**How to explain how a rhetorical device is effective**

**a) Correctly identify and quote an example of the rhetorical device**

**b) State how the example is in fact an example of that type of rhetorical device. *Often using statements starting with “By” works well.***

**c) Explain how the device supports the specific subargument of the section that it is found in. *You may want to talk about how it emphasizes the problem, supports the solution or shows why it is important to change.***

**d) Explain how the subargument and thereby the rhetorical device relates to the thesis.**

**Example**

QUESTION CLUSTERS

1. **“But what are these standards? How do you get them? How do you know if they’re the right ones? How can you make a clear pattern out of so many intangibles, including the greatest one, the very private I?” (5)**
2. By using this series of open-ended questions about standards
3. Mannes transitions between two sections of her essay. She has presented the problem that without standards the quality of art diminishes and in the past couple of decades there have been no standards. She is now transitioning into the section where she presents her three proposed standards: association, craftsmanship and purpose. The questions echo the questions that the reader may be asking themselves about the problem and get them thinking about the content of the next section.
4. This relates to her thesis because it introduces the idea that the individual must establish standards with which to rigorously judge the quality of art and proceeds to give them guidance as to how to establish such standards.

ALLUSION

1. **“link a bar of Mozart with the corner of a Vermeer painting or a Stravinsky score with a Picasso abstraction” (6)**

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| 1. By referring to artists of various genres who are general considered to produce high quality art
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| C) Mannes gives examples of the kind of art that artists should be striving for. This allusion supports her point that one of the standards that we should use to judge art is “association”. By association she means experiencing as much art as possible and looking for the underlying pattern in great art. Once we can recognize the patterns that link Mozart and Vermeer, we will be able to see that pattern in new works of art and be able to determine if they are good or bad. |
| d) This links to her thesis in that if we, the audience, use this standard to judge art then the quality of art will improve and we will have more artists like Stravinsky and fewer singers who can’t phrase a song.  |

Parallel structure

**a) “In creating, the artist commits himself; in appreciating, you have a commitment of your own. ” (5)**

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| b) By giving equal grammatical weight to the artist and the audience |
|  c) she argues that both parts of the equation have a commitment. One to produce and the other to provide feedback. She uses this to emphasize halfway through her essay why it is important to judge and use standard to judge to improve the quality of art and to inspire artist to create. She uses this to transition into her proposed three standards for juding art by making you see how important it is to judge. The standards help you understand how to judge.  |
|  d) |

Negative connotation

**a) “This has been a popular approach, for it relieves the critic of the responsibility of judgement and the public of the necessity of knowledge. It please those resentful of disciplines, it flatters the empty-minded by calling them open-minded, it comforts the confused. ” (4)**

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| b) By “responsibility” and “necessity” make it seem like a bad thing to be responsible |
|  c) make it seem like a bad thing to be informed and to care about judging art. She is being sarcastic by implying that the new trend of everyone’s opinion being valid and therefore having no standards and how it takes huge burdens off of critics and makes people who have no idea feel better. This negative connotation emphasize the problem that she presents and shows why the new trends are not working. |
|  d) |