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# ARS RHETORICA

COMPILED FOR  
THE NEW SAT (ESSAY)

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A NUMBER OF FASCINATING AND LIFE-CHANGING EXPLANATIONS AND  
EXAMPLES  
PRESENTED IN A CLEAR AND USEABLE WAY

WRITTEN BY

ZENG FAN PU  
*Hwa Chong Institution  
Singapore*



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# Chapter 1

## Rhetoric

### 1.1 Overview

- Set your **goals** and the argument's **tense**
- Think of whether you want to emphasize **character**, **logic**, or **emotion**
- Make sure the **time** and the **medium** are ripe for persuasion

**Cicero's speech outline:**

1. Introduction
2. Narration
3. Division
4. Proof
5. Refutation
6. Conclusion

### 1.2 Goals

#### 1.2.1 Personal Goal

What you want from your audience

#### 1.2.2 Audience Goals

- Mood: This is the easiest thing to change
- Mind: A step up in difficulty from changing the mood
- Willingness to act: Hardest of all, because it requires an emotional commitment and identification with the action

### 1.2.3 Issue control

Mastering argument's chief topics

- Blame (Forensic): Covers the past. Its chief topics are *guilt* and *innocence*
- Values (Demonstrative): Get argued in the present tense. Chief topics are *praise* and *blame*.
- Choice (Deliberative): Deals with the future. Its chief topic is the *advantageous* - what's best for the audience.

## 1.3 Ethos

This is argument by character - using your reputation or someone else's as the basis for argument. When you give a speech, play up your character - or what you want the audience to think it is. Its three chief aspects are virtue (areté), practical wisdom (phronesis), and disinterest (eunoia). Ethos is widely considered by scholars to be the most important appeal.

### 1.3.1 Decorum

Your ability to fit in with the audience's expectation of a trustworthy leader.

- Code Grooming: Using language unique to the audience
- Identity Strategy: It makes the audience think of your choices as expressions of the group, helping them identify with the action. Anyone who chooses otherwise risks feeling separated from the pack.
- Irony: Saying one thing to outsiders with a meaning revealed only to your group.
- Use of Diction: Intentionally simple and succinct or elaborate and jargon-laden to appeal to the knowledge base of the audience.

*By mastering the art of fitting in, [author] is able to present himself as the ideal leader of the [cause] with his proposals sounding like the collective consensus of the audience, cueing anyone who identifies with the [cause] to take up his suggestions or risk feeling alienated.*

### 1.3.2 Virtue, or Cause

The appearance of living up to your audience's values, areté.

- Bragging: The straightforward, and least effective, way to enhance your virtue

### 1.3. ETHOS

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- Witness Bragging: An endorsement by a third party, the more disinterested the better
- Tactical Flaw: A defect or mistake, intentionally revealed, that shows your rhetorical virtue
- Switching Sides: Appearing to have supported the powers that be all along
- Throwing the support behind the inevitable: Enthusiastically endorse the opponent's view to show off your virtue. Only use if you're bound to lose anyway.
- Logic-free Values: Focusing on the individual values-words and common-places to bring a group together and get it to identify with you.
- Identity: Get people to describe themselves. Usually the first thing they mention reveals their best sense of who they are. And most people will do just about anything to live up to that identity.
- The Halo: Sum up the issue in a few words. Suss out the values of your audience. Now, find a representative or piece of the issue that can symbolize those values.

*When [the audience/readers] come to see that [author] share their set of values and beliefs, he becomes more trustworthy in their eyes, seeing him as the standard bearer who is championing their interests.*

#### 1.3.3 Practical Wisdom, or Craft

Phronesis, a type of wisdom relevant to practical things, requiring an ability to discern how or why to act virtuously and encourage practical virtue, excellence of character, in others.

- Showing off experience
- Bending the rules
- Appearing to take the middle course

*By demonstrating that he is well versed in the field through [techniques used], [author's name] is able to build up his credibility and increase the weight of his words, making [the audience/readers] more amenable to his [suggestions/opinions].*

#### 1.3.4 Disinterest, or Caring

Eunoia - an apparent willingness to sacrifice your own interests for the greater good, "disinterested goodwill".], which combines selflessness and likeability.

- Reluctant Conclusion: Appearing to have reached your conclusion only because of its overwhelming rightness, despite your own desires for the contrary.
- Personal Sacrifice: Claiming that the choice will help your audience more than it will help you.
- Dubitatio: Seeming doubtful of your own rhetorical skill
- Considering both sides: Anticipate the audience's objections and produce them even before the audience can. This makes listeners more malleable. They begin to assume that you'll take care of all their qualms, and lapse into a state of persuadability.

*[Author] successfully proves that he understands the pain and concerns of his audience and makes them believe that [he has nothing personal at stake/he is nobly self-sacrificing by arguing for a stance that is apparently contrary to his own interests]. Hence his only motivation for [his stance] is due to its overwhelming rightness, inducing the audience to [appreciate his goodwill and go along with his suggestions/be afflicted with a tinge of guilt if they do not support [his cause] in view of his sacrifices].*

### 1.3.5 Liar detector

Techniques for judging a person's credibility. (Rarely applicable in SAT)

- Needs Test: Do the persuader's needs match your needs?
- Comparable Experience: Has the persuader actually done what he's talking about?
- Dodged Question: Ask who benefits from the choice. If you don't get a straight answer, don't trust that person's disinterest.
- 'That depends' Filter: Instead of a one-size-fits-all choice, the persuader offers a solution tailored to you.
- 'Sussing' Ability: The persuade cuts to the chase of an issue.
- Extremes: How does the persuader describe the opposing argument? How close is his middle-of-the-road to yours?
- Extremist Detector: An extremist will describe a moderate choice as extreme.
- Virtue Yardstick: Does the persuader find the sweet spot between the extremes of your values?
- Code Inoculation: Be aware of the terms that define the groups you belong to, and watch out when a persuader uses them.



## 1.4. PATHOS

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### 1.3.6 Screw-up Recovery

Enhancing your ethos through your own mistakes. (Rarely applicable in SAT)

- Set your goals right after you screw up
- Be first with the news
- Switch immediately to the future
- Avoid belittling the victim
- Don't apologize. Instead, express your feelings about not living up to your standards.

## 1.4 Pathos

Argument by emotion is the seductive part of persuasion. Pathos can cause a mood change, make an audience more receptive to your logic, and give them an emotional commitment to your goal. The seat of the emotions, the limbic system, tends to overpower the more rational parts of the brain, making it an even more powerful tool of persuasion than logos. Emotion comes from experience and expectation - what your audience believes has happened, or will take place in the future. The more vividly one gives the audience the sensations of an experience, the greater the emotion one can arouse.

### 1.4.1 Sympathy

Registering concern for your audience's emotions.

- Oversympathizing: Exaggerated sympathy can make your audience feel ashamed of an emotion you want to change.

### 1.4.2 Belief

This is the key to emotion.

- Experience: Refer to the audience's own experience, or plant one in their heads; this is the past tense of belief.
- Storytelling: A way to give the audience a virtual experience. See *enargeia*.
- Expectation: Make an audience expect something good or bad, and the appropriate emotion will follow.

### 1.4.3 Volume Control

Underplaying an emotion, or gradually increasing it so that the audience can feel it along with you

- Simple speech: Don't use fancy language when you get emotional.

*By [speaking/writing] simply, less is more, and the audience gains the impression that his words are spontaneous rather than premeditated as elaborate [speech/writing] is usually [rehearsed/planned] in advance, thereby increasing the authenticity of his emotions.*

### 1.4.4 Enargeia

When a speaker describes an event so vividly, in such detail, that it seems as though the event is happening right in front of the audience.

*By describing the event so vividly and in such detail, [author] is able to evoke an experience and its concomitant sensations in the minds of [the audience/readers], which naturally arouses emotions of [emotions that the author wishes to create].*

### 1.4.5 Unannounced Emotion

Avoid tipping off your audience in advance of a mood. They'll resist it.

### 1.4.6 Passive Voice

If you want to direct an audience's anger away from someone, imply that the action happened on its own: "The chair got broken," not "Pablo broke the chair."

*His use of the passive voice seems to imply that the action happened on its own, helping to calm the passions and encourage passivity [so that readers will not take action (which supports his cause)].*

### 1.4.7 Backfire

You can calm an individual's emotion in advance by overplaying it yourself. This works especially well when you screw up and want to prevent the wrath of an authority.

### 1.4.8 Persuasive Emotions

- Anger: One of the most effective ways to rouse an audience to action. But it's a short-lived emotion.
- Belittlement Charge: Show your opponent disrespecting your audience's desires. A belittled audience is an angry one.

*[Author] shows that [opponent] has [disrespected/ridiculed the audience's desires/neglected the audience's problems/failed to take*

*the audience's interests seriously], making them feel belittled. A belittled audience is an angry one, which empowers them to readily reject [opponent's claims].*

- Patriotism: Attaches a choice or action to the audience's sense of group identity. Usually triggered by something negative - you get patriotic when your group is under threat.

*He rouses feelings of patriotism in his [audience/readers] by showing [a rival group's success(negative)/the impending loss of prestige(negative)/something to be proud of(positive)] and promotes [his choice] as an avenue to express that patriotism.*

- Emulation: Emotional response to a role model. The greater your ethos, the more the audience will imitate you.
- Humor: A good calming device that can enhance your ethos.
  - Urbane Humor: Plays off a word or part of speech.
  - Wit: Situational Humor.
  - Facetious Humor: Joke telling, a relatively ineffective form of persuasion.
  - Banter: Snappy answers - works best in defense.

*His witty remark temporarily disarms readers, breaking down their inherent antagonism for new ideas and therefore making them more amenable to his cause.*

### 1.4.9 Identity

Discern people's best sense of who they are (their identity), and get them to identify with your choice. Most people will do just about anything to live up to that identity. The idea is to plant an image in your audience's head, associated with their values, that influences their outlook on an issue.

- Define the issue in the plainest possible terms.
- Find the values.
- Symbolize the values. The idea is to take the issue as you've defined it, then extract a little piece of the issue to form a powerful symbol (trope).

*An identity is people's best sense of who they are. [Author] appeals to the [audience's/reader's] identity by framing his proposal in a way that is congruent with it. [Elaborate how]. He shows that his suggestions are not only congruent to that identity, but are of paramount importance to be taken up by [the audience] if they are to stay true to it. Most people will do just about anything to live up to their identity, causing the audience to eagerly adopt his recommendations.*

### 1.4.10 Empowerment

When the audience is angry or belittled, make them feel powerful. Give them a sense of self-control. This can be achieved by utilising deliberative rhetoric.

### 1.4.11 Figures of Speech

- Cliché Twisting: Using overworked language to your advantage.
  - Literal Interpretation: Reducing a cliché to absurdity by seeming to take it at face value.
  - Surprise Ending: Starting a cliché as it's normally said, but ending it differently.
  - Reworking: Switching words around in a cliché
- Word Swap: Changing normal usage and grammar for effect.
  - Chiasmus: Creates a crisscross sentence.
- Weighing both sides: Comparing or contrasting opinions in order to define the issue.
  - Either/Or Figure (Dialysis): Weighs each side equally.  
*"You're either for us, or against us."*
  - Contrasting Figure (Antithesis): Emphasizes the difference between the two ideas.  
*"The success of our economy has always depended not just on the size of our gross domestic product, but on the reach of our prosperity..."*  
(Barack Obama)
  - Meaning-change Figure (Antistasis): Repeats a word in a way that uses or defines it differently.  
*"He that composes himself is wiser than he that composes a book."*  
(Benjamin Franklin)
- Editing Out Loud: Interrupting yourself or your opponent to correct something.
  - Self-correction Figure (Metanoia): Lets you amplify an argument while seeming to be fair and accurate.
  - Redefiner (Correctio): Repeats the opponent's language and corrects it.
- Volume Control: Amplifying or calming speech through figures.
  - Ironic understatement.  
*"I lived at West Egg, the — well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them."* (The Great Gatsby by F. Scott Fitzgerald)

- Climax: Uses overlapping words in successive phrases in a rhetorical crescendo.

*The author cites successive examples of [positive/negative consequences] as a result of [positive/negative situation], such as [evidence]. This entices readers to get into the rhythm of the cascade of [positive/negative events], anticipating and mentally filling in the next piece. Unbeknownst to the reader, he has led himself onto a slippery slope fallacy by continuously extrapolating the current trend, believing the [problem/situation] to be much [worse/better] than it actually will be.*

- Word Invention: Figures help you create new words or meanings from old words
  - Verbing (Anthimeria): Turns a noun into a verb or vice versa.
  - “Like” Figure (Parecon): Strips a word of meaning and uses it as a pause or for emphasis. (*“Like,” “You know,”*)

### 1.4.12 Simple Language

Keeping to simple language and avoiding jargon helps to make your speech easy to comprehend, allowing audiences to follow closely without much thought. This strips them of the need to cogitate. They are then less likely to engage higher mental faculties such as skepticism, making them more docile and receptive to your ideas.

## 1.5 Logos

Argument by logic. People like to think that all argument should be nothing but logic; however, Aristotle said that when it comes to persuasion, rational speech needs emotion and character as well.

### 1.5.1 Deduction

Applying a general principle to a particular matter.

*[Author] employs sound deductive reasoning to prove [his cause]. He presents indubitable premises - [premise 1, 2, ...n]. Using the rule of modus ponens, one can immediately deduce that [conclusion] must be true.*

- Enthymeme: A logic sandwich that contains deduction. “We should [choice], because [commonplace].” Aristotle took formal logic’s syllogism, stripped it down, and based it on a commonplace instead of a universal truth.
- Proof Spotter: A proof consists of examples or a premise. A premise usually begins with “because,” or implies it.

- Commonplace: Any cliché, belief, or value that can serve as your audience's boiled-down public opinion. It's the starting point of your argument.
  - Babbling: An audience's repetition of a word or idea; it often reveals a commonplace.
  - Rejection: Another good commonplace spotter. An audience will often use a commonplace when it rejects your argument.
  - Commonplace Label: Applying a commonplace to an idea, a proposal, or a piece of legislation as part of a definition strategy.

### 1.5.2 Induction

Argument by example. It starts with the specific and moves to the general.

*[Author] utilises inductive reasoning to prove [his cause]. He raises [an example/a plethora of examples] of [the causes and consequences of (an) analogous case(s)], and one can easily generalise these occurrences and safely assume based on [overwhelming evidence/the parallelism in context] that the same will also be true for [current situation].*

- Fact, Comparison, Story: The three kinds of examples to use in inductive logic.

### 1.5.3 Concession

Using your opponent's own argument to your advantage.

### 1.5.4 Framing

Shaping the bounds of an argument.

- Framing Strategy
  1. Find the audience's commonplaces.
  2. Define the issue broadly, appealing to the values of the widest audience.
  3. Deal with the specific problem or choice, using the future tense.
- Definition Strategy: Controlling the language used in an argument. Don't just accept your opponent's definition. Come up with your own instead. That way you sound as though you agree with your opponent's argument even while you cut the legs out from under it.
- Term Change: Inserting your own language in place of your opponent's.
- Redefinition: Accepting your opponent's terms while changing their connotation.

## 1.5. LOGOS

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- Definition Jujitsu: Using your opponent's language to attack him.
- Definition Judo: Using terms that contrast with your opponent's, creating a context that makes him look bad.

Framing in defense:

1. If facts work in your favor, use them. If they don't or you don't know them,
2. Redefine the terms instead. If that won't work, accept your opponent's facts and terms but
3. Argue that your opponent's argument is less important than it seems. And if even that isn't to your advantage,
4. Claim the discussion is irrelevant.

*By virtue of his choice of words, [author] is able to frame the [issue] in a [positive/negative] light due to the subconscious connotations that such terms carry. [Examples]. He turns the issue from [negative/positive issue] to a [positive/negative issue]. Any fair-minded individual will see that the only reasonable choice to make is to [intended outcome by author].*

### 1.5.5 Logical Fallacies

- Bad Proof: The argument's commonplace or principle is unacceptable, or the examples are bad.
  - False Comparison: Two things are similar, so they must be the same.
  - Fallacy of Association: A is a member of group B. A is a member of group C. Therefore, group B is C. For example, natural ingredients are good for you, so anything called "natural" is healthful.
  - Appeal to Popularity (Argumentum ad populum): Concludes that a proposition is true because many or most people believe it: "If many believe so, it is so."
  - Hasty Generalization: Uses too few examples and interprets them too broadly
  - Misinterpreting the Evidence: Takes the exception and claims it proves the rule.
  - Unit Fallacy: Confusing the part for the whole
  - Argument from Ignorance (Ad Ignorantium): Claims that if something has not been proven, it must be false.
- Bad Conclusion: We're given too many choices, or not enough, or the conclusion is irrelevant to the argument.

- Many Questions: Squashes two or more issues into a single one. Committed when someone asks a question that presupposes something that has not been proven or accepted by all the people involved.
- False Dilemma: Offers the audience two choices when more actually exist.
- Fallacy of Antecedent: If P, then Q. Therefore, not P, then not Q.
- Red Herring: Introduces an irrelevant issue to distract or confuse the audience. Eg. *“There is a lot of commotion regarding saving the environment. We cannot make this world an Eden. What will happen if it does become Eden? Adam and Eve got bored there!”*
- Straw Man: Sets up a different issue that’s easier to argue. Eg. *“Obama’s going to take all our guns!”*
- Disconnect Between Proof and Conclusion: The proof stands up all right, but it fails to lead to the conclusion.
  - Tautology: A logical redundancy; the proof and the conclusion are the same thing
  - Reductio ad Absurdum: Takes the opponent’s choice and reduces it to an absurdity
  - Slippery Slope: Predicts a series of dire events stemming from one choice.
  - Post Hoc Ergo Propter Hoc: Assumes that if one thing follows another, the first thing caused the second one.

*[Author] astutely exposes logical fallacies in the arguments of his [opponent(s)/detractor(s)], who claim that [detractor’s fallacious claim]. He shows that [flaw in opponent’s reasoning]. This rebuttal not only rocks the foundations of his opponent’s argument, but also invites the rest of his arguments to scrutiny and doubt, with grave repercussions on his opponent’s logos and ethos.*

### 1.5.6 Rhetorical Fouls

Mistakes or intentional offenses that stop an argument dead or make it fail to reach a consensus.

- Switching Tenses Away From The Future: It’s fine to use the past or present, but deliberative argument depends on eventually discussing the future.
- Inflexible Insistence On The Rules: Using the voice of God, sticking to your guns, refusing to hear the other side
- Humiliation: An argument that sets out only to debase someone, not to make a choice



## 1.6. KAIROS

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- Innuendo: A form of irony used to debase someone. It often plants an idea in the audience's head by denying it.
- Threatening (Argumentum ad Baculum): It denies the audience a choice.
- Nasty Language or Signs
- Utter Stupidity

## 1.6 Kairos

The Romans called it *occasio*, the art of seizing the occasion. Kairos depends on timing and the medium.

### 1.6.1 Persuadable Moment

When the audience is ripest for your argument

- Moment Spotter: Uncertain moods and beliefs - when minds are already beginning to change - signal a persuadable moment.
- Perfect Audience: Receptive, attentive, and well disposed toward you
- Audience Change: If the current audience isn't ready for persuasion, seek another one. This is what market research is all about.

### 1.6.2 Senses

The five senses are key to the proper medium.

- Sight: Mostly pathos and ethos
- Sound: The most logical sense
- Smell, Taste and Touch: Almost purely emotional

## 1.7 Speechmaking

### 1.7.1 Invention

The crafting part of a speech. Its tools are the tools of logos.

### 1.7.2 Arrangement

The organization of a speech. Ethos first, then logos, then pathos.

- Introduction (Exordium): The ethos part, which wins you the interest and the good will of the audience.

- **Narration, or Statement of Facts:** Tell the history of the matter or list your facts and figures. If you have time, do both. This part should be brief, clear, and plausible. Don't repeat yourself. State the facts in chronological order, but don't begin at the beginning of time - just the part that is relevant to the immediate argument. Don't startle the audience with "believe it or not" facts - this part should be predictable. What they hear should sound usual, expected, and natural.
- **Division:** List the points where you and your opponent agree and where you disagree. This is where you can get into definitions as well. It's a biological issue. It's an ethical issue. It's a rights issue. It's a practical issue (what benefits our society the most?). It's a fairness issue. Division can actually help your ethos, if you use the reluctant conclusion.
- **Proof:** Here is where you get into your actual argument, setting out your argument packet ("We should do this because of that") and your examples.
- **Refutation:** Destroy your opponent's (anticipated) arguments here.
- **Conclusion:** Restate your best points and, if you want, get a little emotional.

### 1.7.3 Style

Choice of words that make a speech attractive to the listener. The five virtues of style:

- **Proper Language:** Use words that suit the occasion and your audience
- **Clarity:** Would the least informed reader understand it?
- **Vividness (Enargeia):** The ability to create a rhetorical reality before the audience's very eyes. Involves all five senses.
- **Decorum:** The art of fitting in. Behave the way your audience expects you to.
- **Ornament:** Rhythm of your voice and the cleverness of your words. Does it sound good when you read it aloud?

### 1.7.4 Memory

The ability to speak without notes.

### 1.7.5 Delivery

The action of giving a speech.

- **Voice:** Should be loud enough for the room

## 1.7. SPEECHMAKING

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- Gesture: The eyes are key, even in a large room, because they lead your other facial muscles. Use few hand gestures in a formal speech.



## Chapter 2

# Writing

### 2.1 Synonyms

Commonly used terms and their synonyms.

#### 2.1.1 Author's Action

##### Putting forth an argument

Put forward (a plan or suggestion) for consideration by others: **put forward, suggest, advance, offer, present, recommend, advocate, propound, proffer, posit**

Analyse and develop (an idea or principle) in detail: **describe, give an explanation of, make clear/plain/intelligible, spell out, elucidate, expound, explicate, delineate, clarify, throw light on, clear up, simplify, demonstrate, show, illustrate, unravel**

##### Alluding

Suggest or call attention to indirectly; hint at: **allude, hint at, imply, mention, touch on, refer to, suggest, mention in passing, make an allusion to**

##### Conveying

Mention indirectly or briefly: **indicate, state, declare, make (it) known, announce, communicate, mention, say, reveal, divulge, disclose, register, record, admit**

Convey (a thought or feeling) in words or by gestures and conduct: **express, communicate, convey, indicate, show, demonstrate, reveal, intimate, manifest, exhibit, evidence, put across/over, get across/over, articulate, voice, state, assert, proclaim, profess, say, tell, speak, mouth,**

point out; denote, illustrate, symbolize, signify, embody, evince, as-severate

#### Using a technique

Make practical and effective use of: **utilize, employ, deploy, make use of, apply, practise, put to use, use, take advantage of, exploit, milk, tap**

#### Attempting to perform an action

Make an effort to achieve or complete (something difficult): **try, strive, aim, venture, endeavour, seek, set out, make an effort, make every effort, spare no effort, undertake, embark on**

### 2.1.2 Intended Effect

#### Building rhetorical virtue

Become or make greater in size, amount, or degree. *Add to:* **augment, supplement, top up, build up, enlarge, expand, extend, raise, elevate, inflate, magnify, intensify, strengthen, amplify, heighten, escalate, improve, make better, boost, ameliorate, enhance, enrich, upgrade, reinforce** *Grow:* **increase, enlarge, expand, rise, climb, escalate, improve, intensify, strengthen, heighten, extend, build up, accrue, accumulate.**

Make or become better: **improve, better, upgrade, refine, enhance, boost, raise**

#### Strengthening argument

Make or become stronger: **strengthen, fortify, bolster, give strength to, give a boost to, boost, reinforce, toughen, cement, add to, fuel, renew, vitalize, give new energy to**

### 2.1.3 Immediately

At once; instantly: **immediately, without hesitation, directly, instantly, promptly, straight away, at once, right away, forthwith, in a flash, tout de suite**

## 2.2 Extracts

### 2.2.1 Introduction

[Author's name] [propounds|advocates] that [cause] [because|as it will|due to] [negative/positive consequences]. [He/she] augments the persuasiveness of her arguments by actively incorporating various rhetorical elements of ethos, logos

## 2.2. EXTRACTS

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and pathos in her [essay|speech], winning the hearts and minds of [his/her] audience to [support/take up his/her [cause|beliefs] | reject/disapprove of [opposing cause|beliefs]].

### 2.2.2 Body

#### **Ethos**

[Author] attempts to [establishe his credibility|win the respect of|build rapport with] his readers in a multitude of ways.

[...]

Through his character appeal, [author] is able to appear likeable and trustworthy, turning [the audience|readers] into a receptive one who [is|are] willing to trust his judgement.

#### **Logos**

[Author's] cunning usage of logos also plays a major role in augmenting the persuasiveness of his [essay|speech].

[...]

[Author's] impervious logic, coupled with his ability to [techniques used], provides for a very convincing case that [the audience|readers] will find difficult to repudiate.

#### **Pathos**

Finally, [author] exploits the persuasiveness of the pathetic appeal in order to sway his [audience|readers] into agreeing with him.

[...]

His usage of pathos is ultimately the key to rousing the audience into going above and beyond mere agreement to a state of impassioned commitment, so as to further his cause of [cause].

### 2.2.3 Conclusion

All things considered, [author's name] has managed to pull off a rhetorically impressive piece with his adroit usage of the trinity of ethos, logos and pathos. He sets off by establishing his [credibility|expertise|goodwill|trustworthiness|likeability through [summary of techniques]. He then builds up an impregnable fortress of reasoning by [summary of techniques], skillfully refuting and shattering [reader's|the audience's] confidence in the validity of [his opponent's arguments] while demonstrating the soundness of his own. [Author's name] delivers the final blow when he plays his trump card, the emotional appeal, by [summary of techniques], speaking them to their hearts and spurring them to [agree with his claims|dismiss his detractor's claims|take action]. The cohesive interplay of these rhetorical techniques makes for not just delightful [reading|listening], but also for one to

be hard pressed to [disagree with the author's claim|agree with the claims of his detractors].



## 2.3 Linking Phrases

Listing	Giving Examples	Generalising
First, second, third First, furthermore, finally To begin, to conclude Next	For example For instance As follows That is In this case Namely In other words	In general Generally On the whole As a rule For the most part In most cases Usually
Reinforcement	Result/Consequence	Similarity
Also Furthermore Moreover What is more In addition Besides Above all As well (as) In the same way Not only...but also	So As a result/consequence Accordingly Consequently Because of this/that Thus Hence For this/that reason So that In that case Under these circumstances	Equally Likewise Similarly Correspondingly In the same way
Highlighting	Reformulation	Expressing an alternative
In particular Particularly Especially Mainly	In other words Rather To put it more simply	Alternatively Rather On the other hand The alternative is Another possibility would be
Transition to a new point	Deduction	Contrast
Now As far as $x$ is concerned With regard/reference to As for ... It follows that Turning to	Then In other words In that case Otherwise This implies that... If so/not	Instead Conversely On the contrary In contrast In comparison
Summary	Stating the obvious	Concession
In conclusion To conclude In brief To summarise Overall Therefore	Obviously Clearly Naturally Of course As can be expected Surely After all	However Even though However much Nevertheless Still Yet