

RHETORICAL ANALYSIS CHECKLIST

TYPE OF DISCOURSE	PURPOSE	MAIN SUBJECT
<input type="checkbox"/> Letter <input type="checkbox"/> Essay <input type="checkbox"/> Fiction (novel / story excerpt) <input type="checkbox"/> Non-fiction book excerpt <input type="checkbox"/> Memoir <input type="checkbox"/> Speech <input type="checkbox"/> Article (academic / scholarly) <input type="checkbox"/> Journalism (news / editorial) <input type="checkbox"/> Other _____	<input type="checkbox"/> To inform / understand <input type="checkbox"/> To convince / advocate <input type="checkbox"/> To examine / explore <input type="checkbox"/> To discourage / dissuade <input type="checkbox"/> To encourage / foster <input type="checkbox"/> To critique/ criticize <input type="checkbox"/> To depict / characterize <input type="checkbox"/> To praise / honor <input type="checkbox"/> To warn / raise awareness <input type="checkbox"/> To oppose / resist <input type="checkbox"/> To ridicule / lampoon <input type="checkbox"/> To _____	<input type="checkbox"/> Politics / government <input type="checkbox"/> Language / writing <input type="checkbox"/> Personal identity <input type="checkbox"/> Science / technology <input type="checkbox"/> Gender / womanhood <input type="checkbox"/> Civil rights / social justice <input type="checkbox"/> Place / geography <input type="checkbox"/> Other _____
CONTEXT / HISTORY	AUTHOR / SPEAKER	TONE (SELECT ALL)
Year / date _____ _____ Period / era _____ _____ What you know of that history _____ _____ _____ _____ _____ _____ _____	<input type="checkbox"/> Man <input type="checkbox"/> Woman ----- <input type="checkbox"/> Likely dead <input type="checkbox"/> Possibly still alive ----- <input type="checkbox"/> Familiar to you <input type="checkbox"/> Unfamiliar to you ----- <input type="checkbox"/> Relatively famous <input type="checkbox"/> Relatively obscure ----- Your own notes here: _____ _____ _____ _____ _____	<input type="checkbox"/> passionate / ardent <input type="checkbox"/> angry / bothered <input type="checkbox"/> intellectual / pedantic <input type="checkbox"/> philosophical / metaphysical <input type="checkbox"/> matter-of-fact / neutral <input type="checkbox"/> pleading / Insistent <input type="checkbox"/> funny / humorous / witty <input type="checkbox"/> playful / whimsical <input type="checkbox"/> technical / scientific <input type="checkbox"/> didactic / preachy <input type="checkbox"/> calm / composed <input type="checkbox"/> analytical / rational <input type="checkbox"/> defiant / negative <input type="checkbox"/> harsh / strident <input type="checkbox"/> sympathetic / sentimental

Formula for Introduction & Open Thesis

[THE HOOK + THE WHO & HOW + THE WHAT]

THE HOOK	THE WHO & HOW	THE WHAT
<i>Make a connection to the topic or share an insight (historically, philosophically, personally, academically).</i> _____ _____ _____ _____	<i>Introduce the author/speaker and the situation.</i> _____ _____ _____ _____ _____ <i>Introduce the type of text</i>	<i>Explain in your own words what the entire passage is about. What is the overall argument?</i> _____ _____ _____ _____

<hr/> <hr/> <hr/> <hr/>	<p>and the overall tone/quality.</p> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <p>KEEP THE MAIN ARGUMENT IN MIND; ALWAYS CIRCLE BACK TO THIS AT THE END OF EACH BODY PARAGRAPH BY TYING IN HOW THE SUBARGUMENT SUPPORTS THIS.</p>
-------------------------	--	--

CHRONOLOGICAL (PART BY PART) ANALYSIS

Divide Passage into Three Parts

PART	DISCOURSE MARKERS <i>How to start and segue</i>	SUB-ARGUMENT <i>Bullet point the sub-argument (What is the author saying?)</i>	AUTHORIAL CHOICES <i>Which choices does the writer make?</i>
I. FIRST PART OR FIRST THIRD	<p>(Focus on first part of the passage)</p> <ul style="list-style-type: none"> → In the beginning... → The author begins by.... → The speaker opens with.... → At the start of the passage.... <p>The author/speaker...</p> <ul style="list-style-type: none"> <input type="checkbox"/> prepares <input type="checkbox"/> establishes <input type="checkbox"/> lays out <input type="checkbox"/> introduces <input type="checkbox"/> _____ 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <p><u>Textual Support</u> (jot down line numbers)</p> <hr/> <hr/> <hr/> <hr/>	<ul style="list-style-type: none"> <input type="checkbox"/> anecdotal / observations <input type="checkbox"/> references / allusions <input type="checkbox"/> figurative devices <input type="checkbox"/> specific examples / illustrations <input type="checkbox"/> narrative / dramatization <input type="checkbox"/> reasoning / logical <input type="checkbox"/> imagery (concrete details) <input type="checkbox"/> word choices that evoke <input type="checkbox"/> hypothetical <input type="checkbox"/> other _____
II. SECOND PART OR SECOND THIRD	<p>(Focus on second part of the passage)</p> <ul style="list-style-type: none"> → Later in the passage... → In the middle of the passage... → As the speaker... <p>The author/speaker...</p> <ul style="list-style-type: none"> <input type="checkbox"/> continues by <input type="checkbox"/> develops / builds <input type="checkbox"/> emphasizes <input type="checkbox"/> underscores <input type="checkbox"/> offers another <input type="checkbox"/> juxtaposes / contrasts <input type="checkbox"/> _____ 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <p><u>Textual Support</u> (jot down line numbers)</p> <hr/> <hr/> <hr/> <hr/>	<ul style="list-style-type: none"> <input type="checkbox"/> anecdotal / observations <input type="checkbox"/> references / allusions <input type="checkbox"/> figurative devices <input type="checkbox"/> specific examples / illustrations <input type="checkbox"/> narrative / dramatization <input type="checkbox"/> reasoning / logical <input type="checkbox"/> imagery (concrete details) <input type="checkbox"/> word choices that evoke <input type="checkbox"/> hypothetical <input type="checkbox"/> other _____

