***Allusion***—An indirect reference to something (usually a literary text) with which the reader is expected to be familiar. Allusions are usually literary, historical, Biblical, or mythological.

***Analogy***—An analogy is a comparison to a directly parallel case between two seemingly dissimilar things.

***Anaphora***—Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This device is a form of repetition and helps make the writer's point more coherent.

***Anecdote***—A brief recounting of a relevant episode. Anecdotes are often by way of introduction to a subject or as a way of developing a point or injecting humor.

***Antithesis***—Opposition, or contrast, of ideas or words in a parallel construction. Also a balancing of two opposite or contrasting words, phrases, or clauses.

***Asyndeton***—A series of words separated by commas (with no conjunction), *e.g.* "I came,

I saw, I conquered." The parts of the sentence are emphasized equally; in addition, the use of commas with no intervening conjunction speeds up the flow of the sentence.

***Chiasmus***—Arrangement of repeated thoughts, sounds, concepts or structures are reversed or repeated in reverse order. A chiasmus is often short and summarizes a main idea, *e.g.*, from *Macbeth,* “Fair is foul and foul is fair." Or, a less precise example from Coleridge, “Flowers are lovely, love is flowerlike.”

***Context****—*the circumstances, atmosphere, attitudes, and events surrounding a text

**Counterargument**—the opposing side (view or belief) to the one a writer holds

***Ethos*—**the way a text is seen to be effective because it emphasizes the character and credibility of the writer or speaker.

***(Logical)* *Fallacy***—a mistake or weakness in reasoning that renders an argument ineffective or invalid that typically arise when supporting evidence does not fit the claim. Student writers should beware so that they do not claim too much; they do not oversimplify complex issues; and they should support the argument with concrete evidence and specific proposals.

***Figurative* *Language***—A word or words that are inaccurate literally, but describe by calling to mind sensations or responses that the thing described evokes. Figurative language may be in the form of metaphors or similes, both non-literal comparison. Shakespeare's "All the world's a stage" is an example of non-literal figurative language (metaphor specifically).

***Juxtaposition****—*the placement of two things closely together to emphasize the similarities or the differences*.*

***Logos***—the way a text is seen to be effective because of the logical structure of its central argument – this has JUST AS MUCH TO DO WITH STRUCTURE as with facts and figures.

***Parallelism***—similarity of structure in a pair or series of related words, phrases, or clauses.

***Pathos***—Qualities the way a text is seen to be effective because it draws on the emotions of the audience. This may be pity, sympathy, anger, patriotism, love of sport, any type of emotion.

***Persona***—the face or character that a speaker “shows” to the audience.

***Polysyndeton***—Sentence which uses **and** or another conjunction, with no commas, to separate the items in a series, usually appearing in the form X and Y and Z, stressing equally each member of the series. It makes the sentence slower and the items more emphatic than in the asyndeton.

**Purpose**—what the author or creator of a text intends the text to do for or explain to the readers; the main idea or objective of the writer

***Rhetoric***—the art of finding all the available means of p ersuasion in a given case (b) the art of writing and/or speaking well (c) the ways people produce texts to create and communicate meaning (d) the art of finding ways to persuade an audience.