

1: Purposeful Annotations

Rhetoric: Using Language to Construct Meaning

Methods of Development (What is the Author Doing?)

1. **Narration/Description:** telling a story (plot elements)/ appealing to the senses
2. **Problem/Solution:** identifying something wrong and offering potential a remedy
3. **Process analysis:** explaining how something is done
4. **Compare and Contrast:** Observing similarities and differences
5. **Division and classification:** separating things into categories
6. **Cause and Effect:** observing instigating moments and their outcomes (consequences)
7. **Definition:** Establishing a common meaning
8. **Exemplification:** providing evidence

Classical Model (The Why?)

1. **The Web (Exordium):** The area of the argument that is high interest and draws the audience into the topic.
2. **Background Information (Narratio):** The area of the argument that exposes why the discussed topic is important. This details what has led to the speaker making the claim about to follow.
3. **Partition (Partitio):** The area of the argument where the speaker focuses on presenting his or her claim after revealing what others have said about the topic at hand
4. **Confirmation (Confirmatio):** The area(s) of the argument that support the claim presented by the speaker.
5. **Refutation (Refutatio):** The area of the argument where the speaker looks at the merits of others' perspectives yet maintains his/her position by proving these perspectives incorrect.
6. **So What? (Peroratio):** The area of the argument that connects its observations to other issues in the world. Or, the area where the reader is left with a call to action.

Rules for Reading: The following are steps that will help students read analytically. Note that these steps are not necessarily in chronological order. Students need to learn how to do most of these tasks as they read. Also note, however, that some of these steps do lend themselves to some chronological order. (e.g. I wouldn't expect students to identify holistic tone or holistic purpose before actually reading the WHOLE piece.) This is why I have broken down the steps into two sections: While Reading and After Reading

1. While Reading

- a. Divide the reading into relatable sections. There is no correct answer as to how many sections the text actually has, but rather, you need to justify why you broke the reading into the sections that you do.
- b. Identify and mark discourse markers that suggest any shifts the speaker makes. These may be shifts in chronology, shifts in tense, shifts in point of view, shifts in examples, shifts with words that suggest contrast, etc.
- c. As you read, down the right-hand side of the page (or column for test materials), identify where the particular section of text would fit in the Classical Structure. All solid arguments contain Classical elements, even if not in Classical order.
- d. As you read, down the left-hand side of the page (or column for test materials), try to identify the speaker's *Method(s) of Development*. Remember some sections of text may have qualities of different methods; English is like nesting dolls, not like boxes: things in English may fit inside one another.
- e. In each section try to label what the speaker is doing. Focus on identifying 1-2 things s/he is doing with the language. Rely on your knowledge of *Methods of Development* and the Classical structure to choose your verbs (and look at the powerful verb sheet). Consider using this template:

In this section (Insert speaker's last name) (powerful verb(s) from the verb list) (summarize the language in that particular section)

e.g.

In this section, Bush graphically recounts the vicious attacks which happened earlier that day.

2. After Reading

- a. Identify the author's tone. Consider the holistic tone of the piece, but also recognize that if the subject changes within the piece, you will also want to identify the tone shift(s) associated with such.
- b. Identify the holistic purpose: what the audience is supposed to UNDERSTAND and DO after experiencing the whole piece.
- c. Identify the purpose of your individual sections: that is, ask yourself this question: "If I look at only this section, what parts of the holistic purpose does this relate to?"

e.g.

Holistic Purpose:

*Bush delivers his post-9/11 speech **in order to unite the divided American public in their suffering and desire for justice, ultimately moving** the U.S. public to have hope as they prepare for war.*

Sectioned Purpose:

*In this section, Bush initially repeats communal pronouns and pairs them with antagonistic images **in order to unite the American public in their current suffering.***

Sectioned Purpose:

*"Bush surreptitiously references the current state of the armed forces **in order to suggest the need for potentially violent retaliation.**"*

“He Showed Us The Way” an article by Cesar Chavez in *Maryknoll Magazine*

In honoring Martin Luther King, Jr.’s memory, we also acknowledge non-violence as a truly powerful weapon to achieve equality and liberation, in fact, the only weapon that Christians who struggle for social change can claim as their own.

Dr. King’s entire life was an example of power that nonviolence brings to bear in the real world. It is an example that inspired much of the philosophy and strategy of the farm workers’ movement. This observance of Dr. King’s death gives us the best possible opportunity to recall the principles with which our struggle has grown and matured.

Our conviction is that human life is a very special possession given by God to man and that no one has the right to take it for any reason or for any cause, however just it may be.

We are also convinced that nonviolence is more powerful than violence. Nonviolence supports you if you have a just and moral cause. Nonviolence provides the opportunity to stay on the offensive, and that is of crucial importance to win any contest.

If we resort to violence then one of two things will happen: either the violence will be escalated and there will be many injuries and perhaps deaths on both sides, or there will be total demoralization of the workers.

Nonviolence has exactly the opposite effect. If, for every violent act committed against us, we respond with nonviolence, we attract people’s support. We can gather the support of millions who have a conscience and would rather see a nonviolent resolution to problems. We are convinced that when people are faced with a direct appeal from the poor struggling nonviolently against great odds, they will react positively. The American people and people everywhere still yearn for justice. It is to that yearning that we appeal.

But if we are committed to nonviolence only as a strategy or tactic, then if it fails our only alternative is to turn to violence. So we must balance the strategy with a clear understanding of what we are doing. However important the struggle is and however much misery, poverty and exploitation exist, we know that it cannot be more important than one human life. We work on the theory that men and women who are truly concerned about people are nonviolent by nature. These people become violent when the deep concern they have for people is frustrated and when they are faced with seemingly insurmountable odds.

We advocate militant nonviolence as our means of achieving justice for our people, but we are not blind to the feelings of frustration, impatience and anger which seethe inside every farm worker. The burdens of generations of poverty and powerlessness lie heavy in the fields of America. If we fail, there are those who will see violence as the shortcut to change.

It is precisely to overcome these frustrations that we have involved masses of people in their own struggle throughout the movement. Freedom is best experienced through participation and self-determination, and free men and women instinctively prefer democratic change to any other means.

Thus, demonstrations and marches, strikes and boycotts are not only weapons against the growers, but our way of avoiding the senseless violence that brings no honor to any class or community. The boycott, as Gandhi taught, is the most nearly perfect instrument of nonviolent change, allowing masses of people to participate actively in a cause.

When victory comes through violence, it is a victory with strings attached. If we beat the growers at the expense of violence, victory would come at the expense of injury and perhaps death. Such a thing would have a tremendous impact on us. We would lose regard for human beings. Then the struggle would become a mechanical thing. When you lose your sense of life and justice, you lose your strength.




The greater the oppression, the more leverage nonviolence holds. Violence does not work in the long run and if it is temporarily successful, it replaces one violent form of power with another just as violent. People suffer from violence.

Examine history. Who gets killed in the case of violent revolution? The poor, the workers. The people of the land are the ones who give their bodies and don’t really gain that much for it. We believe it is too big a price to pay for not getting anything. Those who espouse violence exploit people. To call men to arms with many promises, to ask them to give up their lives for a cause and then not produce for them afterwards, is the most vicious type of oppression.

We know that most likely we are not going to do anything else the rest of our lives except build our union. For us there is nowhere else to go. Although we would like to see victory come soon, we are willing to wait. In this sense, time is our ally. We learned many years ago that the rich may have money, but the poor have time.

It has been our experience that few men or women ever have the opportunity to know the true satisfaction that comes with giving one’s life totally in the nonviolent struggle for justice. Martin Luther King, Jr., was one of these unique servants and from him we learned many of the lessons that have guided us. For these lessons and for his sacrifice for the poor and oppressed, Dr. King’s memory will be cherished in the hearts of the farm workers forever.

Rhetorical Verbs
Words to Give “Uses” a Break

Methods of Development	Classical Argument Structure (Classical)	Other Verbs of Merit
<p>Narration</p> <ol style="list-style-type: none"> 1. Narrates 2. Chronicles 3. Recounts <p>Description</p> <ol style="list-style-type: none"> 4. Describes 5. Depicts 6. Details <p>Exemplification</p> <ol style="list-style-type: none"> 7. Exemplifies 8. Provides <p>Compare and Contrast</p> <ol style="list-style-type: none"> 9. Compares 10. Contrasts 11. Juxtaposes 12. Likens <p>Classification and Division</p> <ol style="list-style-type: none"> 13. Divides 14. Classifies 15. Categorizes 16. Characterizes <p>Definition</p> <ol style="list-style-type: none"> 17. Defines <p>Process Analysis</p> <ol style="list-style-type: none"> 18. Initiates 19. Provides 20. Analyzes <p>Cause and Effect</p> <ol style="list-style-type: none"> 21. Causes 22. Affects 23. Influences 24. Instigates <p>Problem/Solution</p> <ol style="list-style-type: none"> 25. Highlights 26. Presents 27. Solves 	<p>Exordium & Background</p> <ol style="list-style-type: none"> 1. Creates 2. Initiates 3. Introduces 4. Illustrates 5. Incites <p>Partition</p> <ol style="list-style-type: none"> 6. Presents 7. Develops 8. Claims 9. Segues <p>Confirmation</p> <ol style="list-style-type: none"> 10. Confirms 11. Supports 12. Rationalizes 13. Legitimizes <p>Refutation</p> <ol style="list-style-type: none"> 14. Challenges 15. Refutes 16. Defends 17. Retorts <p>So What?</p> <ol style="list-style-type: none"> 18. Pleads 19. Instigates 20. Clarifies 21. Implies 22. Posits 23. Calls to Action 24. Questions 25. Considers 26. Concludes 27. Empowers 	<ol style="list-style-type: none"> 1. Reasons 2. Evokes 3. Elicits 4. Implies 5. Addresses 6. Provides 7. Distinguishes 8. Demonstrates 9. Provokes 10. Maintains 11. Repeats 12. Avoids 13. Excludes 14. Focuses 15. Incites 16. Inspires 17. Ridicules 18. Opposes 19. Assumes 20. Speculates 21. Sympathizes 22. Alludes 23. Exposes 24. Reveals
		

The following MC taken from the 1996 Exam Exemplifies How Pertinent Understanding Mode and Argumentative Function is in Relation to Reading Critically and Rhetorically.

Questions 14-27. Read the following passage carefully before you choose your answers.

Genius or originality is, for the most part, *some strong quality in the mind, answering to and bringing out some new and striking quality in nature.*

Line
(5) Imagination is, more properly, the power of carrying on a given feeling into other situations, which must be done best according to the hold which the feeling itself has taken of the mind.¹ In new and unknown combinations, the impression must act by sympathy, and not by rule; but there can be no sympathy, where there is no
(10) passion, no original interest. The personal interest may in some cases oppress and circumscribe the imaginative faculty, as in the instance of Rousseau: but in general the strength and consistency of the imagination will be in proportion to the strength and depth of feeling; and it is
(15) rarely that a man even of lofty genius will be able to do more than carry on his own feelings and character, or some prominent and ruling passion, into fictitious and uncommon situations. Milton has by allusion embodied a great part of his political and personal history in the
(20) chief characters and incidents of *Paradise Lost*. He has, no doubt, wonderfully adapted and heightened them, but the elements are the same; you trace the bias and opinions of the man in the creations of the poet. Shakespeare (almost alone) seems to have been a man of
(25) genius. "Born universal heir to all humanity," he was "as one, in suffering all who suffered nothing;" with a perfect sympathy with all things, yet alike indifferent to all: who did not tamper with nature or warp her to his own purposes; who "knew all qualities with a learned
(30) spirit," instead of judging of them by his own predilections; and was rather "a pipe for the Muse's finger to play what stop she pleased," than anxious to set up any character or pretensions of his own. His genius consisted in the faculty of transforming himself at will into whatever he chose: his originality was the power of seeing
(35) every object from the point of view in which others would see it. He was the Proteus² of human intellect. Genius in ordinary is a more obstinate and less versatile thing. It is sufficiently exclusive and self-willed, quaint
(40) and peculiar. It does some one thing by virtue of doing nothing else: it excels in some one pursuit by being blind to all excellence but its own. It is just the reverse of theameleon; for it does not borrow, but lend its colour to all about it: or like the glow-worm, discloses a little
(45) circle of gorgeous light in the twilight of obscurity, in the night of intellect, that surrounds it. So did Rembrandt. If ever there was a man of genius, he was one, in the proper sense of the term. He lived in and revealed to others a world of his own, and might be said to have
(50) invented a new view of nature. He did not discover

things *out of* nature, in fiction or fairy land, or make a voyage to the moon "to descry new lands, rivers, or mountains in her spotty globe," but saw things *in* nature that every one had missed before him, and gave others
(55) eyes to see them with. This is the test and triumph of originality, not to shew us what has never been, and what we may therefore very easily never have dreamt of, but to point out to us what is before our eyes and under our feet, though we have had no suspicion of its existence, for want of sufficient strength of intuition, of
(60) determined grasp of mind to seize and retain it.

(1821)

¹ "I do not here speak of the figurative or fanciful exercise of the imagination which consists in finding out some striking object or image to illustrate another." (Author's note)

² Proteus: a sea god in Greek mythology who was able to assume different shapes at will

14. The first paragraph of the passage serves to

- (A) distinguish between two closely related concepts
- (B) define an abstract idea for further discussion
- (C) offer a factual theorem about nature
- (D) present a contrast to be evaluated
- (E) cite a common misconception among critics

Definition/Partition

15. The speaker is critical of Rousseau's

- (A) lack of precision
- (B) excessive subjectivity
- (C) idea of sympathy
- (D) ambitiousness
- (E) aloofness

Exemplification/Confirmation

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16. The speaker characterizes *Paradise Lost* as a literary work that

- (A) reflects the conflict between thought and feeling in its author
- (B) offers an appropriate example of a work of genius
- (C) draws a clear distinction between ordinary people and poets
- (D) reveals the views of its creator
- (E) captures the political climate of an age

Class. & Div./Exemplification/Confirmation

17. The speaker emphasizes that "Shakespear (almost alone)" (lines 23-24) can be distinguished from other writers on the basis of his ability to

- (A) write sympathetically but without personal bias
- (B) show compassion toward humanity
- (C) create new poetic forms
- (D) manipulate poetic forms in his writings
- (E) imagine fantastic worlds and situations

Class & Div/Comp. and Contrast/Exemplification/Confirmation

18. In context, the phrase "a pipe for the Muse's finger to play what stop she pleased" (lines 31-32) suggests Shakespeare's

- (A) exploration of poetic forms
- (B) ability to empathize
- (C) capacity for critical judgment
- (D) interest in theories of originality in art
- (E) brilliant interpretation of works by others

Comp. and Contrast/Description/Confirmation

19. The statement "He was the Proteus of human intellect" (line 37) is an example of which of the following?

- (A) Verbal irony
- (B) Understatement
- (C) Punning
- (D) Metaphorical allusion
- (E) Proof by extended example

Comp. and Contrast/Description/Confirmation

20. The three successive sentences beginning with "It" (lines 39-46) serve most directly to

- (A) contrast the qualities of "Genius in ordinary" (line 38) with those of an extraordinary genius
- (B) characterize the various aspects of Shakespeare's genius
- (C) suggest the conflicting impulses of a genius
- (D) illustrate how Shakespeare was the "Proteus of human intellect" (line 37)
- (E) contrast the genius of Milton and Shakespeare to that of Rembrandt

Comp. and Contrast/Exemplification/Confirmation

21. The phrase "blind to all excellence but its own" (line 42) refers to which of the following?

- (A) "Proteus" (line 37)
- (B) "human intellect" (line 37)
- (C) "Genius in ordinary" (line 38)
- (D) "some one thing" (line 40)
- (E) "the cameleon" (line 43)

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22. The speaker uses Rembrandt as an example to illustrate the idea that

- (A) painting is not as expressive a form as other media
- (B) genius cannot be ranked according to standards
- (C) genius uses art to perfect the forms of nature
- (D) imaginativeness is not always a desirable quality in a person of genius
- (E) one characteristic of genius is an original perception of the world

Class. & Div./Exemplification/Confirmation

23. In the passage, Rembrandt functions as which of the following?

- I. A figure whose genius is different from Shakespeare's
- II. A figure similar in interests to Milton
- III. An example of one particular definition of genius

- (A) I only
- (B) I and II only
- (C) I and III only
- (D) II and III only
- (E) I, II, and III

Comp. and Contrast/Exemplification/Confirmation

24. Which of the following ideas can be inferred from the last sentence of the passage (lines 55-61) ?

- (A) Originality cannot truly be discovered in an artist.
- (B) Ordinary people lack the ability to apprehend certain intrinsic qualities in nature.
- (C) Art often resembles phenomena that appear in dreams.
- (D) Reading can be as original an act as writing.
- (E) Artistic geniuses often fail to share their discoveries with other people.

Definition/ Process Analysis/So What?

25. The author's footnote on "the figurative or fanciful exercise of the imagination" refers to the distinction between

- (A) understanding and apprehension
- (B) feeling and thought
- (C) reflection and action
- (D) complex imagery and realistic representation
- (E) conveyed insight and metaphor

Comp. and Contrast/ Classification and Division

26. The speaker's central rhetorical strategy in the passage can best be described as

- (A) developing an argument by using a strong personal appeal
- (B) taking exception to previously advanced conceptions of an idea
- (C) advancing an extended metaphor that describes the essence of a particular quality
- (D) citing authorities to reinforce the validity of a critical theory
- (E) providing specific examples to illustrate an abstract concept

Exemplification/Definition/Confirmation

27. The tone of the passage is best described as

- (A) confident and didactic
- (B) resigned and contemplative
- (C) combative
- (D) agitated
- (E) ironic

Tone

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2: Analytical Summaries

Summaries do not have to be brainless, non-analytical activities. In fact, summaries can help bolster analytical reading comprehension, and help prepare students to make important analytical writing moves. So, we must teach kids to summarize, but do so with the end goal of complete analysis in mind. It's important to allow for three revisions at the onset of the summary process. This is because we want students re-reading texts, re-reading their writings, questioning their judgments, and adjusting their understandings. Hence the progression to follow.

1. Produce a Summary. No instruction required. Do what you think should be done.

First Draft:

At the beginning, two different types of *E. coli* are identified. Most *E. coli* bacteria is helpful for the body, but another version called *E. coli* O157:H7 is actually harmful for humans. Most of the time, people who get this version of *E. coli* either have no symptoms or have mild signs, but there are some that get anemia and have strokes. Five percent of children who get (HUS) from *E. coli* O157:H7 die from it, while many others just have permanent disabilities. There is a case where one six-year-old child dies from it. Before his death, he had extremely painful abdominal cramps and bloody diarrhea. He couldn't breathe on his own and his brain was liquefied. Even healthy adults can be susceptible to *E. coli* O157:H7, and antibiotics have proven to be ineffective against fighting the bacteria. *E. coli* O157:H7 can live in both high and low temperatures and can live for days or even weeks. *E. coli* O157:H7 is caught by drinking contaminated water, eating undercooked ground beef, and person-to-person transmission. The reason the bacteria is now so easily spread is because of new changes in how cattle are raised, slaughtered, processed, and consumed.

2. Revise your summary to produce one that is analytically strong. Do this by consistently integrating the speaker's name followed by strong verbs, including strong, connotative verbs in other areas of the summary as well, applying appropriate—non-vacuous—adjectives and adverbs that truly demonstrate a deeper understanding of the text. Also, try to include chronological discourse markers and at least one appositive or non-essential phrase or clause within your summary.

Edited Draft:

Schlosser **begins arguing for more regulations in the meat packing industry** by describing the potential positive and negative effects of *E. coli*. Most *E. coli* bacteria is helpful for **basic human functions**, but a mutated version, called *E. coli* O157:H7, is actually harmful for humans **when consumed**. Schlosser then follows this by revealing that often people who contract this version of *E. coli* are either asymptomatic or have relatively mild signs; however, there are an unlucky few who suffer from conditions such as anemia, the destruction of vital organs, and strokes. Schlosser exemplifies this when highlighting that about five percent of children who contract hemolytic uremic syndrome from *E. coli* O157:H7 die from it, and those who survive may suffer from permanent disabilities. Schlosser then shifts from describing the broad effects of this bacteria to narrating a tragic case of one six-year-old child who died from it. Before his death, he contracted viciously painful abdominal cramps and bloody diarrhea. He couldn't breathe on his own and his brain was liquefied. Schlosser then unnervingly exposes that even perfectly healthy adults can be susceptible to *E. coli* O157:H7, and that antibiotics have proven to be ineffective against fighting the bacteria. *E. coli* O157:H7 can **withstand** both high and low temperatures and can **survive in numerous** environments for days or even weeks. Continuing, Schlosser highlights that transmission of *E. coli* O157:H7 can occur by drinking contaminated water, consuming undercooked ground beef, and engaging in person-to-person contact. Finally, Schlosser blames the newfound negligence in the meatpacking industry for the increased outbreaks of food poisoning in the United States.

3. Revise your already strong summary by integrating—and properly citing—appropriate textual evidence that seamlessly flows with your own words.

Final Draft:

Schlosser **begins arguing for more regulations in the meat packing industry** by describing the potential positive and negative effects of *E. coli*. Most *E. coli* bacteria is helpful for basic human functions, but a mutated version called *E. coli* O157:H7 is actually harmful for humans when consumed, as it **"can release [...] powerful toxin[s]" (Schlosser 199)** that attack **"the lining of the intestine" (Schlosser 199)**. Schlosser then follows this by revealing that often people who contract this version of *E. coli* are either asymptomatic or have relatively mild signs and symptoms; however, there are an unlucky few who suffer from conditions such as anemia, **"the destruction of vital organs" (Schlosser 199)**, and strokes. Schlosser exemplifies this when highlighting that about five percent of children who contract hemolytic uremic syndrome from *E. coli* O157:H7 die from it, and those who survive may suffer from **"permanent disabilities, such as blindness or brain damage" (Schlosser 200)**. Schlosser then shifts from describing the broad effects of this bacteria to narrating a tragic case of one six year old child who died from it. Before his death, he contracted viciously painful abdominal cramps and diarrhea that **"filled a hospital toilet with blood" (Schlosser 200)**. He couldn't breathe on his own and his brain was liquefied, resulting in **"his [horrific] death" (Schlosser 200)**. Schlosser then unnervingly exposes that even perfectly healthy adults can be susceptible to *E. coli* O157:H7, and that antibiotics have proven to be ineffective against fighting the bacteria. *E. coli* O157:H7 **"is an extraordinarily hearty microbe" (Schlosser 200)**, and can withstand both high and low temperatures in numerous environments for days or even weeks. Continuing, Schlosser highlights that transmission of *E. coli* O157:H7 can occur by drinking contaminated water, consuming undercooked ground beef, and engaging in person-to-person contact. It's also noted that an individual doesn't even need to consume "a fairly large dose" (Schlosser 201) to be infected. Finally, Schlosser blames the newfound negligence in the meatpacking industry for the increased outbreaks of food poisoning in the United States.

Authorial Statement and Organizational Stems:

Beginning of Text:

(Speaker/Author) begins by/with...

Body of Text:

(Speaker/Author) follows this by/with...

Following this, (Speaker/Author) (action verb)...

Moving on, (Speaker/Author) (action verb)

(Speaker/Author) transitions to...

In order to transition, (Speaker/Author) (action verb)...

(Speaker/Author) then shifts to...

(Speaker/Author) moves to compare...

(Speaker/Author) then contrasts...

(Speaker/Author) exemplifies...

Continuing, (Speaker/Author) (verb)...

Conclusion of text:

(Speaker/Author) concludes by/with...

Finally, (Speaker/Author) (verb/reminds)...

Analytical Addition (at the end of every authorial move):

...in order to...

Identify the Audience:		
Identify the Speaker's Major Claim:		
Circle the Primary Argument Organization: Inductive / Deductive		
<p>Section Breakdown: In order to complete this column, you must first break the reading into sections. There is no absolute number of sections a text must have; however, your sections must be reasonably justified. Therefore, if one student breaks a text into 5 parts, and another 3, both are right, as long as they are able to justify their reasoning. Once you have broken the text into sections, chronologically summarize the ideas presented in each division and describe how each section relates to the one that comes before it.</p>	<p>Method of Development: In this column, circle which method(s) of development is/are most prevalent in the corresponding section of text:</p>	<p>Argumentative Function: In this column, mark how this particular area of text functions by checking the box of the correlating statement. If a particular section doesn't relate to any of the pre-written statements, write your own observation as to how this section of text functions.</p>
	<p><i>Cause and Effect</i></p>	<p>Audience Engagement:</p> <p><input type="checkbox"/> This section introduces why the audience should consider and/or relate to the ideas being explored or the topic of discussion.</p>
	<p><i>Problem-Solution</i></p>	<p>Background:</p> <p><input type="checkbox"/> This section highlights what has happened that makes this argument/issue important.</p> <p><input type="checkbox"/> This section highlights what have others said in response to the topic of discussion.</p>
	<p><i>Narration and Description</i></p>	<p>Claim:</p> <p><input type="checkbox"/> This section clearly identifies the author's claim/argument.</p> <p><input type="checkbox"/> This section identifies a sub-argument(s) that can be derived from the claim.</p>
	<p><i>Definition</i></p>	<p>Evidence:</p> <p><input type="checkbox"/> This section exposes the evidence that validates the writer's claim.</p>
	<p><i>Classification and Division</i></p>	<p>Reasoning:</p> <p><input type="checkbox"/> This section shows the reasonable correlation between evidence and the claim (or any sub claims).</p>
	<p><i>Compare and Contrast</i></p>	<p>Counterargument:</p> <p><input type="checkbox"/> This section suggests the potential counterargument(s) of individuals who might disagree.</p> <p><input type="checkbox"/> This section explores the validity of others' viewpoints.</p> <p><input type="checkbox"/> This section evaluates in what ways those who would disagree are potentially incorrect.</p>
	<p><i>Process Analysis</i></p>	<p>Extension and Practicality:</p> <p><input type="checkbox"/> This section reveals what an audience member should now do once they have experience with this topic and argument.</p> <p><input type="checkbox"/> This section reveals What effect that this argument has on the greater world.</p>
<p>(Completing this ensures that students understand WHAT they are reading. It also visually exposes a logical pattern and progression of thought.)</p>	<p>(Completing this ensures that students work to understand HOW a speaker presents his/her ideas.)</p>	<p>Other Functions (Generate any personal functional observations below):</p> <p>(Completing this ensures that students work to understand WHY section of text is placed where it is in the argument.)</p>

