

Journal Expectations

Rhetorical Appeals

<u>Rhetoric</u>	<u>Descriptor</u>	<u>Example</u>
Ethos	An appeal to credibility, ethics, or moral principles	A text written to encourage support for the protection of the Florida panther features <u>an interview with a renowned biologist who is an expert on endangered species.</u>
Kairos	An appeal to time or place	A text written to evoke haste in responding to the declining Florida panther population <u>discusses the implication of panther mortality rates.</u>
Logos	An appeal to logic or reason	A text incorporates <u>sound reasoning supported by the citation of relevant statistics</u> in order to attract monetary support for legislation proposed to protect endangered species.
Pathos	An appeal to emotion	A text includes the use of <u>vivid, emotive language, intended to incite intense feeling in a reader regarding the destruction of the Florida panther's natural habitat.</u>

- Use a **composition book** for your journal. Anything else just doesn't hold up throughout the year.
- Your **name** and **period** should be clearly legible on the front cover.
- Create and use a **Table of Contents** on the first page or two of your journal.
- **Never staple** anything into your journal; *tape* it in.
- If you find yourself without your journal on a day you need to work on it, keep your writing on notebook paper fitted to the size of your journal – not oversized or sticking out. See Mr. Benton for blank loose-leaf journal pages.
- Do not turn in your journal with any **loose papers** in it. Use your folder to store graded papers.
- Write out and underline all questions. Underline vocabulary words. *Highlight* (or underline with a colored pencil) any quotations.
- You are expected to complete all journal work without the assistance of others unless Mr. Benton specifically allows collaboration on an assignment. Sharing work with another student, “working together”, or using any other student's work will result in a “zero” on the assignment and a referral of the student to his/her administrator.

Rhetorical Devices

<u>Device</u>	<u>Description</u>	<u>Example</u>
Antithesis an-'ti-thə-səs	the rhetorical contrast of ideas by means of parallel arrangements of words, clauses, or sentences	“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.” <i>A Tale of Two Cities</i> , Charles Dickens
Asyndeton ə-'sin-də-, tən	omission of the conjunctions that ordinarily join coordinate words or clauses	“I came; I saw; I conquered.” <i>Julius Caesar</i> , William Shakespeare
Chiasmus kī-'az-məs	an inverted relationship between the syntactic elements of parallel phrases	“In his face Divine compassion visibly appeard Love without end, and without measure Grace” <i>Paradise Lost</i> , John Milton
Irony	the use of words to express something other than and especially the opposite of the literal meaning	“Go ask his name: if he be married. My grave is like to be my wedding bed.” <i>Romeo and Juliet</i> , William Shakespeare
Metonymy mə-'tä-nə-mē	a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated	“The pen is mightier than the sword.” Edward Bulwer Lytton
Rhetorical question	a statement made in the form of a question with no expectation of an answer	“To be or not to be—that is the question. Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them?” <i>Hamlet</i> , William Shakespeare
Synecdoche sə-'nek-də- (,)kē	a figure of speech by which a part is put for the whole	“I had not intended to love him; the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously arrived, green and strong! He made me love him without looking at me.” <i>Jane Eyre</i> , Charlotte Brontë -
Zeugma 'züg-mə	the use of a word to modify or govern two or more words usually in such a manner that it applies to each in a different sense or makes sense with only one	“Miss Bolo...went home in a flood of tears and a sedan chair.” <i>Pickwick Papers</i> , Charles Dickens