Logos, Ethos, or Pathos?
      ……………………………………………………………………………………. 
v. How would you compare the effectiveness of each author's rhetoric from a 21st Century perspective?

vi. Why?

b. Close & Connect to Thesis

III. Body Paragraph 2

a. Topic Sentence:

i. Evidence from primary source 1 that supports the claim in your topic sentence?

ii. What evidence from a secondary source could contribute to your analysis of these techniques?
   a) ..................................................(                          )
   b) ..................................................(                          )

   What rhetorical appeal(s) do these strategies support the most? Logos, Ethos, and/or Pathos?

iii. Evidence from primary source 2 that supports the claim in your topic sentence?

iv. What evidence from a secondary source could contribute to your analysis of these techniques?
   a) ..................................................(                          )
   b) ..................................................(                          )

   What rhetorical appeal(s) do these strategies most create for the audience? Logos, Ethos, or Pathos?

v. How would you compare the effectiveness of each author’s rhetoric from a 21st Century perspective?
vi. Why?
.................................................................

b. Close & Connect to Thesis
.................................................................

IV. Body Paragraph 3
a. Topic Sentence:

i. Evidence from primary source 1 that supports the claim in your topic sentence?
.................................................................( )

ii. What evidence from a secondary source could contribute to your analysis of these techniques?
   a) .................................................................( )
   b) .................................................................( )

   What rhetorical appeal(s) do these strategies support the most? Logos, Ethos, and/or Pathos?
   .........................................................

iii. Evidence from primary source 2 that supports the claim in your topic sentence?
.................................................................( )

iv. What evidence from a secondary source could contribute to your analysis of these techniques?
   a) .................................................................( )
   b) .................................................................( )

   What rhetorical appeal(s) do these strategies most create for the audience? Logos, Ethos, or Pathos?
   .........................................................

v. How would you compare the effectiveness of each author’s rhetoric from 21st Century perspective?
.................................................................

vi. Why?
.................................................................

b. Close & Connect to Thesis
.................................................................
V. Evaluation of Effectiveness

a. Topic Sentence:

b. Comments on Primary Source 1

……………………………………………………………………………………………………

b. Comments on Primary Source 2

……………………………………………………………………………………………………

c. Final evaluation of both sources:

……………………………………………………………………………………………………

VI. Counterclaims

a. Topic Sentence with counterclaim

……………………………………………………………………………………………………

b. Evidence for counterclaim:

……………………………………………………………………………………………………

b. Evidence for counterclaim:

……………………………………………………………………………………………………

c. Why are such views incorrect or false?

……………………………………………………………………………………………………

c. Why are such views incorrect or false?

……………………………………………………………………………………………………

d. Evidence:

……………………………………………………………………………………………………

d. Evidence:

……………………………………………………………………………………………………

e. Sum up your response to counterclaims:

……………………………………………………………………………………………………

e. Sum up your response to counterclaims:

……………………………………………………………………………………………………

VII. Conclusion

a. Bookend w/Hook

……………………………………………………………………………………………………

b. Explain significance of your findings

……………………………………………………………………………………………………

b. Explain significance of your findings

……………………………………………………………………………………………………

c. Last words. Don’t use clichés!

……………………………………………………………………………………………………
PART IV: CONSIDER RHETORICAL DEVICES YOU COULD USE.

Referring to your outline and your texts, make a list with examples of some effective rhetorical devices you may wish to use in your own paper. For your examples, you may want to take some of your ideas from the outline and develop them into persuasive claims, illustrations, anecdotes, and analogies you plan to use in your paper.

You have the 8 rhetorical devices from the “I Have a Dream” speech by MLK. However, you can [CLICK HERE](#) for a full glossary of literary and rhetorical devices.

<table>
<thead>
<tr>
<th>Rhetorical Device you found</th>
<th>How it could look in your own writing</th>
</tr>
</thead>
<tbody>
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</table>
NOTE: While the Gideon Burton texts are required for use as secondary sources, you MAY use any of the other texts on this list (except for the class notes) as your optional “5th source” and beyond.

- “MLA Signal Phrases”
  - Use this to help you write effective, logical sentences that clearly express your ideas.
  - Link: https://writersrelief.com/2013/01/18/i-have-a-dream-8-heart-stopping-rhetorical-techniques-of-kings-speech/

- Linking Words & Signal Phrases: https://www.smart-words.org/linking-words/transition-words.html

  - Establishes importance of rhetoric for persuading audiences.

- “Persuasive Appeals” by Gideon Burton
  - Establishes the balance of appeals necessary for effective rhetoric in communication (rhetorical triangle)

- “I Have a Dream: 8 Heart-Stopping Rhetorical Techniques of King’s Speech” (note: “Devices” and “Techniques” are the same thing).
  - Illustrates how speakers and writers use alliteration, allusion, amplification, antithesis, conduplicatio, litotes, metaphor, parallelism, and overall passionate, persuasive language.
  - Web site: https://writersrelief.com/2013/01/18/i-have-a-dream-8-heart-stopping-rhetorical-techniques-of-kings-speech/

- “How to Write a Rhetorical Analysis Essay”
  - Provides an general outline of how to organize your paper

- “How Donald Trump Answers a Question”
  - Gives example of how you could break down language by noting repetition of words and how a speaker uses connotation to send a message—even when that message deliberately avoids certain information

- Baxter’s “Inflection and the Breath of Life”
  - Explains and illustrates the importance of inflection—the tonal emphasis on words—and how emphasis and syntax breathes life into language and allows the reader to believe and “re-enact” or live in the moment when reading or listening
• Class notes
  o Gives details about the purpose of literature (fiction and nonfiction) and explains how authors use connotation and subtext to give the written and spoken word a deeper meaning that goes beyond the surface of any “text”

• Morgan Parker’s Poetry
  o Demonstrates how connotation and subtext can be achieved using poetic devices of rhetoric such as rhyme, meter, alliteration, connotation, word placement, etc.
RHETORICAL ANALYSIS TEMPLATES

Remember, you will need to change the words of any template to fit the material you are writing about. Templates are NOT “fill in the blank” answers! Also, blanks do not represent length of words or limitations on how much you can write.

Blanks may be one word or entire clauses.

Use of parentheses indicates the need for a parenthetical citation of direct quotes or paraphrases from sources.

INTRODUCTION STATEMENT TEMPLATES

Introduction of **Primary Source** Title of Work and Author (used in Introductory paragraph):

_______________________, in [his/her] article “_____________________.,” claims “_________________.”

Introduction of **Secondary Source** Title of the work and author with direct quote (used in body paragraphs):

_______________________, in [his/her] article “_____________________.,” claims “_____________” (    )

Author’s credentials and/or background:

______________, an advocate for _____________, claims “___________________” (     ).

______________, a former [state profession or title], asserts “__________________” (     )

SUMMARY STATEMENT TEMPLATES

Concerning ________________, both ________________ and ________________ achieve a ________________ effect on their respective audiences through use of ________________, ________________ and ________________.

Though audiences may find a difference in ________________, both ________________ and ________________ manage to establish ________________ through a powerful use of ________________.

RHETORICAL ANALYSIS STATEMENT TEMPLATES

ANALYSIS OF RHETORICAL DEVICES
One of his/her main points extends from _______________, which helps the audience understand _______________.

The author/speaker’s skillful use of ______________ informs listeners of _______________; the word/phrase “______________” (     ) implies ______________, which ______________.

With the word/phrase “______________” (     ), ______________ successfully employs ______________; this technique persuades the audience to ______________ due to ______________.

The speaker/author’s insistence on the word/phrase “______________” is emphasized/reflect/reflected/engaged multiple times: “______________” in the __________ of the speech, “______________” in the _______________ part, and “______________” in the ______________ part (     ).

**EVALUATION OF RHETORICAL APPEALS (POSITIVE)**

______________ successfully reminds the audience of his/her experience with ______________, the fact of which appeals to the ______________ of audience because ______________(     ).

Because ______________(     ), the author wins us over with ______________ and firmly establishes his/her ______________.

The purpose of the ______________ (     ) is to convince ______________ that ______________, since ______________.

**EVALUATION OF RHETORICAL APPEALS (NEGATIVE)**

______________ fails to win his/her audience on the point of ______________ for one reason/several reasons: ______________.

Unfortunately, the lack of ______________ in ______________’s use of ______________ throughout the speech/text results in ______________ for the reader and ______________ for the speaker.

While ______________ certainly succeeds in ______________, one problem exists: ______________.

Due to the word/phrase “______________” (     ), the author loses a bit of credibility simply because ______________.

The purpose of “______________” is to convince ______________ that ______________, since ______________.

While ______________ is out to convince his audience ______________, it seems obvious that ______________.

**CONTRASTING AUTHORS’ RHETORIC**
While __________ uses __________ to persuade the audience to __________, __________ prefers to employ __________ in his/her speech for the purpose of __________.

Although __________ seems fond of __________, __________ on the other hand builds his/her argument on __________.

Both authors maneuver the audience with __________; however, __________ stresses __________, while __________ prefers __________.

**COMPARING AUTHORS’ RHETORIC**

Both authors build their arguments with __________ to persuade the audience to __________, and both prefer to employ __________ in to maneuver the audience into __________.

Although both seem fond of __________, a careful listener will notice that both __________ and __________ also share another stylistic similarity: __________ (     ).

Both authors build their maneuver the audience with __________; furthermore, __________ stresses __________, while __________ also evokes __________ (     ).
Use the terms correctly. Ethos, Pathos, and Logos are general appeals, effects caused in the audience by an author’s use of rhetorical devices to invoke specific thoughts and emotions. These words describe the balance between an audience’s trust in the author (ethos), being moved emotionally (pathos), and being persuaded (or not) by facts and logical arguments (logic). Use the words Ethos, Logos and Pathos sparingly, and use them to describe how an author’s choice of words and examples affects the audience.

Here are some good and bad examples:

BAD: *The Logos appeal in Smith’s article is very logical because of The Canterbury Tales.*
GOOD: *Smith’s article establishes balance based on Logos when he cites The Canterbury Tales.*

BAD: *There is large amount of sensing Ethos in Smith’s poetry because the audience trusts him.*
GOOD: *Smith’s poetry builds trust, and this appeal to Ethos allows the audience to trust him.*

VERY BAD: *While the audience’s use of Pathos really works for his writing, Smith still loses the argument.*
GOOD: *While Smith really attempts to elicit Pathos through his use of tragic anecdotes, he still loses the argument.*

NOTE: If you are uncomfortable using the Greek words, you may also simply substitute words like “logical,” “credible/credibility,” and “emotional” when describing how an author’s choices affect the audience.
SHORT LIST OF LOLS (LANGUAGE OF LITERARY ANALYSIS)

ANALYSIS VERBS:
Affirm(s)
Allude(s)
Apply(s)
Argue(s)
Build(s)
Characterize(s)
Comment(s)
Compare(s)
Concede(s)
Condition(s)
Confirm(s)
Connote(s)
Contrast(s)
Create(s)
Defer(s)
Deny(ies)
Describe(s)
Dodge(s)
Elude(s)
Employ(s)
Enact(s)
Establish(es)
Evoke(s)
Excite(s)
Foreshadow(s)
Illustrate(s)
Imply(ies)
Imply(ies)
Inflict(s)
Initiate(s)
Instigates(s)
Intone(s)
Make(s) use of
Maneuver(s)
Manipulate(s)
Motive(ates)
Move(s)
Narrate(s)
Negates
Operate(s)
Pace(s)
Persuade(s)
Ply(ies)
Postulates(s)
Pronounce(s)
Provide(s)
React(s)
Re-enact(s)
Represent(s)
Resort(s)
Reveal(s)
Stress(es)
Symbolize(s)
Vocalize(s)

ANALYSIS NOUNS
Alliteration
Allusion
Amplification
Analogy
Analysis
Anecdote
Antithesis
Appeal
Argument
Assonance
Audience
Characterization
Clause
Close Reading
Comparison
Conceit
Connotation
Consonance
Contrast
Counterargument
Denotation
Description
Device
Diction
Distinction
Emphasis
Epiphany
Epiphany
Evocation
Extended Metaphor
Form
Hyperbole
Identity
Image
Imagery
Implication
Impression
Inflection
Inflection
Intonation
Intonation
Listener
Litotes
Lyricism
Metaphor
Meter
Motif
Motif
Narrator
Perception
Persona
Personification
Phrase
Poem
Pronunciation
Punctuation
Recognition
Recognition
Rhetoric
Rhythm
Shift
Short Story
Simile
Speaker
Speech
Stress
Subtex
Suspension of disbelief
Symbol
Syntax
Syntax
Technique
Text
Tone
Vocalization
Voice
Word

PLOT TERMS
Foreshadowing
Suspense
Conflict
Exposition
Rising Action
Crisis
Resolution/Denouement
Point of View
Represent(s)
Suggest(s)
Supply(ies)
Symbolize(s)
Trick(s)
Trigger(s)
Utilize(s)
Work(s)

FICTION & POETRY
Turn
Syntax
Tone
Shift
Meter
Rhyme
Enjambment (line break)
Caesura (pause due to comma or semicolon)
Motif
Conceit
Extended metaphor
Imagery
Verse
Speaker
Narrator
Lyrical
Alliteration
Assonance
Consonance
Recognition
Structure
Character:
Protagonist
Antagonist
Major Character
Minor Character
Static Character
Dynamic Character
Stock Character  
Stereotype  
Archetype  

Allusion  
Tone (formal & informal)  
Culture  
Thesaurus  
Inference  
Nuance  
Pun  
Double entendre  

FIGURATIVE LANGUAGE  
Synecdoche  
Dead Metaphor  
Euphemism  
Oxymoron  
Metonymy  

TONE WORDS  
LINK:  
https://www.google.com/search?q=tone+wheel&sxsrf=ACYBGNR6boDZX8KZqocYaNS6bxYdRoDhw:1567901661765&source=lnms&tbm=isch&sa=X&ved=0ahUKEwj__d3s-L_kAhVBhq0KHQFNBOsQ_AUIEigB&biw=1227&bih=574#imgrc=CLPrGLDrKvN4sM:

Integrating Quotes + Editor’s Brackets  

INTEGRATING QUOTES: Remember, quotes must flow grammatically to be integrated. If you could take the quote mark away and your sentence still read correctly, then the quote has been fully integrated!

EDITOR’S BRACKETS: Sometimes you must provide editor’s brackets to help your quote flow smoothly or to include words that help the reader understand the meaning. Example:

Joe Smith often likes to claim “[that] of all the Charlie Browns in the world, [you’re] the Charlie Browniest.”