

**Part I**

**Please read:** *Thank You For Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion* by Jay Heinrichs. Then complete the assignments explained below.

If you do not get the book from me, you must obtain the book from any local library or, you can purchase it cheaply from [thriftbooks.com](http://thriftbooks.com) or [betterworldbooks.com](http://betterworldbooks.com) in quality used condition. **Buying it is in no way mandatory and if you take thorough notes, you will not need the actual text for class.** I also found a [PDF of the book](#) if you don't mind reading it in that format.

This book will introduce you to the art of rhetoric and academic arguments. Heinrichs has divided his informative, yet entertaining book of lessons into five sections (Introduction, Offense, Defense, Advanced Offense, & Advanced Agreement). He also provides appendices which includes a summary of the main rhetorical tools and a glossary of rhetorical terms.

**For each of the five sections you will: (Please type)**

**List** four key points in the section, providing textual support for 2 of the 4 key points in each section, with proper MLA parenthetical citations (author pg #). See the website [purdueowl.com](http://purdueowl.com) for formatting directions and examples of citations. Make your lists in bullet form; be succinct in your wording and purposeful in your selections. This should be in list form, not paragraph form. I will take points off for ignoring these directions.

**PART II**

As you read, you will come across some of the terms below which you are to define and memorize. Other terms of rhetorical and literary descent are also included with definitions that you must also memorize. This rote knowledge will help you in the mastery of the AP Lang and Comp multiple choice section of the exam, as well as help you in recognizing these attributes in writings in order to identify an author's purpose. This knowledge is also a part of our core vocabulary for the course to which our ideas on rhetoric will stem.

During the first weeks of school there will be four tests on these terms, asking you to define all of the vocabulary. (The terms tests will be given in three separate parts: (a.) the Heinrichs terms, (b.) literary and rhetorical terms, (c.) [syntax, diction, and grammatical language](#), (d.) [fallacies](#) (which won't be tested until the third quarter during our argument unit).

**(Quiz A) Rhetorical and Literary Terms From Heinrichs' TYFA:**

- S.O.A.P.S [acronym]
- Rhetorical appeals--[Ethos](#), [Pathos](#), [Logos](#)
- [Connotation and Denotation](#)
- Context
- Concession
- Counterargument
- Refutation
- Persona
- Speaker (meaning- whose voice and opinions resonate through the text)
- Propaganda
- Writer's purpose
- Rhetoric
- Subject
- Aristotelian/Rhetorical triangle (know what each corner holds)

**Literary and Rhetorical Terms: (Quiz B, which will be split into two parts, taken on separate days)**

## Quiz B Part 1 highlighted in pink below.

1. **Linguistic paradox:** a statement or statement set that cannot be resolved as either a truth or a falsehood due to the contradictory nature of its terms ex. The poor are spiritually rich.
2. **Rhetorical function:** the intended effect on the reader by the writer
3. **Double entendre:** a word or phrase open to two interpretations
4. **Alliteration-** For poetic effect, a repetition of the initial sounds of several words in a group. Ex. I have stood still and stopped the sound of feet.
5. **Allegory** – Where every aspect of a story is representative, usually symbolic, of something else, usually a larger abstract concept or important historical/geopolitical event.
6. **Allusion-** A reference in one literary work to a character or theme found in another literary work. “Hey! Guess who the new Newton of our school is?”
7. **Ambiguity** - A statement which can contain two or more meanings.
8. **Asyndeton** - the omission of conjunctions, as in “He has provided the poor with Jobs, with opportunity, with self-respect.” I came, I saw, I conquered.
9. **Analogy-** A comparison of two different things that are alike in some way ex. metaphor and simile
10. **Anaphora** – A sub-type of parallelism, when the exact repetition of words or phrases at the beginning of successive lines or sentences. MLK used anaphora in his famous “I Have a Dream” speech (1963).
11. **Anthropomorphism:** Where animals or inanimate objects are portrayed in a story as people, such as by walking, talking, or being given arms, legs, facial features, human locomotion or other anthropoid form. (This technique is often incorrectly called personification.) ex. The King and Queen of Hearts in Alice’s Adventures in Wonderland.
12. **Aphorism** -A brief statement which expresses an observation on life, usually intended as a wise observation. Ex. Drive thy business; let it not drive thee; A brief saying embodying a moral, a concise statement of a principle or precept given in pointed words.
13. **Apostrophe-** A figure of speech wherein the speaker speaks directly to something nonhuman. Ex. With how sad steps, O moon, thou climbest the skies. Busy old fool, unruly sun.
14. **Archetype** -something that serves as a model or a basis for making copies
15. **Atmosphere** - the dominant mood or emotional tone of a work of art, as of a play or novel: the chilly atmosphere of a ghost story.
16. **Antithesis** - opposition, or contrast of ideas or words in a balanced or parallel construction. Ex. Not that I loved Caesar less, but that I loved Rome more.
17. **Anecdote** - A very short tale told by a character in a literary work.
18. **Antagonist-** A person or force which opposes the protagonist in a literary work.
19. **Anticlimax-** an event, conclusion, statement that is far less important, powerful, or striking than expected. A rhetorical device which can be defined as a disappointing situation or a sudden transition in discourse from an important idea to a ludicrous or trivial one.
  - a. “Here thou, great Anna, whom three realms obey, Dost sometimes counsel take, and sometimes tea....” Pope is drawing the attention of the readers to the falseness. Anna is Queen of England, who holds meetings and indulges also in afternoon tea customs. Ludicrous effect is created by using the anti-climax.
20. **Assonance** - The repetition of vowel sounds in a literary work, especially in a poem. Ex. Men sell the wedding bells. I feel depressed and restless.
21. **Attitude** - manner, disposition, feeling, position, etc., with regard to a person or thing; tendency or orientation, esp. of the mind
22. **Caricature** - a picture, description, etc., ludicrously exaggerating the peculiarities or defects of persons or things
23. **Cliché** -a trite, stereotyped expression. A sentence or phrase, usually expressing a popular or common thought or idea, that has lost originality, ingenuity, and impact by long overuse
24. **Colloquial** - characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing; informal.
25. **Conceit-** an elaborate, fanciful metaphor. Also called an **Extended metaphor**. A far-fetched metaphor when the speaker compares two highly dissimilar things. This is a metaphor that continues into the sentences that follow. An extended metaphor is also a metaphor developed at great length, occurring frequently in or throughout a work.
26. **Climax-** The decisive moment in a drama, the climax is the turning point of the play to which the rising action leads. This is the crucial part of the drama, the part which determines the outcome of the conflict.
27. **Abstract** - thought apart from concrete realities, specific objects, or actual instances: Expressing a quality or characteristic apart from any specific object or instance, as justice, poverty, and speed.
28. **Concrete** - representing or applied to an actual substance or thing, as opposed to an abstract quality: The words “cat,” “water,” and “teacher” are concrete, whereas the words “truth,” “excellence,” and “adulthood” are abstract.
29. **Didactic-** Literature designed explicitly to instruct. Teaching or intending to teach a moral lesson. Ex. Fables (tortoise and hare)

30. **Dramatic monologue** - the occurrence of a single speaker saying something to a silent audience.
31. **Dominant impression** -the principal effect the author wishes to create for the audience. The dominant impression guides the author's selection of detail and is thereby made clear to the reader in the thesis sentence.
32. **Editorializing**: to set forth one's position or opinion on some subject in, or as if in, an editorial. To inject personal interpretations or opinions into an otherwise factual account
33. **Ellipsis**: The omission of one or more items from a construction in order to avoid repeating the identical or equivalent items that are in a preceding or following construction. Ex. the omission of "been to Paris" from the second clause of "I've been to Paris, but they haven't."
34. **Epigraph**: A brief quotation which appears at the beginning of a literary work
35. **Epistrophe**- Also called epiphora; repetition of a word or words at the end of two or more successive verses, clauses, or sentences. Ex: "Take **whatever** idiot they have at the top of **whatever** agency and give me a better **idiot**. **Give me a** caring **idiot**. **Give me a** sensitive **idiot**. Just don't **give me** the same **idiot**."
36. **Epiphany**: A literary work or section of a work presenting, usually symbolically, such a moment of revelation and insight.
37. **Epithet**: a word which makes the reader see the object described in a clearer or sharper light. It is both exact and imaginative. Distinctive epithets are found in the ancient Greek classic, The Odyssey: wine-dark sea..... wave-girdled island, blindfolding night.
38. **Euphemism**: is the use of roundabout language to replace colloquial terms that are considered too blunt or unpleasant. Ex. "Passed" replaces "died."
39. **Exposition**: In drama, the presentation of essential information regarding what has occurred prior to the beginning of the play.
40. **Ethos**: (Credibility), or ethical appeal, means convincing by the character of the author.
41. **Farce**: A type of comedy based on a humorous situation, such as a bank robber who mistakenly wanders into a police station to hide. The situation provides the humor, not the cleverness of plot or lines, nor the absurdities of the character
42. **Figurative language**: Language enriched by word meanings and figures of speech (ie, similes, metaphors, personification, hyperbole), connotes additional layers of meaning
43. **Figure of speech**: An example of figurative language that states something that is not literally true in order to create an effect. Similes, metaphors and personification are figures of speech which are based on comparisons.
44. **Foil**: a character that contrasts with another character, usually the protagonist and, in so doing, highlights various facets of the main character's personality.
45. **Homily**: a sermon concerning a practical matter, a moralizing lecture or admonition, or an inspirational saying or platitude
46. **Hyperbole**: figure of speech in which an overstatement or exaggeration occurs.
47. **Imagery**: A word or group of words in a literary work which appeal to one or more of the senses
48. **Invective**: vehement or violent denunciation, censure, or reproach. Denunciatory or abusive language.

## Quiz B PART II

49. **Irony (verbal, situational, dramatic)**: the result of an action is the reverse of what is expected.
  - a. In dramatic irony, the audience knows something that the characters in the drama do not.
  - b. In verbal irony, the contrast is between the literal meaning of what is said and what is meant. Sarcasm is a form of verbal irony.
50. **Jargon**: the terminology that relates to a specific activity, profession or group.
51. **Juxtaposition**: an act or instance of placing close together or side by side, esp for comparison or contrast.
52. **Litotes** – a form of understatement that involves making an affirmative point by denying its opposite. Litote is the opposite of hyperbole. Examples: "Not a bad idea," "Not many," "It isn't very serious. I have this tiny little tumor on the brain"
53. **Logos**: persuading by the use of reasoning.
54. **Malapropism**: A confused, comically inaccurate use of a long word or words. Ex. In *Romeo and Juliet* the Nurse says, "I desire some confidence with you sir."
55. **Metaphor**: A figure of speech wherein a comparison is made between two unlike quantities without the use of the words "like" or "as."
56. **Metonymy**: Substituting a word for another word closely associated with it. Ex: "Crown" for royalty OR "Suit" for lawyer.
57. **Mood**: The atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions.
58. **Maxim**: a simple and memorable line, quote or rule for taking action and leading a good life. "A friend in need is a friend indeed." "Birds of a feather flock together."
59. **Monologue**: an extended, uninterrupted speech by one person only.
60. **Motif**: recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes. The motif can be an idea, an object, a place, or a statement.

61. **Naturalistic detail:** Deterministic theory of writing in which it is held that a writer should adopt an objective view toward the material written about, be free of preconceived ideas as to form and content, and represent with clinical accuracy and frankness the details of life. The practice of describing precisely the actual circumstances of human life in literature.
  62. **Onomatopoeia** - A literary device wherein the sound of a word echoes the sound it represents.
  63. **Oxymoron** - A combination of contradictory terms. Ex: O loving hate! heavy lightness, serious vanity; Misshapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health!
  64. **Paradox** - A situation or a statement that seems to contradict itself, but on closer inspection, does not. Ex: Stone walls do not a prison make, Nor iron bars a cage.
  65. **Parody** - A literary work that imitates the style of another literary work.
  66. **Pedantic** - overly concerned with minute details or formalisms.
  67. **Personification** - A figure of speech in which something nonhuman is given human characteristics.
  68. **Point of view** - In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.
    - a. first person narrator tells the story with the first person pronoun, "I," and is a character in the story. This narrator can be the protagonist, a secondary character, or an observing character.
    - b. third person narrator relates the events with the third person pronouns, "he," "she," and "it." There are two main subdivisions to be aware of: a. third person omniscient, in which the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters
    - c. third person limited omniscient, in which the narrator presents the feelings and thoughts of only one character, presenting only the actions of all the remaining characters.
- In addition, be aware that the term point of view carries an additional meaning. When you are asked to analyze the author's point of view, the appropriate point for you to address is the author's attitude.
69. **Prose** - the ordinary form of spoken or written language, without metrical structure, as distinguished from poetry or verse.
  70. **Pedestrian** - lacking in vitality, imagination, distinction, etc.; commonplace
  71. **Parable** - A brief story, told or written in order to teach a moral lesson.
  72. **Protagonist** - the character with whom the reader is meant to be chiefly concerned
  73. **Proverb** - a short popular saying, usually of unknown and ancient origin, that expresses effectively some commonplace truth or useful thought
  74. **Pun** - the usually humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound.
  75. **Pathos**: persuading by appealing to the reader's emotions.
  76. **Rhetoric** - the study of the effective use of language. The ability to use language effectively. In classical oratory, the art of influencing the thought and conduct of an audience.
  77. **Sarcasm** - From the Greek meaning "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something.
  78. **Satire** - A work that targets human vices and follies or social institutions and conventions for reform or ridicule.
  79. **Symbol/symbolism** - anything that represents itself and stands for something else. Usually a symbol is something concrete -- such as an object, action, character, or scene - that represents something more abstract.
  80. **Synecdoche** - a figure of speech in which a part of something is used to represent the whole or, occasionally, the whole is used to represent a part. Ex: To refer to a boat as a "sail"; to refer to a car as "wheels"; to refer to the violins, violas, etc. in an orchestra as "the strings." \*\*Different than metonymy, in which one thing is represented by another thing that is commonly physically associated with it (but is not necessarily a part of it), i.e., referring to a monarch as "the crown" or the President as "The White House."
  81. **Synesthesia** - when one kind of sensory stimulus evokes the subjective experience of another. Ex: The sight of red ants makes you itchy. In literature, synesthesia refers to the practice of associating two or more different senses in the same image.
  82. **Theme** - The central idea or message of a work, the insight it offers into life.
  83. **Thesis** - the sentence or group of sentences that directly expresses the author's opinion, purpose, meaning, or position.
  84. **Understatement** - the ironic minimalizing of fact, presents something as less significant than it is. Understatement is the opposite of hyperbole.
  85. **Wit** -- intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks.
  86. **Speaker** - The "voice" of a poem; not to be confused with the poet him/herself. Analogous to the narrator in prose fiction
  87. **Stream of consciousness** - is a literary technique that seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes, either in a loose interior monologue, or in connection to his or her sensory reactions to external occurrences.
  88. **Chiasmus** - rhetoric reversal of the order of words in the second of two parallel phrases: he came in triumph and in defeat departs; He went to the country, to the town went she
  89. **Polysyndeton** - the use of several conjunctions in close succession, esp where some might be omitted, as in "he ran and jumped and laughed for joy."

90. **Anadiplosis**- A rhetorical term for the repetition of the last word of one line or clause to begin the next. Ex: Fear is the path to the dark side. Fear leads to anger. Anger leads to hate. Hate leads to suffering. I sense much fear in you.
91. **Anachronism**- something or someone that is not in its correct historical or chronological time, esp. a thing or person that belongs to an earlier time: The sword is an anachronism in modern warfare.
92. **Isocolon/parison** - A rhetorical term for a succession of clauses of approximately equal length and corresponding structure. Ex: Climate is what we expect, weather is what we get. It takes a licking, but it keeps on ticking! "Equal is your merits! Equal is your din!"
93. **Zeugma**- the use of a word to modify or govern two or more words when it is appropriate to only one of them or is appropriate to each but in a different way. Ex: On his fishing trip, he caught three trout and a cold. Mr. Pickwick took his hat and his leave. He lost his coat and his temper. You held your breath and the door for me.
94. **Conundrum**- a riddle whose answer is or involves a pun
95. **Adage**: A saying or proverb embodying a piece of common wisdom based on experience and often couched in metaphorical language. (E.g. It is always darkest before the dawn.)
96. **Verisimilitude**: Similar to truth; the quality of realism in a work that persuades the reader that he/she is getting a vision of life as it is.
97. **Concession**- An argumentative strategy by which a speaker or writer acknowledges the validity of an opponent's point

### (Quiz C) Syntax, Diction, and Grammatical Language

1. **Circumlocutions**: the use of many words to say something that could be said more clearly and directly by using fewer words
2. **Single periodic sentence**: A sentence in which the main clause or its predicate is withheld until the end. Ex. Despite heavy winds and nearly impenetrable ground fog, the plane landed safely.
3. **Parallel syntax**: (also known as **parallel** construction and parallelism) is a rhetorical device that consists of repetition among adjacent sentences or clauses. The repeated sentences or clauses provides emphasis to a center theme or idea the author is trying to convey.
4. **Concrete Diction**: words that stimulate some kind of sensory response in the reader: as we read the words, we can imaginatively use our senses to experience what the words represent.
5. **Antecedent**- word, phrase, or clause that is replaced by a pronoun or other substitute later in the same or in another sentence. Ex. In "Jane lost a glove and she can't find it", Jane is the antecedent of she and glove is the antecedent of it.
6. **Argumentative writing** -the process of developing or presenting an argument; The setting forth of reasons together with the conclusion drawn from them.
7. **Causal analysis writing**- seeks to identify and understand the reasons why things are as they are and hence enabling focus of change activity. Causal analysis links actions or events along a timeline, but it differs from process analysis in that it tells us why something happens, is happening, or will probably happen. Therefore, a causal analysis can serve one or more of four main purposes: to entertain, to inform, to speculate, and to argue. Cause/Effect Writing
8. **Clause** -a syntactic construction containing a subject and predicate and forming part of a sentence or constituting a whole simple sentence.
9. **Connotation**- the associated or secondary meaning of a word or expression in addition to its explicit or primary meaning: A possible connotation of "home" is "a place of warmth, comfort, and affection." Implied meaning of a word.
10. **Denotation** - a word's dictionary definition. The primary or literal significance of the word, whereas connotation is the range of secondary significance which a word commonly suggests. Ex. the word "sea" denotes a large body of water, but its connotative meaning includes the sense of overwhelming space, danger, instability; whereas "earth" connotes safety, fertility and stability.
11. **Claim** -to assert or maintain as a fact: Ex. She claimed that he was telling the truth.
12. **Classification and division**- In a classification essay, a writer organizes, or sorts, things into categories. Division separates items into categories.
13. **Coherence** - logical interconnection; overall sense or understandability. The property of unity in a written text or a segment of spoken discourse that stems from the links among its underlying ideas and from the logical organization and development of its thematic content
14. **Definition writing**- writing that explains what a term means
15. **Diction**- An author's choice of words.
16. **Digression** - a temporary departure from one subject to another more or less distantly related topic before the discussion of the first subject is resumed.
17. **Discourse** - communication of thought by words; talk; conversation: a formal discussion of a subject in speech or writing, as a dissertation, treatise, sermon.
18. **Inverted sentence** - one in which the subject appears after the verb. Ex. Never will I do that again! Rarely have I eaten better food. Hardly ever does he come to class on time.
19. **Loose sentence**: A loose sentence opens with its subject, predicate, and object; The reader, having focused upon agent and action, will have increasing difficulty connecting the modifiers to objects of the sentence as it lengthens. Ex: Root ideas: - I ate the pizza. - I ate the pizza that my sister baked. - I ate the pizza that my sister baked after I got home from work.



20. **Main clause**- sometimes called an independent clause—must contain a subject and a verb as well as express a complete thought. Ex: Diane kicked the soda machine. Diane = the subject; kicked = the verb
21. **Parallelism** -A repetition of sentences using the same structure.
22. **Periodic sentence**- a sentence that is not grammatically complete until its end. Ex. Unable to join the others at the dance because of my sprained ankle, I went to a movie.
23. **Passive voice**- In sentences written in passive voice, the subject receives the action expressed in the verb; the subject is acted upon. Ex. The boy was bitten by the dog. Instead of "The dog bit the boy."
24. **Active voice**: In sentences written in active voice, the subject performs the action expressed in the verb; the subject acts.
25. **Repetition** -Where a specific word, phrase, or structure is repeated several times, usually in close proximity, to emphasize a particular idea. The repetition of the words "What if..." at the beginning of each line emphasizes the speaker's confusion and fear.
26. **Running style**- Sentence style that appears to follow the mind as it worries a problem through. The opposite of periodic sentence style.
27. **Semantics** – The branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.
28. **Subject complement** – The word (with any accompanying phrases) or clause that follows a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it (the predicate nominative) or (2) describing it (the predicate adjective). These are defined below:
  - a. predicate nominative – a noun, group of nouns, or noun clause that renames the subject. It, like the predicate adjective, follows a linking verb and is located in the predicate of the sentence.
    - i. Example: Julia Roberts is a movie star. movie star = predicate nominative, as it renames the subject, Julia Roberts
  - b. predicate adjective -- an adjective, a group of adjectives, or adjective clause that follows a linking verb. It is in the predicate of the sentence, and modifies, or describes, the subject. Example: Warren remained optimistic. optimistic = predicate adjective, as it modifies the subject, Warren
29. **Subordinate clause** – Like all clauses, this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Ex: Yellowstone is a national park in the West that is known for its geysers. underlined phrase = subordinate clause
30. **Syntax** – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as groups of words, while diction refers to the individual words.
31. **Style** - the author's use of figurative language, diction, sound effects and other literary devices.
32. **Tone** – the author's attitude toward his material, the audience, or both. Some words describing tone are playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, somber, etc.
33. **Transition** – A word or phrase that links different ideas; effectively signal a shift from one idea to another.

#### (Quiz D) Fallacies:

1. **Ad hominem**-- against a person rather than the position they are maintaining; an attack on the person rather than their position
2. **False Analogy** – Error in assuming that because two things are alike in some ways, they are alike in all ways.
3. **Hasty Generalization** – Unsound inductive inference based on insufficient, inadequate, unspecified evidence.
4. **Post Hoc**- because one thing follows another, it is held to cause the other.
5. **Diatribes**- a bitter, sharply abusive denunciation, attack, or criticism. A bitter and abusive speech or writing.
6. **Appeal to authority**- A fallacy in which a speaker or writer seeks to persuade not by giving evidence but by appealing to the respect people have for a famous person or institution.
7. **Appeal to ignorance**- A fallacy based on the assumption that a statement must be true if it cannot be proved false.
8. **False dilemma**- A fallacy of oversimplification that offers a limited number of options (usually two) when in fact more options are available.
9. **Refutation**- The part of an argument wherein a speaker or writer anticipates and counters opposing points of view.
10. **Equivocation**: a fallacy caused by the double meaning of a word; the use in a syllogism (a logical chain of reasoning) of a term several times, but giving the term a different meaning each time. Ex: A feather is light. What is light cannot be dark. Therefore, a feather cannot be dark.
11. **Pathetic fallacy**-The attribution of human traits to nature or inanimate objects; a literary device wherein something nonhuman found in nature performs as though from human feeling or motivation. For example, the sentence "The somber clouds darkened our mood" is a pathetic fallacy as human attributes are given to an inanimate object of nature reflecting a mood. But, "The sparrow talked to us" is a personification because the animate object of nature "sparrow" is given the human quality of "talking".

Thank you. Have a great summer.  
Mrs. McClintick

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