ⓒⓒpen2010

A composition textbook for WRTG 2010
at the University of Utah

University of Utah and the Wasatch Front (Image by Lawrence Boye)

Open2010 is an ongoing teaching project of the University Writing Program at the University of Utah. Jay Jordan, a faculty member in UWP and the Department of English, is the primary author, but the project is supported by a growing number of faculty colleagues, instructors, graduate students, and WRTG 2010 students.

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We plan to revise *Open2010* on an annual basis, considering and adding suggested content and refining the book's overall design. To do that, we could use your help. Yes, you: the student who's using this book. We know it's odd to ask, but one of the advantages of reading a textbook that's written maybe a couple hundred feet from where you're sitting is that the authors and editors can be responsive. So, we'll be asking for feedback from instructors, and we'd like your feedback too. What works? What doesn't work as well? What else would you like to see? We can't promise that we'll include your suggestions, but if we do, we'll gladly credit you right here in the front of the book.

To let us know those suggestions, email jay.jordan@utah.edu.

Enjoy.

Overview and Contents

We arranged the chapters in *Open2010* to reflect the traditional "canons" of rhetoric. As you'll read about a little in the Introduction, rhetoric is a broad, complex concept, so scholars and teachers of rhetoric have developed ways to classify and label its parts. The canons represent one popular and longstanding way to do that.

The first few chapters address **invention**, or thinking processes that we all work through to figure out what we want to write and talk about. Sometimes, invention is easy to figure out: if we meet someone for the first time, for example, we know that there are specific routines we should follow. If we're in class on the first day of a semester, we think we know what to expect then, too. But in many other situations— like, oh, say, a writing course—it's difficult to invent. We hope this section helps.

Memory is next. Traditionally, memory mostly referred to the memories that individual humans carried around with them. Over time, memory was expanded and distributed to include written records, libraries, and, eventually, the massively networked network we know as the internet. Memory and invention work closely together: we can figure out what we want to write or say by recalling it or by coming across an intriguing piece of information. And we can then use memory to find ways to support an argument we've invented. In this book, we'll discuss memory mostly in terms of finding and using information resources—thanks in part to the excellent instructional librarians at the U's Marriott Library.

Arrangement covers what we do on the page with the materials we collect about whatever topic we want to write about. Over thousands of years in different cultures, conventions have emerged that guide writers about where to introduce a topic, where to give background, where to provide supporting evidence, and how to conclude. But that doesn't mean you're always locked into those patterns. We will show you what we mean.

Style, as we'll discuss, is familiar to a lot of people as "grammar." That could be a bad word to you depending on what and how you've been taught. It's definitely not a bad word to us. Style and grammar are much more than (just) rules: they give writers a system of options ranging from punctuation to paragraph length (including the option to use two words close together like that that both start with "p"). We will focus on a few key style considerations and ask you to apply them to your own writing.

Last, **delivery**. Thinking about delivery means thinking about how your writing is delivered to your readers and about how it circulates—has a life of its own—once it's out of your control. There's historically a lot more advice about *spoken* delivery,

including posture, gesture, and dress. Those considerations aren't relevant to writing, but others are. It's necessary to proofread, to pay attention to document design, and to think about the role of visual presentation.

Here are the specific contents:

Brief but Extremely Important Introductory Chapter that You Should Definitely Read

The authors of this textbook know about introductory chapters. We've read them ourselves. We know that the typical introduction provides very general, if not vague, information about the scope and organization of the textbook as well as a concise and yet boring and somewhat intimidating introduction to a course or even a field of study. Since the typical textbook is large and expensive, introductory chapters—if they are brief—seem totally unsuited to their purpose, since it's difficult to imagine a useful introduction to, for example, the accumulation of knowledge about basic chemistry that only runs a few pages. On the other hand, if the introductory chapter is too long, it may make you feel as if the author(s) and/or editor(s) are getting paid by the page.

You won't feel that way with this introduction. Each section, paragraph, and sentence here has been painstakingly, lovingly, and artisanally crafted to ensure only the most productive response in you, our reader. The lengths of the chapter's various discursive elements have been field tested at a number of diverse sites, following both time-tested and contemporary empirical methods. In short, we are confident that when those congratulatory blurbs that often appear on the backs (or even fronts) of books eventually show up on this one, they will focus so much approbation on this introduction that there will be little space left to praise the rest of the book, even though it is equally praiseworthy.

So, please do read on. We certainly hope and expect you will be fully oriented by the end of the next few pages, ready to start an intense semester of rhetoric and writing —two activities that the U could not do without.

Definitions

"Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion." Aristotle, Rhetoric *I.2*

"Rhetoric is the use of language as a symbolic means of inducing cooperation in beings who by nature respond to symbols." Kenneth Burke, A Rhetoric of Motives *43*

Cicero Denounces Catiline   (Artist: Cesare Maccari)

This book is about rhetoric and writing, both of which are common subjects a lot of college students are required to learn about.

Rhetoric
You already know a lot about rhetoric. You already intuitively understand that you change the way you communicate—through language, gesture, clothing, and maybe even body art if you can comfortably change that quickly—depending on the situation and the people around you. When you tell family members and friends who are not at the U about your experiences here, you will probably choose different topics, words, and tones for your grandmother than you will for your former high school classmate.

This textbook will help you try to add to what you already know and help make you more conscious of a range of your rhetorical decisions. So far, you've spent the bulk of your time as a human communicating with others largely by means that you've developed by a process of **acquisition**. In other words, rather than being explicitly taught effective rhetoric, you've acquired rhetorical practices through trial and error, much as you learned your first language by listening and observing, then trying a word or two, then more words, then sentences, then longer stretches. You knew the first time that you said a "bad word" in front of your parents, for instance, that something had gone wrong, even if you didn't necessarily have a way of articulating what that was. This course will teach you rhetoric through a much more explicit **learning** process. You will learn to refine what you've already acquired, and you will also—crucially—learn a vocabulary to describe what you're learning. Acquisition and learning go hand in hand: you don't need to know theories and terms to use rhetoric on a daily basis, but if you do learn them, you can be more conscious of what you're doing, and you can be better at analyzing how other people use it.

The word "rhetoric" has been around since it emerged in ancient Greece. However, as you can see from the quotations that start this chapter, there is no single best "dictionary" definition of rhetoric that adequately describes what it is. In fact, definitions of rhetoric have been contested since they were first created. For the purposes of this book, though, the best working definition of rhetoric is a pretty contemporary one that clearly borrows a lot from 20th-century rhetorician Kenneth Burke:

Rhetoric is the study and use of symbolic resources (especially language) that help humans cooperate with one another.

Notice that the definition doesn't include the word "persuasion." That's not because rhetoric doesn't involve persuading other people: it's because persuasion is only

part of what rhetoric is about. Persuasion can frequently be helpful and productive: efforts to reduce smoking in recent years have no doubt improved public health, for example. But part of the reason rhetoric has gotten such a bad reputation is that most people think rhetoric is a way to use language in manipulative—if not deceptive—ways to change people's minds or get them to do things they wouldn't ordinarily do. That *does* happen, of course, in political campaigns, ad campaigns, and even more mundane day-to-day conversations. But it's only a small part of what rhetoric is capable of helping people do. Rhetoric can help people create shared senses of values or challenge other values. It can signify group membership for the purposes of including some people and excluding others. It can combine language's functions, entertaining at the same time it informs. As you experienced if you read the beginning of this chapter and you're still reading, rhetoric can also involve sarcastic and overblown language that just maybe nudges readers into reading further to see what else the authors might do.

Writing—Especially, Writing to Argue
Now, writing. You probably already know a lot about writing, too, since it's very likely that you had to write to pass end-of-grade tests in high school or to complete standardized college-entrance exams. We hope you had many other opportunities to write in school, too—from academic essays to research and lab reports to short stories to poetry. Whether you've done a lot of writing in school or not, it's even more likely that you write frequently as you send email messages and text messages, send tweets, post to Facebook, or communicate on the job.

Image: David Falconer

Unlike rhetoric, though, writing isn't as easily acquired. Rhetoric can work through speech, gesture, and other language modes that don't involve writing at all, so you were using rhetoric almost as early as you were making noise and flailing around. Writing, though, is usually learned formally, and often in school. So, you haven't been writing as long as you've used rhetoric. Since opinions differ widely about how best to teach writing, and since students in colleges and universities come from increasingly diverse language and educational backgrounds, your own writing education may have been inconsistent.

For most of rhetoric's history, writing has provided rhetors a way to make notes or even scripts for themselves that they would then speak from. In other words, writing has traditionally played a supporting role to speech. But over the last couple of hundred years, writing has become a more and more important rhetorical
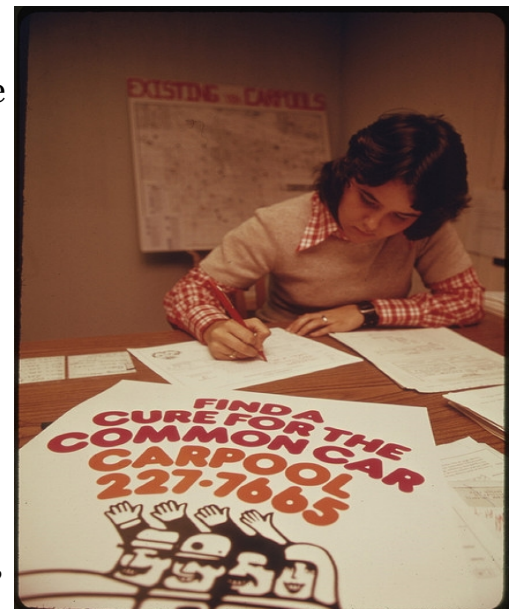
technology[1], especially in colleges and universities. Writing is a key component of education in virtually any major: academic and professional disciplines largely define themselves through writing, since writing provides an excellent way for communities that are not all in the same place to identify who they are to themselves and to one another.

In this book, we'll help you use writing specifically to analyze, create (or, in rhetorical terms, "invent"), and revise **arguments**. At first glance, you might think there's no real need to boldface that word, since you've been arguing for a long time, and you know what arguing is about. But we want to be very clear about what *we* mean by "argument." It's not a verbal fight. It's not just taking contrary positions to show off or to compete. It's not the yelling you see and hear on some news/talk shows, in which the winner is apparently the loudest person or the one with the last word before a commercial break.

Argument in this course involves analyzing issues, taking positions on them, backing up those positions with reasons and evidence, and being explicit about the assumptions you make. Argument is a process in which people who might disagree about a controversial issue make their positions as clear and explicit as possible so they can understand each other's reasons, evidence, and assumptions. In very big-picture terms, we think that's what a university-level education is for: slowing down the rapid circulation of information so we can understand *what's actually being said and what's actually at stake*. Sometimes, an argument leads to a change of mind. But sometimes, it doesn't. Either way, what argument should ideally do is help all parties understand more about the issue being discussed and why different people can come to different positions about it.

While this book is not strictly about academic writing, we obviously know that's probably the kind of writing you're most preoccupied with right now. We can't predict (and maybe you can't either) what your major will be, so there's no way to teach you everything you need to know about "how to write in the university" in one course. But what we *can* do is expose you to a range of strategies that should serve you well regardless what your major is. The most important strategy is to *learn how to learn to write*, since the contexts for the writing you do will continue to change through different classes and beyond. If you're reading this paragraph and thinking you've already picked—or are planning to pick—a major that doesn't require much writing, you're probably wrong. Take engineering, for instance: several credible scholarly studies show that professional engineers spend 40-90% of their time on the job writing. Sorry for the bad news. We hope you can use your engineering

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1 Another word from the Greeks. But the root word of "technology," *techne*, doesn't refer only to the devices most people mean when they use that word, so stop texting your friend and pay attention. *Techne* broadly refers to the informed practice of an art or craft. In short, it means something like "applied knowledge." Smart phones definitely involve the application of knowledge, but so do paper, pens, and rhetoric.

degree to make lemonade out of those lemons.

A First Example
This is all fine, and you'll have time to see the specifics of what it all means, but maybe the best way for you to begin to understand what rhetoric is is to launch into seeing how it works in a written example.

This is a petition created by John Lauer of Denver and posted to change.org, a website that hosts and promotes a wide variety of petitions. Lauer's appeal concerns healthcare for "hotshots"—firefighters who specialize in dry-season wildfires. It's likely that you've received appeals very similar to this one: maybe you've acted on them, maybe you've disregarded them. As you read this one, think less about whether you agree or disagree with Lauer's position and think more about the strategies he seems to be using to get his point across. In other words, *analyze*.

> Right now, wild fires are raging in New Mexico, Colorado and Arizona. And more are sure to come.
>
> **I'm a part of a hotshot crew of firefighters. We are on call to go anywhere, at any time to fight fires in our country.** It's intense work, but my crew is like my family and we are all committed to serving our communities.
>
> Because wildfire is more common from May to October, most of us are seasonally employed. More than 90% of us return year after year and we often work the equivalent of a full year in 6-7 months. **Despite this -- and despite putting our lives on the line every day -- we still don't have the opportunity to buy into a government health care plan even at the most basic level.**
>
> This is because we are classified as temporary workers.
>
> I have been a wildland firefighter for 6 years and I still don't have health insurance, but I'm one of the lucky ones. Just in my own hotshot crew, I've seen the damage and suffering this lack of coverage can produce.
>
> My godson, Rudy, was born prematurely. Rudy's dad, a fellow firefighter, was stuck with $70,000 worth of hospital bills that he and his wife couldn't pay back. All because the federal government won't allow him to access health insurance. Another crew member's child, who was born even more recently, required special

attention in the hospital and his parents are now facing $40,000 in medical bills.

Wildland firefighters face enormous risks in order to serve and protect our communities. In the past 12 years, 179 wildland firefighters have been killed in the line of duty, and the conditions of the firefighting environment have been linked to cancer and permanent lung damage.

We want federal legislation that gives us that option, but we know that Congress can be slow moving. **That's why we are asking President Obama to extend health coverage benefits to seasonal wildland firefighters.**

Baby Rudy doesn't deserve to be born into debt -- his father is a hero.

It's a brief introduction: on the website, the petition is followed by a link to a signature page that adds the name of the user to a letter that change.org plans to send to the president.

What strategies do you see? Here's a start:
- Lauer starts by referring to the urgency of the problem that makes the hotshots important in the first place: "right now," he writes, "wild fires are raging." As you'll learn, Lauer is employing the rhetorical strategy of **kairos**, which is a Greek term that roughly translates to "timeliness" or "opportunity." *Right now*, he means, firefighters are putting themselves on the line to protect lives and property. So we should do something right now.
- Near the middle of the appeal, Lauer writes a paragraph that's just one sentence long: "This is because we are classified as temporary workers." The extreme brevity of that paragraph makes the paragraph look unusual: most of us grow up with the idea that paragraphs should be quite a bit longer. He seems to want to use the brevity to emphasize the point: there's a sharp contrast between the long and hard hours hotshots put in, which he just described, and their "temporary" status.
- Lauer doesn't rely on an appeal based on his own experience: he enlists the experiences of fellow hotshots who have families, including small children. Without taking anything at all away from the experiences of these children and their parents, it's worth noting how often children appear in appeals similar to this one.

At this point, it's probably worth posing a question a lot of students of rhetoric eventually ask: how do we really know that a rhetorical strategy we see is one that

the **rhetor**[2] intended? The short answer is, we don't. The longer answer is that rhetoric isn't solely a function of what a rhetor intends to do. Rhetoric works because rhetors and their audiences co-construct meaning. Both contribute. Frequently, writing teachers (ourselves included) reinforce the message that it's the writer's responsibility to be as clear as possible so that the audience has to do as little work as possible. It's definitely a good goal to be "clear," but, on the way to that goal, you should remember that *there is always noise: there is always the possibility of complex understandings and even misunderstandings, and there's ultimately very little you can do about it*. Yes, there are strategies that help you fit messages to audiences, but audiences are, after all, humans just like rhetors are, and they have their own agendas, preferences, and thought processes. This book will teach you about time-tested patterns and strategies, but, as time-tested as many of them are, they are not guarantees that your message will "come across" perfectly.

Another way to think about that principle is to realize that, when we analyze the rhetoric of a petition or a magazine article or research report or ad or film, we're not cheating by "reading into" the rhetoric. If we as an audience see or hear something that appears to be a pattern and the pattern is affecting our understanding in some way, then it really is there whether the rhetor intended it or not. In such a moment, we're co-creating the rhetoric. For example, maybe Lauer didn't really think through the rhetorical import of writing paragraphs that were only a sentence long. But we think they're effective on the page for precisely the reasons we listed above. What's important in this course is learning how to point out and analyze the specifics of how an example of rhetoric is affecting your understanding so you can be a better consumer *and producer* of rhetoric.

There: we told you it would be brief. And useful.

To Do
1. Use whatever source you would like to find one additional definition of "rhetoric." Be prepared to discuss its similarities to and differences from the three definitions we offered earlier.
2. Identify and analyze three more strategies you believe contribute to the persuasive appeal of John Lauer's petition. Don't worry about using specific rhetorical terms, since you probably don't know them yet anyway. Just try to put into words—like we did—what you're seeing and how you think it might affect your response or the response of someone else.
3. Imagine that you work for change.org and that you are responsible for writing

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2 "Rhetor" is a general term we'll use throughout the book to describe someone who is using rhetoric. A lot of the time, the rhetor in our examples will be a *writer* or *author,* which is what you will be, too, as you write in your rhetoric course. But we prefer the term "rhetor" because it gets around having to use one of those awkward slash words (like writer/speaker) when we may want to talk about what rhetors do in multiple modes of language, including speech, writing, and electronic communication.

a cover note that your organization will send to the White House along with 20,000 signatures on Lauer's petition. Write the note, limiting yourself to 250 words. As you write, try to pay attention to how you, yourself, are using strategies to tie Lauer's emotional introduction to the large number of signatures.

Chapter 1: Choosing and Developing Topics

We live in an age of information overload. An ever-expanding array of media drown us under more information than we could ever consume in our lifetimes. In any given instance, we are likely to be audience for communication by radio, billboards, instant messaging, cell phone, email, video streaming, newspapers, and television. There is practically no end to the number of media used to persuade, inform, and/or entertain us. So, a lot of people find it increasingly

New York Public Library 1923

difficult to concentrate on any one signal for too long. In our media-saturated environments, selecting a single topic to consider in-depth is like trying to find a firm place to stand while sinking in quicksand. Despite your best efforts, you can find yourself buried.

Part of what separates good writers from great writers is the ability to organize and relate multiple ideas in one place. In this chapter, we will explore how the concept of "topics" (or, to use the traditional term, **topoi**) has developed and how you might begin to practice developing your own topics.

Finding a Place to Stand

Fortunately, we are not the only generation in history to struggle with information overload. The arrival of any new communication technology has always increased the amount of information that was previously available. A large part of why new technologies create some upheaval is that they challenge the categories that came before. In the early days of printing presses, for example, some people complained about the number of available books and the lack of time to read all those books. One person went as far as to say that "an abundance of books makes [people] less studious." This old statement is similar to a current question: "Does Google make us stupid?"

Despite these concerns, many of our ancestors found more productive ways to manage information overload. And their strategies remain helpful today. With the *topoi* (a word that refers to "topics" but that also means "places"), ancient **rhetoricians**, including Aristotle and Cicero, developed techniques that writers used to gather, categorize, and identify important topics worthy of discussion. *Topoi* have two functions that are still important now: organizing information and exploring common features in sets of information.

First, *topoi* were used to organize information. Using notebooks, rhetoricians gathered research material including common sayings, overheard quotes, everyday opinions, annotations on texts, and insights. After collecting these materials over time, a rhetor would begin to see similar ideas repeat and begin to make relationships with other ideas. These similarities would form "headings" that grouped together related sayings or sentiments. This form of *topoi* would later develop into what became called **commonplace books**. Not unlike your computer's web browser and the multiple "bookmarks" you might collect, these books helped writers and speakers collect and organize information so they could prepare talks and write texts. Commonplaces were the "storehouses" of information that helped rhetors engage with civic and cultural life.

The second use of *topoi* identified similar features or "places" that occurred in arguments. So-called **common topics** were those general features shared in any idea or argument regardless of the content of that argument, including definition, relationship, and/or division. For instance, ancient rhetoricians might ask "Is the argument about a definition?" If they discovered that a definition was, in fact, controversial, then they knew they could follow certain common patterns and use common strategies. Other common topics included comparison, cause-and-effect contradictions, and antecedent/consequence.

These common features provided a structure for any arguments. The structure helped the writer identify what types of arguments might be available and which arguments were likely to be less successful. It gave them a "place to stand," so to speak.[3] It's clear that this way of thinking remains with us today: we often describe someone's argument as staking a "position" within a debate or controversy.

The **special topics** are specific to particular forms or uses of language. Ancient rhetoricians identified three broad types of communication: **deliberative**, **judicial**, and **ceremonial**. Each of these presented rhetoricians with "special" arguments most useful for that form of communication. In **deliberative** communication, for example, issues that concerned the future of government and legislation were most important. In these discussions, the topics most available

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3   In a later chapter—on Claim Types—you'll read more about what we mean by "places to stand," or **stases**.

were suggested by questions like "what is the good?"; "what is expedient for accomplishing a good society?"; and "what is advantageous?" **Judicial** matters included justice and injustice, especially in courtrooms. Finally, the special topics germane to **ceremonial** issues included questions like "what is noble?"; "what is virtue?"; and "who is good?" If you consider that we still pay a lot of attention to the language used in legislatures (Congress, for example), in courtroom trials, and on ceremonial occasions, you can see that special topics, even though they're an ancient invention, are still relevant.

Out of a few initial questions, rhetoricians have developed many topics in many cultures. For instance, the commonplace that "America is the best nation on Earth" is frequently repeated to stake a position and develop an argument. Or, consider a topic like "voting laws": you could easily collect various sources that present both common topics and special topics. Common topic issues of cause and effect (perceived voter fraud and revisions of voting laws) or definition (what defines a legal voter registration?) easily give way to special topics found in deliberative discussions (what makes for *good* elections laws? What is *expedient* for ensuring an inclusive voting system?) And, frequently, the shared commonplace that "voting is the lifeblood of democracy" helps ground and sustain many relevant arguments on the topic.

So *topoi* help rhetors organize and explore research material. That kind of organization can help us develop our own positions on current issues.

Back to the Future of Topics
Today, the commonplace books that rhetoricians once maintained to organize and develop topics for their own use have been replaced by books, libraries, television, radio, and the Internet. A lot of the work done by people in the media, government, business, and academia comes down to taming the flow of information that's now faster than ever. As an academic reader and writer, you're joining that effort. One of your goals should be to become a critical thinker and writer who possesses the skills to organize, explore, and develop topics on your own. You can gain those skills with practice. Lots of practice.

To help that practice, you can use some tools you're already familiar with and some others that may be new to you.

Finding Items for a Topic
Students sometimes believe they really don't know what to write and argue about. When the Internet was developing a few years ago as a common communication medium, a lot of commentators believed it would make being an informed researcher and citizen easier: after all, having access to the Internet means having

access to more information than anyone has ever had access to before in human history. But the problem is that having access to the Internet means having access to more information than anyone has ever had access to before in human history. To start looking for and working with a topic, for instance, your first inclination might be to use Google and simply "search" for a term. If we tried to look for information on voting laws, though, we'd get a return of over 32,000,000 items in less than a second.

There are two problems with this approach (at least).

First, the quality of the items should cause us some doubt. This basic search returns wikipedia articles, news stories, government agency sources, and even a non-profit organization website. While some of these might be helpful, the items have neither given us a detailed "place" to begin our topic nor a clear "place" to stand.

Our second problem concerns the amount of information. We just can't sift through 32 million items, so we need a tool that does some of the selecting and organizing for us. Google News (http://news.google.com/) is one example of just such a tool. This site allows us to better focus on a topic as it unfolds in real time. If we use our "voting laws" search term, Google News and its "Realtime Coverage" option posts the most recent news articles in the subject, provides investigative "in depth" articles, makes available opinion pieces, and even includes a timeline for articles published on the topic. These features give us places for specific types of items, and they help us because they are already loosely organized and defined.

Another useful feature of Google News (and similar sites) is that it allows you to identify, define, and save news categories. In addition to the standard categories (U.S., World, Entertainment, Sports, Finance, and Politics), Google News also allows for specialized categories that you can design and customize. So, if "voting laws" is a term of interest, creating a new category on Google News will present a constantly updating category for "voting laws." Your own category can be much more specific and even involve items that focus on Utah or even Salt Lake City.

Next Steps
Sites like Google News are great places to *begin* research on a topic because they provide a range of different types of items and a helpful model for how to organize those items. On the other hand, these sites are bad places to *end* your research. Google News, for instance, does not capture **scholarly resources** (academic articles, researched monographs, scholarly book reviews). These sources are often vital to provide even more in-depth and focused coverage on topics. A later chapter will address using Marriott Library's resource more specifically.

For the purposes of beginning your research topic, however, selecting a range of articles from an array of sources will help you explore the various "places" contained in any topic. For instance, a typical news story is usually brief and only has room to offer minimal information. The common topics most likely to occur here are those best used to communicate basic facts: cause-effect, definition, and/or antecedent/consequence. An investigative journalism essay, a longer piece taking much more time to develop and much more space for coverage, will be better suited for more nuanced kinds of common topics such as contradictions, limits, and/or similarity/difference. More particular examples, such as YouTube videos of a politician's speeches, might offer exposure to those "special topics" found in deliberative, judicial, and ceremonial discourses. Opinion essays or "op-eds" might offer access to commonplaces and a good place to see how they are used.

But whichever source types you use, you should know that any well-researched paper will be supported by a balance of items from many different media, viewpoints, and levels of expertise.

Notebooks
At this point, you are probably wondering how (or why) notebooks are used in an age when any smartphone can access the Internet, the largest "notebook" ever created. The answer is simple. Having one place to collect and relate your information makes the job of developing a topic easy and effective.

We don't (just) mean a traditional paper notebook, though. There are several free software options available to develop the store of items necessary for research. Free versions of collection software, such as Evernote (http://evernote.com/), Zotero (http://www.zotero.org/), or Microsoft's EndNote (free to University of Utah students), offer robust information management options. We recommend, for the purpose of developing topics and essays for this course, that you adopt Zotero to serve as the "storehouse" for your research.[4]

These applications can help you develop the same organizational strategies sought by ancient rhetoricians. In each application, you are given the option to organize your information in hierarchically useful ways. Much like the "headings" found in simple notebooks, these programs allow you save **files** (these may be generated as notes or clips from online sources); collect those files into **folders** (not unlike your own computer's desktop); and create **tags** for individual items, making connections between items located in different folders. Each of these organizational strategies aid you in forming your topic. As you collect more items, you can generate more connections so your understanding of a topic becomes more nuanced and informed.

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[4]   The librarians at the Knowledge Commons on the second floor of Marriott Library can help you find additional notebook-type software.
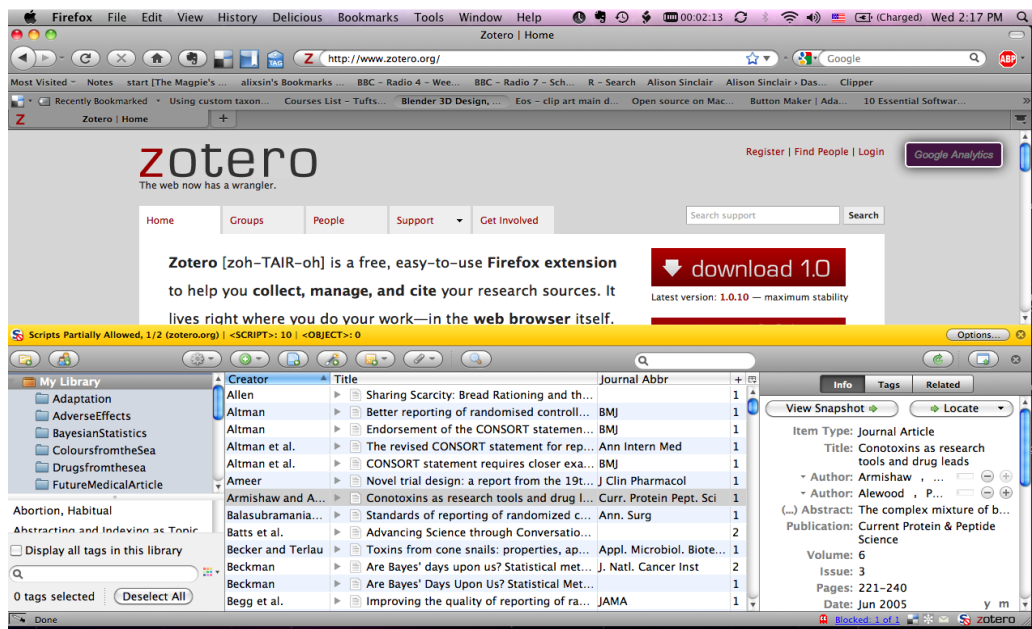
Figure 1: Zotero Interface

Why Should You Develop Topics?

Good question. It can feel like a real investment of time to get organized with the topics that interest you. But good writing is recursive: that is, it requires multiple passes through researching, drafting, and revising. Any topic we develop is a result of the time we spend reading, collecting, and relating ideas. Our job as critical thinkers and writers is to establish places of connection between items otherwise thought not to be connected. As you continue this course, you will learn about more ways of developing these initial topics into informed, effective, and persuasive arguments. We hope this chapter has given you a start.

To Do

1. Register for and/or download a "notebook" application (Zotero, Evernote, EndNote, or another app of your choice). Create a folder in the app to serve as the "heading" that organizes the items in your topic.
2. Choose a topic term (such as "voting rights") and perform a Google News search. If necessary, narrow your term and create your own category to focus your topic. Click the "See Realtime Coverage" option. What kinds of articles are listed? What common topics are used in those articles (cause/effect, definition, relationships)? Does your topic involve "special topics" (deliberative, judicial, ceremonial)? If so, define the questions asked (What is virtuous? Good? Just?) What, if any, commonplaces are used?
3. From your Google News search:
   a. Collect 6 items from each section.

      b. Create folders and/or sub-folders that organize each type of item from each section.

      c. Tag each item with 3 or 4 descriptions.

4. Write a brief introduction (250 words) to your item collection that **defines** the topic of the collection and briefly **describes** the items in that collection.

Chapter 2: Under the Hood: Enthymemes and the Logical Core of Written Arguments

Image: Lyntha Scott Eiler

For much of the history of rhetoric and philosophy, "valid" arguments were valid because they established or confirmed ideas that were certain. One strategy that logicians use to make and analyze such arguments is the **syllogism**, which looks something like this:

All humans are mortal.
Socrates was human.
Therefore, Socrates was mortal.

In this syllogism, the first **premise** is assumed to be true —and, in fact, it *is* true. So is the second premise. The conclusion —that Socrates is mortal—is also true, since it follows logically from the first two statements.

Nice and neat.

Most of the time, though, rhetoric doesn't deal in certainties. It's about probabilities. It has to be, since most arguments in everyday life happen about things that are definitely uncertain. We can be sure, for example, that humans are mortal, but we cannot be as sure that it's a good idea to use medical means to extend human lives. Or that it's a good idea to use medical means to end life if it's become painful for a person to continue to live. Or that it's moral to terminate pregnancies. So, rhetors need strategies to manage this kind of uncertainty. They need to be able to judge whether a prospective audience or readership might agree with them on some points even if they disagree on others. And they need to be able to anticipate possible objections so they can revise and improve their arguments.

This chapter introduces you to an important strategy for both analyzing and generating arguments. It is possible to outline and summarize many arguments in a form that lets you clearly see how those arguments work at a basic logical level.

Once you can plan, outline, and summarize arguments in the outlined form you'll learn about, you can better understand how to appeal to potential audiences/readers, how to provide evidence to support your arguments, how to anticipate responses, and how to respond to others.

Arguments "In Mind": The Enthymeme

As you've already learned, this book uses a basic definition of argument: an argument is a claim or an assertion (sometimes called a "thesis statement") that is supported by at least one reason. A claim by itself isn't much more than a statement of opinion: it's hard for anyone listening to you make a simple claim or reading an assertion you write to know how to respond with much more than, "umm. Okaaaaay. That's your *opinion*. Thanks for sharing." For example, you might, in response to a Super Bowl ad about a new hybrid car, say "hybrids are stupid." If people sitting around you on the couch agree, they might just grunt in a noncommittal way, showing that they're more interested in the salsa anyway. But if someone in the room says, "hey, I *own* a hybrid!" you then have a choice: you can reassert that you think they're stupid, which may lead to a shouting match that distracts people from the other incredible Super Bowl commercials. Or you can take the hint and provide a reason for your opinion. Once you do that, you give the hybrid owner an idea about *why* you think hybrids are stupid, and you also (whether you know it or not) uncover an assumption you have. For example, you might give

Image: Frank Lodge

the reason that they're more expensive than conventional gas-powered cars, which suggests that you think paying more for cars isn't smart. That gives the hybrid fan a chance to respond that it makes total sense to pay more up front if you pay less for gas over the life of the car. And so on.

The point is that a lot of your own argument about hybrids is densely packed in your mind and, in order for you to have anything like a productive conversation with Hybrid Owner (who may also be a fan of the wrong team in the Super Bowl), you need to unpack it and make it more explicit. Otherwise, you don't get far past just asserting and maybe yelling.

The ancient Greek word **enthymeme** (ENTH-uh-meem), which is another term this chapter will use for "argument," literally means something like "in mind." In most probabilistic and rhetorical arguments, some part of the argument—some premise—is left unstated. Often, the rhetor or creator of the argument simply assumes that it's ok to leave part of the argument "in mind" and that her or his audience/readers will not notice or will share the "in mind" assumption. If the example syllogism that started this chapter had left out one of its statements, it might read, "Socrates was human, so he was mortal." Since we all know humans are mortal without needing to be reminded, there's no real need to state what amounts to an obvious premise.

But, in the case of the argument about hybrid cars, the missing premise isn't so obvious or might not be as plain as you think it is. The assumption the argument was based on—that it's automatically a bad idea to pay more for a car up front than is absolutely necessary—was left tacit. Unspoken. And the assertion would have ended there, except that Hybrid Owner was interested enough in what you said that s/he called your attention to it.

Good thing, too. One of the most important objectives of WRTG 2010 is that you should learn how to slow down the rapid pace of arguments that occur these days so you can be a more conscious and effective consumer and producer of rhetoric. A key way to do that is to try to determine what exactly *is* tacit in many of the arguments you make and encounter daily.

The strategies for inventing and analyzing enthymemes that this chapter presents were developed and named by philosopher Stephen Toulmin in the 1950s (specifically, in his 1958 book *The Uses of Argument*). Toulmin was very interested in practical arguments similar to the logically incomplete but rhetorically interesting, everyday arguments this textbook helps you write and analyze. Toulmin had courtroom arguments in mind when he developed his system, since court proceedings usually involve give and take, making and qualifying assertions, and providing and questioning evidence—in other words, exactly the same messy but necessary activities that rhetors do all the time, even if they're not lawyers.

A note about how this book discusses enthymemes, especially in this chapter. Most written arguments are written in a very complex way, with introductory and concluding material, examples, many embedded claims, various appeals, and stylistic strategies. You shouldn't think about the brief enthymemes in this chapter as representatives of completely fleshed out pieces of writing that circulate in nature. Rather, think of these enthymemes as outlines or sketches of the logical foundations of arguments. Analyzing arguments by trying to distill them into these enthymematic expressions can help you see how they work, see how their authors use evidence to provide specific support, and see how to respond to them. But this

kind of analysis and outlining does not replace the work of developing enthymemes into fuller written forms.

Enthymemes: Examples, Invention, and Analysis
So, with that note in mind, here is an example of an enthymeme—one that you may already have "in mind" while you're sitting in this course:

First-year writing courses should not be an undergraduate requirement because many students will choose majors that aren't writing intensive.

This statement is an enthymeme because it expresses a claim ("First year writing courses should not be an undergraduate requirement") and a reason that supports that claim—which is itself a kind of claim, as you can probably see ("many students will choose majors that aren't writing intensive"). Maybe most important to the enthymeme, though, is what *isn't* expressed: an assumption, or **warrant**, that implies some logical connection between the claim and the reason. The connection has to do with the rhetor's belief that writing courses aren't necessary for students who are going into majors that appear to have little to do with writing, so one way (among many) to state the warrant is "first-year writing courses are unnecessary for non-writing-intensive majors."

CLAIM: First-year writing courses should not be an undergraduate requirement.

REASON: Many students will choose majors that aren't writing intensive.

WARRANT: First-year writing courses are unnecessary for non-writing-intensive majors.

Of course, similar arguments could be made about a lot of other undergraduate requirements: for instance, if you were thinking about becoming an English or writing major, you might make similar arguments about math courses or other quantitative reasoning requirements. In fact, once you *do* see this warrant, it should make it easier for you to support your argument (if you were making it) or question/critique/respond to it.

Arguments work well when audiences buy the warrant. Sometimes, a rhetor doesn't have to work hard to sell it. For instance, if someone tells you not to drink that milk because it's 3 months past its expiration date, most people are unlikely to question the warrant that you shouldn't ingest dairy products that are probably spoiled.

However, many arguments rely on much more questionable warrants. For instance, if you ever argued with a parent that you should be allowed to do something because your best friend gets to, you probably heard some version of "just because your friend can drive cross country in her mom's Porsche 911 Carrera 4 doesn't mean you can."

The warrant that supports the enthymeme about first-year writing courses probably falls somewhere in the middle. It would be easy to imagine fellow students—maybe even in your 2010 course right now—nodding their heads in agreement with the unstated assumption that writing courses are only necessary for majors that are clearly writing intensive. But it would also be easy to imagine at least some students, as well as a lot of faculty members, taking issue with that assumption. They—ok, *we*—would probably respond by saying (1) that virtually all majors require writing, whether in class or eventually "on the job" or both. (Engineers spend between 40% and 95% of their time writing, by the way.) And

Image: USDAgov

(2) that first-year writing classes not only teach the mechanics of writing but they also teach rhetorical strategies that are unquestionably broadly useful.
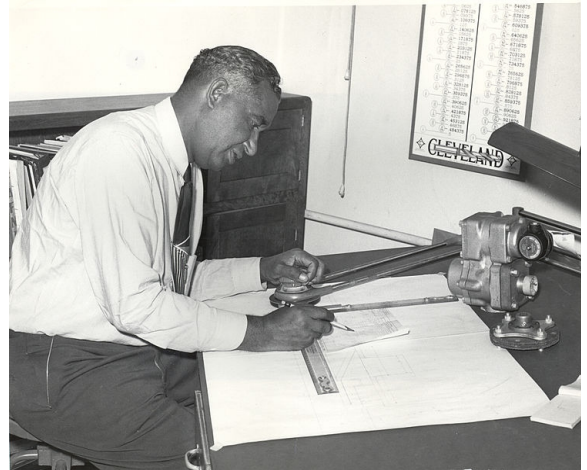
Of course, your textbook authors have heard just this kind of argument frequently, so we have ready-made responses to it. But how can you develop responses—or anticipate such responses—when you write your own arguments?

That's where **evidence** comes in—a term this book uses very broadly to mean a range of material you may use to support arguments. Evidence can include sources you find in library database searches or it can mean compelling personal experience. But it's not enough simply to know that you need evidence in order to go beyond just asserting something: you need to use the evidence you have in strategic ways.

Thinking about how enthymemes are put together can help you determine how to use evidence most effectively. There are basically **two kinds of evidence**:
- **Grounds**, which is evidence offered in support of a reason itself.
- **Backing**, or evidence in support of a warrant. (Depending on the audience, backing may not be necessary, as in the example of spoiled milk just above.)

A useful way to think about these types of evidence is to connect them with critical questions you may always ask about arguments:

- Grounds help you ask and answer the **"in fact"** question. In the milk example, you might ask whether the milk is, "in fact," spoiled. You could check that by looking closely at the expiration date or opening the carton and smelling whatever is now inside or pouring the milk onto a plate and slicing it with a sharp knife.
- Backing helps you ask and answer the **"even if"** question. In the "my friend does it, so why can't I?" example, it may very well be "in fact" true that your friend is being allowed to take a German sports car with a roughly $98,500 base price across the country. However, "even if" she is, that doesn't mean *you* get to.

Here's how asking and answering these questions might work in the first-year writing example:
- *In fact*, do many students choose majors that are not writing intensive? To ask and answer this question, I'd probably run some numbers to see how many students are majoring in what. I might find, for instance, that lots of students are majoring in social sciences disciplines, such as psychology and education. I also know that there are over 600 English majors. Any of these degree programs require a lot of writing, of course—literary analysis papers, literature reviews, research reports, etc., etc. I also know that all students are required to take at least one other writing-intensive course beyond 2010, regardless which major they choose. And there's the statistic I used above about how much time engineers spend writing—always a useful one to have handy in situations like this.
- *Even if* we can find students who major in programs that don't require much writing, aren't there other reasons to believe a course like 2010 is useful? That's a loaded question coming from us, of course: your authors get paid to teach people rhetoric and writing. But we can point to a variety of things students (ideally) learn in 2010 that are relevant to rhetoric (spoken, written, or online), to research skills, to critical reading, and to managing group work —that is, many skills that are inarguably useful to a wide variety of fields, disciplines, majors.

Of course, the next step beyond identifying how evidence fits is determining which evidence will be compelling. That's a question for another chapter, but suffice it to say for now that the evidence you choose will need to be credible for the audience you imagine for your argument. If, for instance, all the evidence I provide in support of the claim that first-year writing should be required for all students comes from people who, like me, are writing professors, that may raise suspicions. As I wrote, I can recognize that it's a self-interested argument. But if I can also cite engineers, that may be much more compelling.

What's the Connection to Writing?

As we noted above, enthymemes are the foundations of extended, written arguments. They are foundational to arguments but, much like foundations for houses, they aren't enough by themselves.

A recent online exchange about the value of electric cars illustrates what enthymemes can look like when they're expanded into (more or less) fully developed written arguments. In this case, the original argument, posted by Joel Johnson to Jalopnik, well-regarded blog about the auto industry, takes the position that electric and hybrid vehicles are not (yet) appropriate for most US drivers. The response, posted by Maggie Koerth-Baker to BoingBoing, a widely read blog that covers technology and numerous trends, questions several parts of Johnson's argument.

Joel Johnson's post (http://jalopnik.com/5873084/)

Maggie Koerth-Baker's response (http://boingboing.net/2012/01/05/hey-electric-cars-dont.html)

Here is one of Johnson's arguments, which we've distilled using Toulmin's system:

Johnson
CLAIM: Electric cars don't make sense.

REASON: They don't have sufficient range for US drivers.

WARRANT: Driving range is a—if not *the*—deciding factor for efficiency-based car buying.

In her rebuttal, Koerth-Baker grants the warrant—the assumption that range is an extremely important consideration. But she wonders whether Johnson is focusing on the right evidence to support his argument that current electric cars don't have enough range. In other words, she asks the "in fact" question that exposes what she sees as a problem with the grounds of Johnson's argument.

Koerth-Baker
In fact, do electric cars lack sufficient range for US drivers?

As Koerth-Baker points out, both she and Johnson provide grounds in the form of personal, anecdotal evidence—that is, examples they have personal knowledge of but that may not be published or backed up statistically. But they both make

somewhat implicit claims that their examples are representative—even if they show different perspectives on "The Midwest." For Johnson, vast stretches of that part of the country are rural and not well served by electric charging stations. For Koerth-Baker, an increasing amount of the Midwest is urban, so there may be very good reasons for many Midwesterners to buy and use electrics.

That's one example of how Johnson and Koerth-Baker line up with each other on just one part of their argument. Of course, they go on to explore the relative energy density of batteries versus gasoline, the relative environmental impact of both, and the question whether electric cars are boring to drive. And it's also important to note that they make rhetorical choices about *how* they present the logical cores of their arguments. For one example, they are both writing for online publications that feature informative but informal writing, so they use humor and extremely informal language extensively.

To Do

1. Outline one other enthymeme that Johnson uses in his argument against the value of electric cars. Then, summarize a response that Koerth-Baker makes to that enthymeme. Then, use the vocabulary you've learned in this chapter to describe how, specifically, Koerth-Baker is responding: is she asking an "in fact" or "even if" question?

2. Look beyond the logical core of both Johnson's and Koerth-Baker's arguments to the written articles as a whole. Aside from the humor and the informal language they use, point out one other rhetorical choice they use. A certain organization or order of their arguments? Specialized vocabulary? Ways they make paragraphs flow into one another?

3. Imagine you're writing to the U's Undergraduate Studies office, arguing that the lower-division writing course should not be required. Invent an enthymeme that has a different reason than the example at the start of this chapter. Then, write a fuller written version of your enthymeme that incorporates some strategies in addition to the reasonableness of your enthymeme itself. Unless you're an extremely unusual WRTG 2010 student, you probably aren't familiar with published, scholarly evidence about the effectiveness of writing courses, so—at this point—don't worry about providing that kind of evidence. Instead, for now, aim for 500-750 words that show appropriate writing from an undergraduate student to a university administrator. (For one thing, you'll want to use a different style than the blog posts about electric cars.)

Chapter 3: Artistic Appeals: Being Reasonable, Emotional, and Credible

Aristotle, who lived in the fourth century BCE, was a student of the philosopher Plato, and taught Alexander the Great, was probably the best systematizer of rhetoric in ancient Greek society. Of all the (sometimes conflicting and confusing) definitions of rhetoric that still circulate, his is the most famous: rhetoric, for Aristotle, is the ability to determine the "available means of persuasion" in any situation. True to his character, Aristotle spent a lot of space in his book *Rhetoric* classifying and defining what those means of persuasion might be. The most important distinction is between **artistic** and **inartistic appeals**.

An appeal is a specific technique a rhetor uses to create particular responses in an audience. In an inartistic appeal, a rhetor uses already existing information to try to sway an audience. Most of what Aristotle means is what we now call "evidence"—statistics, testimony of witnesses, laws, and other data.

In an artistic appeal, a rhetor has to invent means to support her or his position. As Aristotle's definition of rhetoric suggests, though, it's not as if a rhetor has to make it up each time out of nothing: there are common patterns of appeal that seem to work for most humans a lot of the time. Aristotle referred to three patterns, which rhetors still rely on 2,500 years after he taught them. Even now, rhetors (and rhetoricians, who are at least as interested in analyzing how rhetoric works as they are in making their own appeals) often use the original Greek terms to describe them.

Before we get to the terms, a note of caution. It's important to know which terms go with which types of appeal, but it's not crucial that you memorize them. In fact, too many students of rhetoric seem to be so wrapped up in the weird Greek terms themselves that they misapply them.

Logos, or Logical Appeals

For Aristotle, this kind of appeal was the most important of the three. Some rhetoric teachers and theorists still refer to logical appeals as the "backbone" of arguments—

the structure that all the rest of an argument hangs on. To be sure, it's important for an argument to seem plausible and reasonable to an audience, but it can be just as important for it to connect with an audience in ways beyond logic, and it can be just as important for the rhetor to do everything s/he can to appear credible. (More on those goals a little later.) Aristotle, though, believed—as many people still believe—that arguments work best when they are thoroughly logical, even to the detriment of other characteristics.

Strategies
While some rhetoric textbooks and teachers today equate *logos* directly with *logic*, it's important to understand that the word *logos* has a wide range of meanings related to language generally. A more apt translation of *logos* might be "reasoned discourse." Most rhetors, to be successful, need to present arguments in such a way that their audiences can follow chains of reasoning that are clearly supported by compelling evidence.

Logos rests in part on ensuring that you've tested the enthymemes you've invented. In other words, you need to make sure you're clear, yourself, about what warrants underlie your claims and reasons. You need to be able to anticipate your projected audience's reactions (and, to the extent you can, your less intended audiences' reactions) to your warrants. Maybe the warrants represent safe assumptions that you more or less share with your audience. But maybe they don't. In that case, as you remember from the chapter on enthymemes, you need to be prepared to be explicit about your assumptions and to back them up.

One common strategy rhetors use is to make comparisons between their arguments and other arguments that may be more familiar to audiences. This is **argument by analogy**, in which a rhetor effectively borrows logos from another argument. Here's an example:

Salt Lake's downtown bike sharing program should work well. After all, look at the success of a similar program in Denver.

In enthymematic terms, this argument offers the example of the Denver bike sharing program as a reason to support the claim that Salt Lake's own program should work. Of course, as in any enthymeme, the strength of the argument relies on whether, *in fact*, the Denver program *is* working. And it also relies on whether, *even if* the Denver program works, that's a sufficient reason to believe Salt Lake's will work, too. In other words, the (unstated) warrant is something like "if it's good enough for Denver, it's good enough for us." But maybe there are differences that make a difference? Maybe Denver placed their bike share stations in very different types of location around town? Maybe more people in Denver were already on

bikes? Maybe Denver's high-density areas are arranged totally differently than Salt Lakes? In short, the logos appeal of this argument really depends on the extent to which the audience agrees that the comparison is a reasonable one.

Pathos, or Emotional/Affective Appeals

If you were to read Book I of Aristotle's *Rhetoric* (which we think you should do at some point: it's available in Marriott Library and all over the place online), you'd find the section in which you would swear that Aristotle is rolling his eyes about this appeal. He's explicit that he wishes audiences were as intelligent as he is because, if they were, they wouldn't need rhetors to appeal to anything beyond their reason. Alas, Aristotle dramatically sighs on paper, no one else in the world is anywhere near that smart. So, he feels a need to spend some time on why affective appeals are important and how they work.

We're using the word "affect" along with "emotion" here to highlight the idea that pathos appeals aren't just made to make audiences angry, sad, or elated. They do that sometimes, but they usually work more subtly to create an atmosphere of complex and related emotional states—a complexity that the word "affect" catches. For example, if you've ever seen an ad that features a well-known athlete to market a performance sports drink, you've seen a pathos appeal. Sure, there may be entirely logical reasons for you to consider the artificially colored and over-sugared sports drink: it supposedly not only rehydrates you but also replenishes your body's supply of sodium, potassium, and other electrolytes. Aristotle would be fine with an appeal that stopped there, assuming he didn't turn away in revulsion at a bottle of blue water. But the ad goes further, right? A significant part of its appeal is that Dwayne Wade or Tim Tebow or Shawn Johnson drinks it. Maaaybe you should too. The ad probably won't go as far as to claim that if you drink whatever it is, you'll perform at the level of these athletes, but that's not the point: the admakers want to create a subtle web of associations so you potentially feel some identification with the athletes, their sports, their training regimens, their clothes—a lifestyle. That's pathos.

A good synonym for pathos is "presence," by which we mean the extent to which a writer tries to create a feeling of actual, physical proximity. It's very difficult to make writing like speech: one of the clear differences is that, in speech (at least, traditionally—not counting contemporary recording technologies!), the rhetor and audience are in the same space, whether actual or virtual. Writing takes away that necessity at the cost of lost bandwidth: a writer just doesn't have the same resources available. So, writers interested in pathos have to get inventive to make audiences/readers feel like they're really encountering an appeal.

Strategies

Several time-honored strategies can enhance your pathos appeal in many arguments:

- **Use vivid, concrete language and details.** It might be a good idea to look at one or two of the style-related chapters for a start here: clear grammatical subjects and action-oriented verbs are extremely useful. So are parallel sentence elements. The advice, "show—don't tell" may be something you've heard before, but it's definitely valuable, so try not to let claims go by without clear, relatable examples when you're emphasizing pathos.
- **Tell stories.** It seems like every election cycle—especially the four-year presidential ones—at least one candidate will tell a story about Person X, a working-class resident of a small Midwestern town who's trying to raise a family on a small salary and who doesn't have good health insurance. It's a strategy that repeats itself because it can be effective: it encourages audience members to identify with someone "like them," and it does so in a way that uses one of the most basic human rhetorical strategies: narrative. But note that it *can* be effective: it isn't always. If, for example, a politician uses the same story over and over again, it can clearly lose its effect. If the story seems too conveniently matched to an argument, it can seem self serving and overly manipulated. If it's too dramatic or graphic, it can put some listeners or readers off. So, be careful here: try out your story on a variety of potential readers.
- **Remember connotations, not just denotations. Connotation** refers to informal but still powerful definitions of a word, term, or phrase. It doesn't matter what the **denotation** or "dictionary" meaning might be if an audience has a particular reaction to your word choice. For example, the Utah governor's plan to sue the national government to reclaim federally owned land in the state may be a "sound economic decision" to some people but a "fatally flawed land grab" to others. Depending on the audience, one phrase might be very welcome, but the other might be fighting words.
- **Consider images and other visually diverse material.** Photographs, charts, graphs, and other visual elements can condense a lot of what would otherwise be writing into a compact space with dramatic effects. While you may not have too much latitude to use images in traditional academic writing, the conventions are changing, so it's worth talking about with your instructors/professors. To be sure, in other kinds of writing for broader/more popular and even professional audiences, images can be extremely important.
- **THINK OF THE CHILDREN!!!** It's amazing how many pathos appeals involve children. And, for that matter, the elderly. We would definitely never claim that there are a lot of "universal" appeals that work across political persuasions, ages, genders, and cultures, but these seem to be at the top of that very short list. This isn't to tell you to rope in children whenever, because it may feel forced, depending on the context. But, at the very least, be alert as

you notice pathos appeals in the rhetoric around you to the prevalence of sensitive or vulnerable populations.

Ethos, or Appeals Based on Credibility

There's a reason that news programs don't scroll "President of the United States" across the screen whenever the president appears on television: because they assume you already know who the president is. The president brings a lot of credibility into virtually any rhetorical situation, even among audiences who do not agree with him (or, maybe at some point soon, her): the "power of the presidency" is largely rhetorical because it's so symbolic. The president speaks behind a podium that has the presidential seal on it; s/he flies in a unique airplane and rides in a motorcade; there are presidential portraits in nearly every federal government office across the country.

But the credibility Aristotle had in mind—and the kind we mean when we refer to ethos—is what emerges *from the rhetoric itself in a particular situation*, because that's what is most under the rhetor's and an audience's control. A president (or a well-known presidential candidate) can quickly lose a lot of the credibility s/he arrives with—a matter of a misspoken word, a misstated fact, or even a misspelling.

Strategies

Beyond getting things factually "right," though, building and maintaining ethos rhetorically requires a few strategies that subtly work together:

- **Show that you've done your homework.** As soon as possible in any piece of rhetoric that tries to make a solid argument, you should show your audience that you're familiar with the issue at hand. Introductions frequently include some mention of the context around an issue, references to other pieces of rhetoric, and/or some empirical data, such as statistics.
- **Be fair. And balanced, of course.** At some point, you need to let your audience know that you're aware of other claims that potentially compete with yours. When you mention them, you should discuss them in terms that are even handed even if they're critical. There's too much yelling about competing arguments in the world as it is: don't be part of the problem. If, for instance, you're really skeptical of claims that humans are causing unprecedented climate change, don't deride opponents as lefty enviro-wingnuts. If you're on the other side of the debate, don't chide your opponents for being head-in-the-sand anti-science windbags.

How Appeals Work Together

We've presented these appeals as if they are totally separate from one another. But a little thought should tell you they're definitely not: a rhetor's ethos can only improve if she makes an argument that's logically sound on its face. And if you can make an

appeal that borrows some credibility from respected sources, you potentially invite your audience to identify with that source, thus creating a pathos appeal that encourages cooperation. In other words, instead of analyzing (or making) an example of rhetoric so that "logos" is here, "ethos" is there, and "pathos" is somewhere else, think about these appeals as potential resources that, in at least some amounts, *are always present in any given rhetorical situation*. In Aristotle's words, they are (always) "available means": it's up to the rhetor to emphasize them at different times. Thinking about appeals as always present and interrelated should, we hope, help you think about an argument as a system of closely related parts rather than a series of totally separate steps or pieces.

Here's an example of how two enthymemes that are logically similar in structure can manipulate the appeals very differently:

We should explore national policies to reduce our carbon output significantly, because there is a lot of credible evidence linking excess CO2 to climate change.

We need to punish CO2 polluters, like power plants and people who drive their cars excessively, since they're destroying our planet and giving our kids asthma.

The first argument won't necessarily win over people who are skeptical about climate change, but it does read pretty even handed. The writer uses **hedges**, or language that qualifies the claim somewhat so that it's not entirely forceful, including "should" and the statement that "credible evidence" links CO2 to climate problems rather than a more direct cause-and-effect claim. These strategies might help the writer's ethos, even if s/he would need to do more work to make a convincing case overall.

The second argument definitely will *not* win anyone over who isn't already convinced that certain "polluters" play a clear role. There are fighting words, like "punish" and "destroying," and there's a statement about making children sick. The pathos generated might rally the troops on one side of the argument, but it could easily alienate others.

Example (a Long One. But a Good One.)

Because we think it's an excellent, time-tested example of how the traditional artistic appeals work together, and because we believe that no one should leave a course on rhetoric and writing without reading it anyway, we're providing as an example the Rev. Dr. Martin Luther King, Jr.'s "Letter from a Birmingham Jail," which Dr. King wrote in April
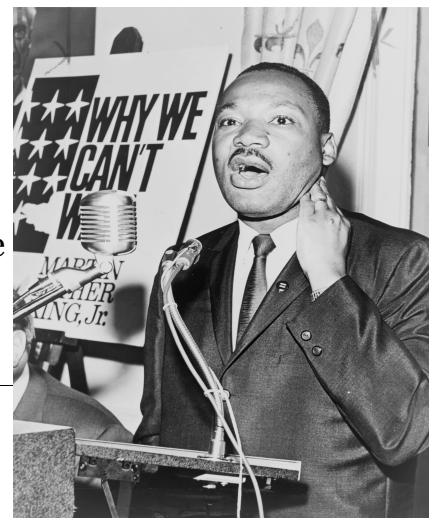
Image: Walter Albertin

1963 after he was arrested for his involvement in a planned protest concerning the treatment of African American citizens of Birmingham, Alabama. Since King was directly responding to an open letter (entitled "A Call for Unity") that had been published by eight fellow clergy members the day before, we're also providing the text of that letter here.

The first letter is short; King's letter is not. To help you as you read it, we've numbered the paragraphs. We've also underlined some key passages that we'll analyze after the letter—examples of King's artistic appeals.

"A Call for Unity"

We the undersigned clergymen are among those who, in January, issued "An Appeal for Law and Order and Common Sense," in dealing with racial problems in Alabama. We expressed understanding that honest convictions in racial matters could properly be pursued in the courts, but urged that decisions of those courts should in the meantime be peacefully obeyed.

Since that time there had been some evidence of increased forbearance and a willingness to face facts. Responsible citizens have undertaken to work on various problems which cause racial friction and unrest. In Birmingham, recent public events have given indication that we will have opportunity for a new constructive and realistic approach to racial problems.

However, we are now confronted by a series of demonstrations by some of our Negro citizens, directed and led in part by outsiders. We recognize the natural impatience of people who feel that their hopes are slow in being realized. But we are convinced that these demonstrations are unwise and untimely.

We agree rather with certain local Negro leadership which has called for honest and open negotiation of racial issues in our area. And we believe this kind of facing of issues can best be accomplished by citizens of our own metropolitan area, white and Negro, meeting with their knowledge and experience of the local situation. All of us need to face that responsibility and find proper channels for its accomplishment.

Just as we formerly pointed out that "hatred and violence have no sanction in our religious and political traditions," we also point out that such actions as incite to

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hatred and violence, however technically peaceful those actions may be, have not contributed to the resolution of our local problems. We do not believe that these days of new hope are days when extreme measures are justified in Birmingham.

We commend the community as a whole, and the local news media and law enforcement officials in particular, on the calm manner in which these demonstrations have been handled. We urge the public to continue to show restraint should the demonstrations continue, and the law enforcement officials to remain calm and continue to protect our city from violence.

We further strongly urge our own Negro community to withdraw support from these demonstrations, and to unite locally in working peacefully for a better Birmingham. When rights are consistently denied, a cause should be pressed in the courts and in negotiations among local leaders, and not in the streets. We appeal to both our white and Negro citizenry to observe the principles of law and order and common sense.

Signed by:
C.C.J. Carpenter, D.D., LL.D., Bishop of Alabama

Joseph A. Durick, D.D., Auxiliary Bishop, Diocese of Mobile-Birmingham

Rabbi Milton L. Grafman, Temple Emanu-El, Birmingham, Alabama
Bishop Paul Hardin, Bishop of the Alabama-West Florida Conference of the Methodist Church

Bishop Nolan B. Harmon, Bishop of the North Alabama Conference of the Methodist Church

George M. Murray, D.D., LL.D., Bishop Coadjutor, Episcopal Diocese of Alabama

Edward V. Ramage, Moderator, Synod of the Alabama Presbyterian Church in the United States

Earl Stallings, Pastor, First Baptist Church, Birmingham, Alabama

"Letter from a Birmingham Jail"

My Dear Fellow Clergymen:

1 While confined here in the Birmingham city jail, I came across your recent statement calling my present activities "unwise and untimely." Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. <u>But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable terms</u>.

 <u>2 I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against "outsiders coming in."</u> I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia. We have some eighty five affiliated organizations across the South, and one of them is the Alabama Christian Movement for Human Rights. Frequently we share staff, educational and financial resources with our affiliates. Several months ago the affiliate here in Birmingham asked us to be on call to engage in a nonviolent direct action program if such were deemed necessary. We readily consented, and when the hour came we lived up to our promise. So I, along with several members of my staff, am here because I was invited here. I am here because I have organizational ties here.

 3 But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their "thus saith the Lord" far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

 4 Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever

affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.

5 You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative.

6 In any nonviolent campaign there are four basic steps: collection of the facts to determine whether injustices exist; negotiation; self purification; and direct action. We have gone through all these steps in Birmingham. There can be no gainsaying the fact that racial injustice engulfs this community. Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of brutality is widely known. Negroes have experienced grossly unjust treatment in the courts. There have been more unsolved bombings of Negro homes and churches in Birmingham than in any other city in the nation. These are the hard, brutal facts of the case. On the basis of these conditions, Negro leaders sought to negotiate with the city fathers. But the latter consistently refused to engage in good faith negotiation.

7 Then, last September, came the opportunity to talk with leaders of Birmingham's economic community. In the course of the negotiations, certain promises were made by the merchants--for example, to remove the stores' humiliating racial signs. On the basis of these promises, the Reverend Fred Shuttlesworth and the leaders of the Alabama Christian Movement for Human Rights agreed to a moratorium on all demonstrations. As the weeks and months went by, we realized that we were the victims of a broken promise. A few signs, briefly removed, returned; the others remained. As in so many past experiences, our hopes had been blasted, and the shadow of deep disappointment settled upon us. We had no alternative except to prepare for direct action, whereby we would present our very bodies as a means of laying our case before the conscience of the local and the national community. Mindful of the difficulties involved, we decided to undertake a process of self purification. We began a series of workshops on nonviolence, and we repeatedly asked ourselves: "Are you able to accept blows without retaliating?" "Are you able to endure the ordeal of jail?" We

decided to schedule our direct action program for the Easter season, realizing that except for Christmas, this is the main shopping period of the year. Knowing that a strong economic-withdrawal program would be the by product of direct action, we felt that this would be the best time to bring pressure to bear on the merchants for the needed change.

8 Then it occurred to us that Birmingham's mayoral election was coming up in March, and we speedily decided to postpone action until after election day. When we discovered that the Commissioner of Public Safety, Eugene "Bull" Connor, had piled up enough votes to be in the run off, we decided again to postpone action until the day after the run off so that the demonstrations could not be used to cloud the issues. Like many others, we waited to see Mr. Connor defeated, and to this end we endured postponement after postponement. Having aided in this community need, we felt that our direct action program could be delayed no longer.

9 You may well ask: "Why direct action? Why sit ins, marches and so forth? Isn't negotiation a better path?" You are quite right in calling for negotiation. Indeed, this is the very purpose of direct action. Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored. My citing the creation of tension as part of the work of the nonviolent resister may sound rather shocking. But I must confess that I am not afraid of the word "tension." I have earnestly opposed violent tension, but there is a type of constructive, nonviolent tension which is necessary for growth. Just as Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half truths to the unfettered realm of creative analysis and objective appraisal, so must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood. The purpose of our direct action program is to create a situation so crisis packed that it will inevitably open the door to negotiation. I therefore concur with you in your call for negotiation. Too long has our beloved Southland been bogged down in a tragic effort to live in monologue rather than dialogue.

10 One of the basic points in your statement is that the action that I and my associates have taken in Birmingham is untimely. Some have asked: "Why didn't you give the new city administration time to act?" The only answer that I can give

to this query is that the new Birmingham administration must be prodded about as much as the outgoing one, before it will act. We are sadly mistaken if we feel that the election of Albert Boutwell as mayor will bring the millennium to Birmingham. While Mr. Boutwell is a much more gentle person than Mr. Connor, they are both segregationists, dedicated to maintenance of the status quo. I have hope that Mr. Boutwell will be reasonable enough to see the futility of massive resistance to desegregation. But he will not see this without pressure from devotees of civil rights. My friends, I must say to you that we have not made a single gain in civil rights without determined legal and nonviolent pressure. Lamentably, it is an historical fact that privileged groups seldom give up their privileges voluntarily. Individuals may see the moral light and voluntarily give up their unjust posture; but, as Reinhold Niebuhr has reminded us, groups tend to be more immoral than individuals.

11 We know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed. Frankly, I have yet to engage in a direct action campaign that was "well timed" in the view of those who have not suffered unduly from the disease of segregation. For years now I have heard the word "Wait!" It rings in the ear of every Negro with piercing familiarity. This "Wait" has almost always meant "Never." We must come to see, with one of our distinguished jurists, that "justice too long delayed is justice denied."

12 We have waited for more than 340 years for our constitutional and God given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we still creep at horse and buggy pace toward gaining a cup of coffee at a lunch counter. <u>Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait." But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim; when you have seen hate filled policemen curse, kick and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six year old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious</u>

bitterness toward white people; when you have to concoct an answer for a five year old son who is asking: "Daddy, why do white people treat colored people so mean?"; when you take a cross county drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" and "colored"; when your first name becomes "nigger," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs."; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments; when you are forever fighting a degenerating sense of "nobodiness"--then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience. You express a great deal of anxiety over our willingness to break laws. This is certainly a legitimate concern. Since we so diligently urge people to obey the Supreme Court's decision of 1954 outlawing segregation in the public schools, at first glance it may seem rather paradoxical for us consciously to break laws. One may well ask: "How can you advocate breaking some laws and obeying others?" The answer lies in the fact that there are two types of laws: just and unjust. I would be the first to advocate obeying just laws. One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. I would agree with St. Augustine that "an unjust law is no law at all."

13 Now, what is the difference between the two? How does one determine whether a law is just or unjust? A just law is a man made code that squares with the moral law or the law of God. An unjust law is a code that is out of harmony with the moral law. To put it in the terms of St. Thomas Aquinas: An unjust law is a human law that is not rooted in eternal law and natural law. Any law that uplifts human personality is just. Any law that degrades human personality is unjust. All segregation statutes are unjust because segregation distorts the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority. Segregation, to use the terminology of the Jewish philosopher Martin Buber, substitutes an "I it" relationship for an "I thou" relationship and ends up relegating persons to the status of things. Hence segregation is not only politically, economically and sociologically unsound, it is

morally wrong and sinful. Paul Tillich has said that sin is separation. Is not segregation an existential expression of man's tragic separation, his awful estrangement, his terrible sinfulness? Thus it is that I can urge men to obey the 1954 decision of the Supreme Court, for it is morally right; and I can urge them to disobey segregation ordinances, for they are morally wrong.

14 Let us consider a more concrete example of just and unjust laws. An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is difference made legal. By the same token, a just law is a code that a majority compels a minority to follow and that it is willing to follow itself. This is sameness made legal. Let me give another explanation. A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law. Who can say that the legislature of Alabama which set up that state's segregation laws was democratically elected? Throughout Alabama all sorts of devious methods are used to prevent Negroes from becoming registered voters, and there are some counties in which, even though Negroes constitute a majority of the population, not a single Negro is registered. Can any law enacted under such circumstances be considered democratically structured?

15 Sometimes a law is just on its face and unjust in its application. For instance, I have been arrested on a charge of parading without a permit. Now, there is nothing wrong in having an ordinance which requires a permit for a parade. But such an ordinance becomes unjust when it is used to maintain segregation and to deny citizens the First-Amendment privilege of peaceful assembly and protest.

16 I hope you are able to see the distinction I am trying to point out. In no sense do I advocate evading or defying the law, as would the rabid segregationist. That would lead to anarchy. One who breaks an unjust law must do so openly, lovingly, and with a willingness to accept the penalty. I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law.

17 Of course, there is nothing new about this kind of civil disobedience. It was evidenced sublimely in the refusal of Shadrach, Meshach and Abednego to obey the laws of Nebuchadnezzar, on the ground that a higher moral law was at stake. It was practiced superbly by the early Christians, who were willing to face hungry lions and the excruciating pain of chopping blocks rather than submit to

certain unjust laws of the Roman Empire. To a degree, academic freedom is a reality today because Socrates practiced civil disobedience. In our own nation, the Boston Tea Party represented a massive act of civil disobedience.

18 We should never forget that everything Adolf Hitler did in Germany was "legal" and everything the Hungarian freedom fighters did in Hungary was "illegal." It was "illegal" to aid and comfort a Jew in Hitler's Germany. Even so, I am sure that, had I lived in Germany at the time, I would have aided and comforted my Jewish brothers. If today I lived in a Communist country where certain principles dear to the Christian faith are suppressed, I would openly advocate disobeying that country's antireligious laws.

19 I must make two honest confessions to you, my Christian and Jewish brothers. First, I must confess that over the past few years I have been gravely disappointed with the white moderate. I have almost reached the regrettable conclusion that the Negro's great stumbling block in his stride toward freedom is not the White Citizen's Counciler or the Ku Klux Klanner, but the white moderate, who is more devoted to "order" than to justice; who prefers a negative peace which is the absence of tension to a positive peace which is the presence of justice; who constantly says: "I agree with you in the goal you seek, but I cannot agree with your methods of direct action"; who paternalistically believes he can set the timetable for another man's freedom; who lives by a mythical concept of time and who constantly advises the Negro to wait for a "more convenient season." Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection.

20 I had hoped that the white moderate would understand that law and order exist for the purpose of establishing justice and that when they fail in this purpose they become the dangerously structured dams that block the flow of social progress. I had hoped that the white moderate would understand that the present tension in the South is a necessary phase of the transition from an obnoxious negative peace, in which the Negro passively accepted his unjust plight, to a substantive and positive peace, in which all men will respect the dignity and worth of human personality. Actually, we who engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open, where it can be seen and dealt with. Like a boil that can never be cured so long as it is covered up but must be opened with all its ugliness to the natural medicines of air and light, injustice must be exposed,

with all the tension its exposure creates, to the light of human conscience and the air of national opinion before it can be cured.

21 In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery? Isn't this like condemning Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink hemlock? Isn't this like condemning Jesus because his unique God consciousness and never ceasing devotion to God's will precipitated the evil act of crucifixion? We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber. I had also hoped that the white moderate would reject the myth concerning time in relation to the struggle for freedom. I have just received a letter from a white brother in Texas. He writes: "All Christians know that the colored people will receive equal rights eventually, but it is possible that you are in too great a religious hurry. It has taken Christianity almost two thousand years to accomplish what it has. The teachings of Christ take time to come to earth." Such an attitude stems from a tragic misconception of time, from the strangely irrational notion that there is something in the very flow of time that will inevitably cure all ills. Actually, time itself is neutral; it can be used either destructively or constructively. More and more I feel that the people of ill will have used time much more effectively than have the people of good will. We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people. Human progress never rolls in on wheels of inevitability; it comes through the tireless efforts of men willing to be co workers with God, and without this hard work, time itself becomes an ally of the forces of social stagnation. We must use time creatively, in the knowledge that the time is always ripe to do right. Now is the time to make real the promise of democracy and transform our pending national elegy into a creative psalm of brotherhood. Now is the time to lift our national policy from the quicksand of racial injustice to the solid rock of human dignity.

22 You speak of our activity in Birmingham as extreme. At first I was rather disappointed that fellow clergymen would see my nonviolent efforts as those of an extremist. I began thinking about the fact that I stand in the middle of two opposing

forces in the Negro community. One is a force of complacency, made up in part of Negroes who, as a result of long years of oppression, are so drained of self respect and a sense of "somebodiness" that they have adjusted to segregation; and in part of a few middle-class Negroes who, because of a degree of academic and economic security and because in some ways they profit by segregation, have become insensitive to the problems of the masses. The other force is one of bitterness and hatred, and it comes perilously close to advocating violence. It is expressed in the various black nationalist groups that are springing up across the nation, the largest and best known being Elijah Muhammad's Muslim movement. Nourished by the Negro's frustration over the continued existence of racial discrimination, this movement is made up of people who have lost faith in America, who have absolutely repudiated Christianity, and who have concluded that the white man is an incorrigible "devil."

23 I have tried to stand between these two forces, saying that we need emulate neither the "do nothingism" of the complacent nor the hatred and despair of the black nationalist. For there is the more excellent way of love and nonviolent protest. I am grateful to God that, through the influence of the Negro church, the way of nonviolence became an integral part of our struggle. If this philosophy had not emerged, by now many streets of the South would, I am convinced, be flowing with blood. And I am further convinced that if our white brothers dismiss as "rabble rousers" and "outside agitators" those of us who employ nonviolent direct action, and if they refuse to support our nonviolent efforts, millions of Negroes will, out of frustration and despair, seek solace and security in black nationalist ideologies--a development that would inevitably lead to a frightening racial nightmare.

24 Oppressed people cannot remain oppressed forever. The yearning for freedom eventually manifests itself, and that is what has happened to the American Negro. Something within has reminded him of his birthright of freedom, and something without has reminded him that it can be gained. Consciously or unconsciously, he has been caught up by the Zeitgeist, and with his black brothers of Africa and his brown and yellow brothers of Asia, South America and the Caribbean, the United States Negro is moving with a sense of great urgency toward the promised land of racial justice. If one recognizes this vital urge that has engulfed the Negro community, one should readily understand why public demonstrations are taking place. The Negro has many pent up resentments and latent frustrations, and he must release them. So let him march; let him make prayer pilgrimages to the city hall; let him go on freedom rides -and try to

understand why he must do so. If his repressed emotions are not released in nonviolent ways, they will seek expression through violence; this is not a threat but a fact of history. So I have not said to my people: "Get rid of your discontent." Rather, I have tried to say that this normal and healthy discontent can be channeled into the creative outlet of nonviolent direct action. And now this approach is being termed extremist. But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label. Was not Jesus an extremist for love: "Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you." Was not Amos an extremist for justice: "Let justice roll down like waters and righteousness like an ever flowing stream." Was not Paul an extremist for the Christian gospel: "I bear in my body the marks of the Lord Jesus." Was not Martin Luther an extremist: "Here I stand; I cannot do otherwise, so help me God." And John Bunyan: "I will stay in jail to the end of my days before I make a butchery of my conscience." And Abraham Lincoln: "This nation cannot survive half slave and half free." And Thomas Jefferson: "We hold these truths to be self evident, that all men are created equal . . ." So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or for the extension of justice? In that dramatic scene on Calvary's hill three men were crucified. We must never forget that all three were crucified for the same crime--the crime of extremism. Two were extremists for immorality, and thus fell below their environment. The other, Jesus Christ, was an extremist for love, truth and goodness, and thereby rose above his environment. Perhaps the South, the nation and the world are in dire need of creative extremists.

     25 I had hoped that the white moderate would see this need. Perhaps I was too optimistic; perhaps I expected too much. I suppose I should have realized that few members of the oppressor race can understand the deep groans and passionate yearnings of the oppressed race, and still fewer have the vision to see that injustice must be rooted out by strong, persistent and determined action. I am thankful, however, that some of our white brothers in the South have grasped the meaning of this social revolution and committed themselves to it. They are still all too few in quantity, but they are big in quality. Some -such as Ralph McGill, Lillian Smith, Harry Golden, James McBride Dabbs, Ann Braden and Sarah Patton Boyle--have written about our struggle in eloquent and prophetic terms. Others

have marched with us down nameless streets of the South. They have languished in filthy, roach infested jails, suffering the abuse and brutality of policemen who view them as "dirty nigger-lovers." Unlike so many of their moderate brothers and sisters, they have recognized the urgency of the moment and sensed the need for powerful "action" antidotes to combat the disease of segregation. Let me take note of my other major disappointment. I have been so greatly disappointed with the white church and its leadership. Of course, there are some notable exceptions. I am not unmindful of the fact that each of you has taken some significant stands on this issue. I commend you, Reverend Stallings, for your Christian stand on this past Sunday, in welcoming Negroes to your worship service on a nonsegregated basis. I commend the Catholic leaders of this state for integrating Spring Hill College several years ago.

26 But despite these notable exceptions, I must honestly reiterate that I have been disappointed with the church. I do not say this as one of those negative critics who can always find something wrong with the church. I say this as a minister of the gospel, who loves the church; who was nurtured in its bosom; who has been sustained by its spiritual blessings and who will remain true to it as long as the cord of life shall lengthen.

27 When I was suddenly catapulted into the leadership of the bus protest in Montgomery, Alabama, a few years ago, I felt we would be supported by the white church. I felt that the white ministers, priests and rabbis of the South would be among our strongest allies. Instead, some have been outright opponents, refusing to understand the freedom movement and misrepresenting its leaders; all too many others have been more cautious than courageous and have remained silent behind the anesthetizing security of stained glass windows.

28 In spite of my shattered dreams, I came to Birmingham with the hope that the white religious leadership of this community would see the justice of our cause and, with deep moral concern, would serve as the channel through which our just grievances could reach the power structure. I had hoped that each of you would understand. But again I have been disappointed.

29 I have heard numerous southern religious leaders admonish their worshipers to comply with a desegregation decision because it is the law, but I have longed to hear white ministers declare: "Follow this decree because integration is morally right and because the Negro is your brother." In the midst of blatant injustices inflicted upon the Negro, I have watched white churchmen stand on the sideline and mouth pious irrelevancies and sanctimonious trivialities. In the

midst of a mighty struggle to rid our nation of racial and economic injustice, I have heard many ministers say: "Those are social issues, with which the gospel has no real concern." And I have watched many churches commit themselves to a completely other worldly religion which makes a strange, un-Biblical distinction between body and soul, between the sacred and the secular.

30 I have traveled the length and breadth of Alabama, Mississippi and all the other southern states. On sweltering summer days and crisp autumn mornings I have looked at the South's beautiful churches with their lofty spires pointing heavenward. I have beheld the impressive outlines of her massive religious education buildings. Over and over I have found myself asking: "What kind of people worship here? Who is their God? Where were their voices when the lips of Governor Barnett dripped with words of interposition and nullification? Where were they when Governor Wallace gave a clarion call for defiance and hatred? Where were their voices of support when bruised and weary Negro men and women decided to rise from the dark dungeons of complacency to the bright hills of creative protest?"

31 Yes, these questions are still in my mind. In deep disappointment I have wept over the laxity of the church. But be assured that my tears have been tears of love. There can be no deep disappointment where there is not deep love. Yes, I love the church. How could I do otherwise? I am in the rather unique position of being the son, the grandson and the great grandson of preachers. Yes, I see the church as the body of Christ. But, oh! How we have blemished and scarred that body through social neglect and through fear of being nonconformists.

32 There was a time when the church was very powerful--in the time when the early Christians rejoiced at being deemed worthy to suffer for what they believed. In those days the church was not merely a thermometer that recorded the ideas and principles of popular opinion; it was a thermostat that transformed the mores of society. Whenever the early Christians entered a town, the people in power became disturbed and immediately sought to convict the Christians for being "disturbers of the peace" and "outside agitators.'" But the Christians pressed on, in the conviction that they were "a colony of heaven," called to obey God rather than man. Small in number, they were big in commitment. They were too God-intoxicated to be "astronomically intimidated." By their effort and example they brought an end to such ancient evils as infanticide and gladiatorial contests. Things are different now. So often the contemporary church is a weak, ineffectual voice with an uncertain sound. So often it is an archdefender of the status quo. Far

from being disturbed by the presence of the church, the power structure of the average community is consoled by the church's silent--and often even vocal-- sanction of things as they are.

33 But the judgment of God is upon the church as never before. If today's church does not recapture the sacrificial spirit of the early church, it will lose its authenticity, forfeit the loyalty of millions, and be dismissed as an irrelevant social club with no meaning for the twentieth century. Every day I meet young people whose disappointment with the church has turned into outright disgust.

34 Perhaps I have once again been too optimistic. Is organized religion too inextricably bound to the status quo to save our nation and the world? Perhaps I must turn my faith to the inner spiritual church, the church within the church, as the true ekklesia and the hope of the world. But again I am thankful to God that some noble souls from the ranks of organized religion have broken loose from the paralyzing chains of conformity and joined us as active partners in the struggle for freedom. They have left their secure congregations and walked the streets of Albany, Georgia, with us. They have gone down the highways of the South on tortuous rides for freedom. Yes, they have gone to jail with us. Some have been dismissed from their churches, have lost the support of their bishops and fellow ministers. But they have acted in the faith that right defeated is stronger than evil triumphant. Their witness has been the spiritual salt that has preserved the true meaning of the gospel in these troubled times. They have carved a tunnel of hope through the dark mountain of disappointment. I hope the church as a whole will meet the challenge of this decisive hour. But even if the church does not come to the aid of justice, I have no despair about the future. I have no fear about the outcome of our struggle in Birmingham, even if our motives are at present misunderstood. We will reach the goal of freedom in Birmingham and all over the nation, because the goal of America is freedom. Abused and scorned though we may be, our destiny is tied up with America's destiny. Before the pilgrims landed at Plymouth, we were here. Before the pen of Jefferson etched the majestic words of the Declaration of Independence across the pages of history, we were here. For more than two centuries our forebears labored in this country without wages; they made cotton king; they built the homes of their masters while suffering gross injustice and shameful humiliation -and yet out of a bottomless vitality they continued to thrive and develop. If the inexpressible cruelties of slavery could not stop us, the opposition we now face will surely fail. We will win our freedom because the sacred heritage of our nation and the eternal will of God are

embodied in our echoing demands.

35 Before closing I feel impelled to mention one other point in your statement that has troubled me profoundly. You warmly commended the Birmingham police force for keeping "order" and "preventing violence." I doubt that you would have so warmly commended the police force if you had seen its dogs sinking their teeth into unarmed, nonviolent Negroes. I doubt that you would so quickly commend the policemen if you were to observe their ugly and inhumane treatment of Negroes here in the city jail; if you were to watch them push and curse old Negro women and young Negro girls; if you were to see them slap and kick old Negro men and young boys; if you were to observe them, as they did on two occasions, refuse to give us food because we wanted to sing our grace together. I cannot join you in your praise of the Birmingham police department.

36 It is true that the police have exercised a degree of discipline in handling the demonstrators. In this sense they have conducted themselves rather "nonviolently" in public. But for what purpose? To preserve the evil system of segregation. Over the past few years I have consistently preached that nonviolence demands that the means we use must be as pure as the ends we seek. I have tried to make clear that it is wrong to use immoral means to attain moral ends. But now I must affirm that it is just as wrong, or perhaps even more so, to use moral means to preserve immoral ends. Perhaps Mr. Connor and his policemen have been rather nonviolent in public, as was Chief Pritchett in Albany, Georgia, but they have used the moral means of nonviolence to maintain the immoral end of racial injustice. As T. S. Eliot has said: "The last temptation is the greatest treason: To do the right deed for the wrong reason."

37 I wish you had commended the Negro sit inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes. They will be the James Merediths, with the noble sense of purpose that enables them to face jeering and hostile mobs, and with the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women, symbolized in a seventy two year old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: "My feets is tired, but my soul is at rest." They will be the young high school and college students, the young ministers of the gospel and a host of their elders, courageously and nonviolently

sitting in at lunch counters and willingly going to jail for conscience' sake. One day the South will know that when these disinherited children of God sat down at lunch counters, they were in reality standing up for what is best in the American dream and for the most sacred values in our Judaeo Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence.

38 Never before have I written so long a letter. I'm afraid it is much too long to take your precious time. I can assure you that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell, other than write long letters, think long thoughts and pray long prayers?

39 If I have said anything in this letter that overstates the truth and indicates an unreasonable impatience, I beg you to forgive me. If I have said anything that understates the truth and indicates my having a patience that allows me to settle for anything less than brotherhood, I beg God to forgive me.

40 I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you, not as an integrationist or a civil-rights leader but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty.

Yours for the cause of Peace and Brotherhood,
Martin Luther King, Jr.

Some Analysis

Paragraphs 1 and 2: King quickly turns from a basic recognition of the clergymen's letter to an ethos appeal. He credits the letter writers with being "men of genuine good will" who have made sincere criticisms. Even though he spends the bulk of the letter pointing out the flaws in their position and leveling his own criticisms, King starts by letting his fellow clergymen know that he believes their letter is worthy of a response. He then turns to one of the key arguments in the letter, and one that was a frequent claim made by southern white community leaders throughout the civil rights movement—that many who were demonstrating were "outside agitators." Since that claim was used most often to discredit African American leaders and/or

divide African American communities, it's a challenge to the ethos of King and of other leaders in the movement in Birmingham. Since King already started to address his ethos, it makes sense for him to deal with the challenge up front.

Paragraph 9: after recounting some of the recent history of his involvement in Birmingham, King addresses another frequent claim: that protesters were creating tension in the community. Instead of asserting that he wasn't doing that, King grants that creating tension is, in fact, his goal. He questions the warrant behind community leaders' argument—namely, that it's unproductive to stir up that tension. King argues instead that tension necessarily leads to negotiation. This is a logos-based appeal: it's a matter of competing enthymemes.

Paragraph 12: King reacts to the claim that African Americans should work through the legal system to secure their rights and that they should be patient. He does so with a pathos appeal that brings his personal life, and even his children, to the forefront. The centerpiece of this appeal is a LOOOOOOONG sentence of well over 200 words that repeats the words "when you" at the beginning of a huge list of clauses. It's a catalog of indignities and emotional traumas that would likely provoke a response anyway, but the fact that they're arranged as they are in an overwhelming sentence arguably enhances the appeal.

These are just a few examples of artistic appeals in King's letter. Even though we discussed them in terms of specific, single appeals, it's important to note that the appeals don't work separately. For instance, King's pathos appeal in paragraph 12 is also readable as his way of building his ethos—not just as a minister or community member but as a father and, generally, a human. And his response to the argument about "tension" may help his ethos, too: King uses his response to invoke the towering figure of Socrates.

To Do

1. Identify in either King's letter or the "Call for Unity" at least one other example of each of the artistic appeals. Be prepared to explain how the appeals you found actually work together so that, for instance, "ethos" and "pathos" don't just function separately.

2. Find a brief, current example of rhetoric—even an ad. Write a brief analysis of how the example shows the use and interaction of the artistic appeals.

3. In writing that you're doing in your course, outline/draft some language that shows your own use of the appeals.

Chapter 4: Claim Types and Argument Patterns

It seems as if virtually any topic can generate controversial issues—especially the most interesting and most popular ones. Since rhetoric has been around for at least 2,500 years of interesting topics, rhetors have discovered and recorded patterns of arguments that recur no matter what the topic. Greek and Roman rhetors and teachers of rhetoric called this discovery **stasis.** That Greek term (and its Latin equivalent, *status*) roughly means "standing still." For any topic, there are points at which people interested in exploring that topic will likely disagree— when a conversation about the topic that otherwise goes along comes to a standstill. At those points, it's certainly possible to "agree to disagree," but taking that way would make for a boring textbook and a really short course on argumentative writing. The alternative is to try to understand what, exactly, the disagreement is and to invent arguments that push the discussion forward.

Greek and Roman rhetoric identified several patterns into which many disagreements fall, and some modern rhetorical theories have added a couple. We'll illustrate several here with a legal example that's similar to cases mentioned in Greek and Roman rhetoric textbooks

Converging Pattern (Image: Ben Stephenson)

and, for that matter, modern-day lawbooks. Imagine that Students A and B are involved in a controversy over whether Student B stole Student A's (new, very hip) bicycle. You could probably imagine a conversation that followed these patterns:

Question/Claim	Type of Stasis
Did Student B take the bike?	Fact
Did Student B not only take it but *steal* it?	Definition
How bad was it that he stole it? Was there any justification? Were there extenuating circumstances?	Evaluation
What should be done about it?	Proposal

Any of the questions above could make the imagined conversation "stand still": in other words, any of the questions could generate disagreement and controversy and, thus, competing claims. Assuming Student A and Student B (as well as a potential Student C, who wants to be helpful in resolving the dispute but may be getting in too far) can resolve the first stasis, they might then get stuck on the second: in other words, just because they can agree that Student B *took* the bike, that doesn't mean they agree that the taking was actually *stealing*. And then, if they do come to an agreement that it *was* stealing, they might disagree about how bad that really was, or Student B might have a good explanation.

So, claims—and potential enthymemes that come from them—start coming fast and furious. In fact, at this point, to make this concept of stasis relate more clearly to the rest of the material in this book, we'll call the claims that come from the questions in the chart **claim types**. Here are possible claims that could come from the questions in the chart:

- **Factual (or conjectural) claims:** Student B did take the bike. There are witnesses. That's how we know. (So, we have a claim that makes a factual assertion and we have people who are willing to say they saw it happen.)
- **Definitional claims:** Student B took the bike, and it was an example of "stealing." Or, Student B took the bike, but he was just "borrowing" it, admittedly without letting Student A know right away. Besides, Student B heard Student A say that she had let someone borrow it earlier that day.
- **Evaluative claims:** OK, OK. Student B *did* steal the bike, but he had to get to the other side of campus as quickly as possible because he had to turn in a crucial piece of financial aid paperwork by the deadline, and his own bike is in the shop. So, it's not like he was going to take it permanently and sell it or something.
- **Proposal claims:** Student A should press charges. Or she could just forget it, since that would take a lot more effort than it's really worth. Or Student B should write a well-reasoned essay about why theft on college campuses is a problem.

That example shows you the basic pattern, but now think about a more topical and relevant scenario: the economic downturn of the last several years. When the problems started around 2008, a lot of economists, policymakers, and people who get paid to listen to themselves talk debated whether the downturn was a "market correction" (which implied a temporary, cyclical condition in which investors were liquidating assets to use them for other purposes), a "recession" (a more severe and longer-term shrinkage of the national and even global economy), or even a "depression" (an

Image: Katrina Tuliao

extremely severe economic contraction that affects many areas of the economy at once and can last for years). Different people had different investments in what amounted to a **definitional argument**: some presidential candidates that year had clear political reasons for calling the problem a "depression," while public officials and corporate banking officers wanted to call it anything but, since they probably worried that investors and even account holders would pull all their money out in a panic and hide it under their mattresses.

As it turns out, nearly everyone seemed to settle on "The Great Recession," which was a subtle way to avoid the D word altogether while still signaling the seriousness of the problem. And now, not many people would bother to argue about the nature or the extent of the problem: if they did, the response would be that their arguments are "academic" or even "irrelevant" or "out of touch." Lots of the discussion has shifted from what the problem is and how bad it is to what should be done about it. In other words, the issue of the economic downturn has shifted from definitional and evaluative claims to claims of proposal. As you'll see, that makes it challenging for anyone to propose a course of action. While most everyone regardless of political bent or job or knowledge can agree that the economy is (still) in trouble, very few people can agree on what should be done. Raise taxes? Lower them? Drop interest rates even more to encourage large purchases of houses and cars? Make the government spend more on "stimulus packages"? Restrict spending?

Why Should You Care?

As you research topics and narrow those topics to issues, you can use the concept of stasis to narrow your focus further. In the sources you find, what kinds of claims are being made? Are the claims of consistent types? On the topic of "The Economy," as you just read, most of the debate is over what to do. But, depending on your topic, there may be different types of claims circulating at one time. For instance, on a lot of environmental topics, people may debate definitions and evaluative claims (what is "public land"? How clean should we expect the air to be?) as well as proposals (should anti-idling ordinances in Salt Lake City be strictly enforced? Should the federal government control as much land in Utah as it currently does?)—all at the same time. Whichever patterns you notice, the point behind using stasis is to identify specific questions and claims within a given issue that are the most relevant. Remember that you shouldn't write (just) for an academic exercise: you'll be more invested—and your peers and teacher will be more interested—if you're writing about something that has some real-world significance to a potential readership.

Now, we turn to some specifics about some of the most common claim types.

Definition and Evaluation Arguments

At first glance, it may not seem that definitions are all that arguable, since we have long traditions of dictionaries that are supposedly authoritative sources. Dictionaries do work, but what help would they actually give you in the following controversies?

  • Defining the scope and extent of public land.
  • Determining whether a suspect in custody is an enemy combatant.
  • Determining what "climate change" is.
  • Defining when life begins.
  • Defining what "full-time enrollment" should be for financial aid.
  • Promoting a website that supposedly traffics in "social media."
  • Defining what a "sport" is.
  • Determining whether the individual insurance mandate in the Affordable Care Act (or "Obamacare") is a "tax."

The answer is "not much." In each of these controversies, you and other rhetors would need to make claims and provide reasons that would likely suggest competing definitions.

We're discussing definition and evaluation arguments together because evaluative claims are often very similar to definitional ones, and they certainly follow similar logic. A definitional argument that someone meets the criteria for "enemy combatant" is also clearly an evaluative one. So is the argument that a certain piece of land in southern Utah qualifies as a protected area. There are differences, though,

and we'll come back to those just below.

Whether you're inventing a definitional or evaluative argument, the basic strategy, once you have a claim, involves two steps:
1. Develop **criteria** that define the category you're working with.
2. Argue that a specific case meets those criteria.

Those steps are fairly abstract, so here's an example. Suppose you're shopping for a back-to-school computer and that your mother has agreed to help you pay for it. (Right: we know. Maybe a fantasy, but let's stay with it for the purposes of illustration.) Since you're on campus and have easy access to the bookstore and its educational discounts, you're doing the legwork—the actual shopping. So, you'll be choosing a computer and effectively presenting an argument to your mother that the one you chose is the most appropriate for you.

But how do you know what's most appropriate? Of course, anytime we make decisions (about purchases, for instance), we develop/remember and then apply criteria, but we may do it fairly subconsciously. In this instance, since you need to justify your decision not only to yourself but to someone else, you should try to be more explicit about your evaluative criteria than usual. You'd likely settle on some variation of these:

An appropriate computer for use at the U
- Can run a wide variety of applications easily and efficiently.
- Is lightweight and very portable.
- Isn't too expensive.[5]

Now that you've actually thought about and listed those criteria, you'd want to find a computer that matches them. Once you do find one, you've got your argument. Here's what the basic logic of the argument might look like:

Netbook/tablet computer X is the best choice for me to use here at the U because it has the latest processor and is pre-loaded with Company X's most recent operating system. At 2 pounds and a width of around 0.7 inches, it's one of the lightest and most compact fully featured computers on the market. And it costs much less than the car I was asking about buying last year.

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5   There's something special about the number three (3), isn't there? A lot of textbooks just like this one use examples that provide three criteria or give three good reasons, etc. Your own arguments, of course, don't have to follow this pattern. But it's a familiar and convenient one for us to follow.

You might have your mom's full attention up to the last sentence or so, right? Did you *intend* to leave the cost criterion for last? Because we imagine that *she* was thinking of it *first*. This potential conflict points to another consideration about the criteria you choose: it's not only important to choose the most appropriate criteria for you and for the audience you imagine, it's also important to think about your criteria's relative weight. As you'll read about in other chapters on Arrangement and on Style, English-language readers especially tend to focus on what comes *last* in a series. So you might consider how important your various criteria are and strongly consider building to a climax—that is, putting your most important one at the end.

Criteria, Matches, and Enthymemes
Notice that the process of making a definitional or evaluative claim is very similar to the strategies you'd use to support (or challenge) enthymemes in general:
- Inventing criteria that define a category ("public land," "a good notebook computer," "a sport") is very much like inventing reasons to support any claim. In fact, in the example we just gave you, the criteria for what makes a good computer became the reasons to support the purchase of computer X.
- Matching a specific case to those criteria you invented is just like creating an enthymeme—multiple enthymemes, in fact. Again, in the computer example, "computer X is the best choice because it has the most updated technology" is one of the arguments you could make when you match computer X to the criteria you developed. And it's an enthymeme. It has a claim and a reason, as well as a warrant that you don't necessarily state—namely, that having the most updated technology is compelling.
- Since matching a case to criteria means creating an enthymeme, it means in turn that you suggest (and should try to answer) "in fact" and "even if" questions. "In fact," does computer X have the most updated technology? That's probably easy to show: the specifications are right on the side of the box. But "even if" it has, is that enough of a reason for you and your mom to buy it? That's more challenging. Here, you can probably see that this "even if" question about the enthymeme's warrant is, at the same time, a question about one of your selected criteria. It's a question about the very heart of your evaluative process. In this case, your mom might agree that the technology itself is very important, but it might not be important enough to get her over the match you're trying to make with another criterion: cost.

Just like reasons you could invent for any argument, the criteria for definitional and evaluative arguments can come from anywhere. But especially with evaluations, there seems to be a pattern to criteria that rhetors come up with on nearly any issue. Knowing what these patterns are might give you just that much more help in developing your own arguments.

- **Pragmatic criteria** come from your thinking about practical concerns. What makes for a good computer, for instance, is no doubt at least in part practical. It doesn't really matter (to most people) how the computer looks if it can't run applications without slowing down and getting hot to the touch.
- **Aesthetic criteria** come from your thinking about broad questions of taste and beauty. These criteria get short shrift sometimes because they often don't seem to weigh as much as more practical ones. But, think about it: if you spend a lot of money on a computer that you think is blocky and ugly, you may be less motivated to use it to write your assignments for 2010. And that's just no good.
- **Ethical criteria** have to do with your thinking about human and other social implications. We didn't really list one of these in our example just above, but a lot of evaluative arguments do. So, we could add that one consideration for what makes a good computer is its energy efficiency. Or its manufacture—location, working conditions of its assemblers, and the recyclability of its components once it's obsolete.

If you think about it, those criteria resemble the classical artistic appeals we introduced you to earlier. That's no accident. Just as logos, pathos, and ethos work together to influence audiences and shape a rhetor's message, pragmatic, aesthetic, and ethical criteria can work together to flesh out an evaluative argument. You don't necessarily need to find/invent one of each type of criteria to make an evaluative argument, but you should carefully consider the pragmatic, aesthetic, and ethical implications of your criteria. And, even though we've focused this discussion of definitions and evaluations largely on the logical core of those claim types, you should also definitely think seriously about how to appeal based on ethos and pathos, too.

Example
Lynn Parramore makes an evaluative argument about email in salon.com, an online news analysis and current events magazine. Her overall (and overstated, for effect) claim is in the title itself: "email can ruin your life." It's an instructive argument to look at in the context of this chapter because it spells out its criteria very clearly: in fact, Parramore puts them in boldface and numbers them.

Here's the link:
http://www.salon.com/2012/06/24/email_can_ruin_your_life_salpart/

As you see, the criteria effectively become the reasons Parramore offers in support of her overall claim Each claim + supporting reason, as you now know with your expanded ancient Greek vocabulary behind you, becomes its own enthymeme. We'll pick on one of them:

Email can ruin your life because it fosters ill will.

If we ask the critical questions we know to ask enthymemes—whether we're inventing them ourselves or analyzing others'—we come to these further questions about evidence:

- Even if she demonstrates that email does foster ill will, does that mean that your life has to be "ruined"? This is the easier of these two critical/strategic questions to answer. We could pick on her title itself and ask "does this really RUIN one's life?" But having ill will in a workplace can certainly make work hard, and if most people spend many hours at work around their coworkers in the same shared space, it's in everyone's interest to have at least general good will even if good feelings aren't always possible. So, is this overclaimed? Probably. But the typical salon.com reader, who is most likely reading the article at work, is going to take the claim's language as an example of figurative language and will probably appreciate the emotion behind it.
- In fact, is it true that email "fosters ill will"? This is the more interesting question here, we think. Parramore answers this question with a mix of artistic and inartistic appeals here. She starts with what amounts to a pathos appeal, trying to get her readers (us) to identify a problem "we all" supposedly face—namely, the very common experience of sending or receiving email message that don't accurately convey nuances of emotion. She follows that appeal up by referring to her own experience . . . then a logos appeal based on comparing email to other contexts . . . then a pathos appeal.

Proposal Arguments

Proposal arguments—sometimes called "recommendations"—are probably the most common argument types. They are also the most challenging. In a definition or evaluation argument, you try to convince an audience that your position on an issue is worth listening to. If all the conditions are right, you might actually sway some readers. However, they're free to do absolutely nothing else.

In a proposal argument, you're trying to move people from changing their minds to doing something. That can be hard. Even if you convinced everyone in Salt Lake City, for instance, that working from home or taking public transit or cycling to work one day per week would substantially improve air pollution, it would be extremely difficult to get Wasatch Front residents to do it. In fact, many environmental arguments face similar problems: if I'm being asked to make immediate lifestyle changes (driving less) in order to realize a relatively distant goal (improved aggregate air quality in the valley), I may weigh the costs and benefits and decide it's not worth it.

To be sure, though, a necessary first step in making a proposal argument is actually relating that some problem exists. If there's no problem, there's *definitely* no need to change. Not surprisingly, defining a problem means

Image Source: Wikimedia; User: Cool Hand Luke

taking at least some steps toward an evaluative argument. Here's an example of how we could outline the proposal argument we just suggested:

Salt Lake City residents should drive one fewer day per week because doing so would reduce local air pollution.

If we express the basic proposal as an enthymeme in this way, you can probably quickly see the challenge that most proposals face. Ask the "in fact" question: "in fact," would one fewer day of driving per week really reduce air pollution that much? It could, but since it hasn't really been done up to now, the data would be hard to get. You might have to rely less on actual data and more on the claims of credible scientists, for example. And "even if" there was a reduction, is local pollution that bad anyway? That one might actually be easier: it's pretty bad by a lot of measures.

But even after you demonstrate the nature and scope of the problem, you still have the challenge that's represented by the word "should": proposals are arguments for a change in behavior and practice—in this case, the behavior and practice of a large group of people who might lead very different lives. So, how do you get past the gap between convincing people that there's a real problem to persuading them that they have a stake in solving it, and that your proposed solution is what they should do?

Stock Questions and Issues

One time-honored strategy—similar to others we've shared—is to think about the patterns into which questions about and objections to proposal arguments fall. As you shift from outlining a problem (that is, the reason for any proposal in the first place) to articulating why *your* proposal will work well, you can use your thinking about these patterns to invent additional claims and find evidence to support yourself.

These patterns are often called "stock issues" or "questions." When you think about them, think "FACES":
  • **Feasibility:** is the proposed solution really practical, given that it might compete with other proposals that are simpler and/or that disturb the **status quo** (the way things are) less? In other words, since changing behavior and practice in one area can have far-reaching effects, is there a simpler way to do what you're suggesting? Thinking about these questions can help you demonstrate that your proposal does change things, but not too much that it can't be done.
  • **Advantages:** are there unforeseen good (or maybe bad) consequences that could flow from the proposal? If we're driving one day per week less, could that mean fewer accidents? Or could it mean that we drive that much more on other days? Thinking about this kind of question can be very challenging, and there's no way you can anticipate "unforeseen" effects, of course. But it's worth letting your audience know that you've anticipated at least a couple.
  • **Costs:** what money will be involved? And what about other kinds of costs? Do you propose a public education program to go along with the proposal? What resources would be needed?
  • **Enforcement:** if your proposal involves *requiring* someone to do something, how will you ensure that's done? If it doesn't require it, how to you plan to encourage people? One recent proposal in Salt Lake City that actually became an ordinance requires drivers to turn their cars off if they are idling at a stop for more than about ten seconds. How has that worked out?
  • **Solution:** the last one, but maybe the most fundamental. Does your proposal actually solve the problem you outlined?

Local/Global and Practical/Policy: What's Your Scope?
It's important to think about the scope of the problem you address as well as the scope of your solution. If, in the example above, we had defined the problem as global air pollution but had proposed the same changes in driving habits in Salt Lake City, we'd have a mismatch between the broad scope of the problem and our proposed solution. You may have heard the cliché "think globally, act locally": that's an important statement to be sure, but you need to be able to think locally as well. If you define a problem in very sweeping terms but you don't have a solution that's up

to the scope of the problem, you could quickly lose credibility among potential readers who wouldn't take you seriously.

On a related note, it's important to consider whether your proposal has to do with a change in local, daily practices or broader policies. In our example, we focused the solution on what individual drivers can do. But we could have proposed a policy change—for instance, to toughen the emissions tests that cars have to pass in order to be registered in Salt Lake County. If we had done that, we would have needed to change our sense of proposed audience: we would no longer be addressing a broad group of residents. Instead, we'd need to address a local policymaker, like the mayor.

Example
Just below is an example of a proposal argument by student Kolby Sorenson. Kolby writes to argue for the utility of solar power satellites (SPS)—a technology, she claims, that promises to be a substantial alternative to terrestrial fossil fuels. As you read, keep in mind her need to establish that a problem exists, propose a solution, and defend the solution with certain stock questions/issues in mind. We are numbering the paragraphs for ease of reading, and we're underlining several key passages that we'll discuss after the example.

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1 According to an executive summary of the World Energy Council's (WEC) 2010 Survey of Energy Resources (SER), fossil fuels (coal, petroleum, and natural gas) compose 80 percent of the energy resources that are currently in use on the planet. The summary also states that, unless a new large-scale global energy source is implemented, fossil fuels will remain roughly at 80 percent of the global energy resource through 2030 due to increasing energy demand (Clark 2). The burning of fossil fuels has been known for many years to contribute to the production of greenhouse gases, which can adversely affect the climate of the earth by causing the average surface temperature to increase in a process called global warming ("Fossil Fuels"). In addition to the environmental issues regarding fossil fuels, the earth's natural fossil fuel reserves are being depleted much faster than they are being created ("Fossil Fuels").

2 Clearly there is an urgent need for a new energy resource for earth that does not produce greenhouse gases and that cannot be depleted of fuel faster than it produces it. Fortunately, extensive joint research done by the National Aeronautics and Space Administration (NASA) and Department of Energy (DOE) shows that a promising option exists.

3 This option, known as the Solar Power Satellite (SPS), could eventually replace fossil fuels as the primary energy resource on earth and could reduce dependence

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on fossil fuels immediately (Brown 1326). The concept of SPS was theorized by Dr. Peter Glaser of Columbia University in 1968 and studied intensely until about 1980, when the United States Government stopped funding all serious work due to the estimated cost of implementing the technology at that time. Due to technological innovations by private companies since 1980, SPS implementation is becoming cheaper, and the SPS is again being considered by leading scientists as an option to solve the world energy problem (Mankins 369). An SPS (in its simplest abstract) starts with energy from the sun being collected by the solar cells of a satellite orbiting around the earth. The satellite then transmits the harvested energy to earth in the form of microwaves. The microwaves are received on earth by a device called a "rectenna," which converts them into useful electricity that can then be distributed to local customers (Glaser, "An Overview" 1230-31). There have been many suggested options for drastically reducing the world's dependence on fossil fuels, but the SPS is one of only a few concepts that have been proven possible on a large scale (Brown 1326). The Solar Power Satellite (SPS) is a sustainable, green, and promising solution for decreasing worldwide dependence on fossil fuels.

4 Unlike fossil fuel facilities, the SPS produces sustainable energy, making it a long-term solution to reducing or eliminating dependence on fossil fuels. Sustainable energy can be defined as energy that is produced in such a manner that it meets (or exceeds) the demands of current energy consumers without impairing the ability of future consumers to meet their own demands ("Sustainable Energy"). The joint study of the SPS done by NASA and the DOE in 1995 found that the technology is not only capable of providing enough energy to reduce dependence on fossil fuels, but that the energy produced from a full-scale implementation of SPS technology across the globe could replace fossil fuels completely (Mankins 377). More recent studies have shown that SPS has the potential to be 90 percent efficient. For SPS technology, efficiency is defined as the ratio of electrical power that goes into the transmitter (on the satellite) to the electrical power that is released for consumers by the rectenna (on earth). The implication of this efficiency is, then, that 90 percent of the total solar power collected by the SPS would be distributed to consumers on earth. The estimated power output on earth amounts to 5000 MW (Brown 1319-20). The most efficient coal power facilities have an efficiency of just 47 percent (33 percent for an average facility), in converting the heat energy from the burning of coal into electrical power. These coal facilities output a mere 400 MW of power, and produce greenhouse gasses and other pollutants in the process ("Fossil Fuels"). If 400 MW of power (per facility) can meet the current energy demand, then by arithmetic 5000 MW (per satellite) could meet that demand if one SPS was launched for every 12.5 fossil fuel facilities on earth. The SPS consumes a renewable resource for fuel, sunlight. As long as there is sunlight, the energy resources of future consumers will not be impaired by

the SPS. By definition, the SPS produces sustainable energy. Conversely, fossil fuel facilities do not produce sustainable energy because they consume non-renewable resources ("Fossil Fuels"). Not only are fossil fuel facilities not sustainable, they are detrimental to the health of the earth and its inhabitants and are therefore not considered a green energy source (Collins 494).

5 The SPS is a not only a sustainable solution to decreasing the earth's dependence on fossil fuels, it is also a green solution. The head chairman of the World Energy Council, Pierre Gadonneix, concluded that based on the findings of the 2010 SER, "The environmental implications of the continued global energy system's dependence on fossil fuels call for urgent action across the world. Climate change is a global concern and should be treated as such" (Clark 2). Gadonneix indicates that the world must immediately reduce its dependence on fossil fuels or there will be environmental implications due to climate change. The only way to reduce global fossil fuel consumption while meeting current energy demands is by increasing global green energy production (Clark 2-3). Green energy is energy that is produced, delivered, and utilized in such a fashion that it does not negatively affect the climate, ecosystem, or life on planet earth (Collins 494). SPS technology produces no pollutants or byproducts in the process of collecting energy from the sun, transmitting the energy in the form of microwaves to earth, converting the microwaves into electricity, and distributing the electricity to then be utilized by consumers (Glaser, "An Overview" 1231).

6 The concept of SPS technology, specifically transmitting energy with microwave radiation, has been a cause for concern regarding human and animal safety. Much of the public holds pre-conceived assumptions that microwave radiation is dangerous (Glaser, "Solar Power Satellite" 162). The truth is, however, that microwaves (and other waves) have been in use for decades in broadcasting and telecommunications and are harmless at frequencies required by the International Radio Consultive Committee (CCIR) ("Wireless Energy"). SPS systems would transmit microwaves at a frequency that is acceptable by the CCIR, making the technology completely safe for life on earth (Brown 1325). SPS systems produce no pollution or effects that can harm earth's climate, ecosystem, or life and are, therefore, capable of producing 100 percent green energy from production to utilization for consumers on earth.

7 Many opponents to SPS technology argue that production of the satellites, solar cells, and rectennas for the technology would require the use of fossil fuels, and is therefore not a green energy source (Mankins 376). Other opponents speculate that the amount of fossil fuel required to launch satellites into orbit disqualifies SPS technology from being considered green. While these concerns are certainly valid, the benefits of SPS technology on planet earth dramatically outweigh the

drawbacks (Glaser, "An Overview" 494). According to John C. Mankins, a NASA scientist involved in the joint study of SPS technology, the amount of fossil fuel energy required to manufacture and launch an SPS is, "negligible compared to the amount of green energy produced by the SPS within a similar time frame" (Mankins 377). The SPS is a green solution to reducing fossil fuel consumption since production and deployment consumes a negligible amount of fossil fuel and the SPS system itself produces no harmful byproducts.

8 Though there are still uncertainties regarding the economic feasibility of implementing SPS technology, it is a very promising solution to decreasing worldwide dependence on fossil fuels. The technical feasibility of SPS technology has been proven by the United States Government, private companies, and leading independent scientists (Glaser, "An Overview" 1231). While leading experts agree on the technical feasibility of SPS technology, studies have shown inconsistent results regarding economic feasibility (Collins 491). The joint assessment of the SPS concept by NASA and the DOE states, "no single constraint has been identified which would preclude the development of an SPS for either technical, economic, environmental, or societal reasons" (Glaser, "An Overview" 1231). In other words, the SPS concept is technically possible today. Although the United States' foremost space and energy authorities agree that the SPS is economically feasible (though expensive), rapid changes in launch costs (due to changing crude oil prices) and production costs have made it difficult to prove this feasibility on a consistent basis (Collins 491). If SPS technology is to be implemented, projected production and launch costs will have to reach a point at which SPS technology is more economically feasible than fossil fuel power facilities (Mankins 374).

9 Recent developments and projected future developments will drastically reduce the overall cost of SPS technology. In the past, the highest cost of manufacturing an SPS was that of the large solar cell arrays for collecting solar power. Sharp, a leading solar cell manufacturer has consistently increased production by 30 percent per year. The company opened a new facility in 2010 in Osaka, Japan, which is the largest solar cell production facility in the world. This development alone has lowered the production cost of the SPS by a factor of 30:1 compared to a 1979 projection (Collins 491). The largest issue with implementing SPS technology has always been the launch cost.

10 In 1979, the projected launch cost of a large SPS system was over $96 billion (Mankins 369). The Highly Reusable Space Transportation Study (HRST) conducted important research on SPS launch costs beginning in 1995 and ending in 1997. This research drastically reduced projected launch costs for SPS technology by analyzing the option of assembling the SPS in space rather than on earth. The developments made by HRST indicate that, while still expensive,

launching an SPS will have strong financial returns in less than ten years (Mankins 373). Although SPS technology can currently be considered economically and technically feasible, it is clear that, due to the initial investment cost, further advancements must be made to reduce the cost of implementing SPS technology worldwide. John C. Mankins of the NASA Advanced Projects Office predicted in 1999 that commercial power generation by the SPS in space will commence early this century (Mankins 377). The SPS is a promising solution to reducing global fossil fuel dependence within this century.

11 The head chairman of the World Energy Council has called for "urgent action across the world" to reduce global dependence on fossil fuels (Clark 2). The climate of the earth, human health, national security, and the worldwide energy reserve are immediately threatened as a result of widespread dependence on fossil fuels (Collins 491). Dr. Peter E. Glaser introduced the revolutionary idea of Solar Power Satellite technology in 1968. The United States Government funded study efforts until about 1980, when the studies predicted an extremely high launch cost. Private companies continued the development of SPS technology after 1980 (Mankins 369). Starting in 1995, NASA and the DOE conducted a "fresh look" study of the SPS (Mankins 370). This important research showed that the SPS could provide sustainable energy since the system would be capable of producing enough energy to meet the current demand without impairing the ability of future generations to meet their own energy demands (Mankins 377). The SPS would also be more efficient than any fossil fuel facility on earth (Brown 1319). Despite common misconceptions, the SPS is completely safe for life on earth and is capable of meeting the stringent safety regulations of the CCIR (Brown 1325). Furthermore, experts have determined that implementation of the SPS system uses a negligible amount of fossil fuel and delivers energy with no harmful byproducts. Because the SPS causes no harm to the ecosystem, life, or climate on planet earth, it is considered a green solution to reducing fossil fuel consumption (Glaser, "An Overview" 1231). Although the SPS is considered a sustainable, green, and technically feasible solution to reducing fossil fuel dependence, the initial investment has caused many to question the economic feasibility (Collins 491).

12 Though strong financial returns are predicted for the SPS, the initial investment of the system is still too high for immediate implementation (Mankins 373). The joint study of the SPS by NASA and the DOE determined that SPS technology is one of the most technologically advanced, yet technically and economically feasible, solutions to reducing global dependence on fossil fuels (Glaser, "An Overview" 1231). The SPS is technically possible today, but it will likely not be implemented until the initial investment cost decreases. Predictions indicate that advancements in production and launching methods will quickly reduce this initial investment and allow a functioning SPS system to provide terrestrial energy early

in this century (Mankins 377). The Solar Power Satellite is a sustainable, green, and promising solution for decreasing worldwide dependence on fossil fuels.

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It's a detailed proposal that cites many sources ranging from a *Wikipedia* article to technical reports in engineering journals. But, even in a proposal this detailed, the basic outline is apparent. Kolby briefly states the nature of the problem (an overreliance on fossil fuels) and quickly transitions to her statement that SPS is a viable solution in paragraphs 2 and 3. Since the concept and technology are likely somewhat unfamiliar to whatever audience she projects (we assume legislators or similar policymakers), she spends some time describing how the concept works. By paragraph 4, she's describing how, in her view, SPS provides a more sustainable and greener solution to energy needs than fossil fuels. By paragraph 6, she addresses some of the concerns about SPS, including worries about environmental health effects, the up-front energy investment, and, of course, the cost. Cost is a major hurdle, as she seems to know well, so she ends up making a relatively balanced argument by paragraph 12 that tries to account for the cost but that claims those costs are going down.

To Do

1. We just gave a brief analysis of how Kolby's proposal makes its logos appeal, which includes how it tries to answer some of the stock questions we listed earlier in the chapter. Now, look at her proposal again and analyze how she establishes ethos and pathos as well.
2. Kolby anticipates *some* objections and problems—especially cost. Do you see others for which she does *not* account? If she were in the classroom with you, what would you suggest she consider to make her proposal stronger?
3. For each of the following topics, think about (and prepare to discuss) what claim types or stases would be most prevalent now:
   a. Sports in colleges and universities.
   b. Primary and secondary education spending in Utah.
   c. Appropriate uses of computer technologies in workplaces.
   d. "Local" food.
   e. Reading a screen vs. reading a print page.
4. For each of the following claims, imagine a possible audience and invent at least two relevant criteria/reasons. Be prepared to discuss how you came up with them and how important they are relative to each other.
   a. The International Olympic Committee made a mistake when they excluded baseball as an "olympic sport."
   b. Eating a raw diet is personally and socially virtuous.
   c. Electrical engineering is a better major than English.
5. Tenure for college and university professors is sometimes a controversial topic. The idea behind tenure is that, once they have achieved a certain level of professional accomplishment, professors enter a category of employment from which they can only be fired for very specific reasons. It's a kind of job security that many professors obviously like very much. But others argue that it should be abolished. Read the proposal argument (by Naomi Schaefer Riley) linked below as well as the evaluation argument (by Cary Nelson) that responds to it. Take note of the enthymemes that are developed, of Riley's anticipation of objections to/problems with her proposal, and of the multiple artistic appeals developed by both writers. Be well prepared to discuss your analyses.
   (http://online.wsj.com/article/SB10001424052702303610504577418293114042070.html?mod=googlenews_wsj)

In a previous chapter, we gave you a pretty common example of an appeal based on emotion or affect: an ad campaign featuring well-known athletes who are shown drinking a specific brand of sports drink. Part of the campaign's appeal is the idea that you might consider buying and (maybe) actually drinking the beverage because doing so might help you tap into a generally athletic lifestyle, complete with stylish beverages and accessories. So buying the sports drink, the subtle

Image: US Navy

argument goes, helps you identify yourself as potentially athletic to others: it's a way of aligning yourself with certain values. In our more critical moments, we can roll our eyes and righteously affirm that we can see right through that kind of appeal, of course. But if we *do* buy a bottle or six-pack or case the next time we're at the store, we're responding to a relatively harmless appeal anyway—and one that's extremely common.

Sometimes, though, such appeals can be more sinister and far less ethical. They can cross a line beyond which they represent arguments that rely on faulty logic that may *seem* reasonable until you consider it more carefully. Unfortunately, such **fallacies** can sometimes work to sway audiences who are not, for whatever reason, motivated to think carefully about them. But you're not going to respond that way. What you should do instead is recognize that fallacies are extremely common and often subtle. In fact, what seems soundly reasonable to one reader/listener may seem inappropriate to another. As with most rhetorical considerations, fallaciousness can depend on situations.

Here are some types and examples to help you:

Ad Hominem Arguments

You've probably heard people accuse one another of "ad hominem" attacks. The phrase is Latin, and it literally means "against/to a person." This kind of appeal substitutes a personal comment for a comment that's actually relevant to the *argument* an opponent is making. It's a way of changing the focus—away from the issue and toward more personal (and probably irrelevant) considerations.

You shouldn't support my opponent's health care ideas. She got into financial trouble a few years ago, so how can you expect her to manage such an expensive plan?

In this example, an argument that's potentially about the substantive merits of a policy turns quickly into one about the personal finances of a political opponent. We know that recent political races have seemed especially nasty: one person's "negative campaigning" is another person's "hard-hitting debate." The line between substantive argument and personal attacks can seem very thin. We think, though, that you can use what you're learning in this course to examine such an argument carefully. Here, the (unstated) warrant or assumption is that the opponent's (personal) financial troubles disqualify her from articulating national policies. Is that a supportable warrant? On its face, it looks questionable. If it's a matter of the opponent's history of mixing personal and professional finances, then that could be a real problem: in that case, personal considerations could be very relevant. But if it was a problem with personal bankruptcy or something similar, it's likely much less relevant.

Bandwagon Appeals

These are extremely common in ads. They work by letting potential consumers know that "everyone else" is doing/buying it, so you should too. This can get slippery, to be sure: sometimes, the fact that a lot of people are doing something may, itself, be a very good reason to do it. Proponents of childhood immunizations, for example, may argue that immunity works best when lots of people get shots. But in other cases, numbers matter much less. Sure, 7 out of 10 people sitting near you may be using a certain brand of smartphone, but that doesn't mean that phone meets your needs or wants. Or that you need a smartphone at all.

Begging the Question

This one can be difficult to explain, but it's easy to exemplify with one of our most favorite arguments:

I shouldn't get a C in this course. After all, I'm an A student.

The second statement doesn't really give a reason to support the claim so much as it just restates the claim using different words. The student making the argument is confusing the extent to which he *deserves* an A with the extent to which he identifies himself as a student who should just get As. This kind of argument is also called **circular reasoning**. What the student should do to get around the problem is offer reasons and evidence that are relevant to the current class he's taking.

The Either/Or Fallacy (or, False Dichotomy)

As the name implies, this fallacy creates a choice between two and only two

extremes, when there may be other choices. If you've ever negotiated buying a car, you may have been told that you *have to buy right now* or else the deal you're being offered will vanish. Of course, you might look around and see that there are a lot of other cars on the dealer's lot that look just like the one you're thinking about buying, which means that you could probably stand to "sleep on" your decision. But the fallacy is used to try to create a (false) sense of urgency.

President George W. Bush famously used an either-or argument when he declared after the 2001 terrorist attacks that other countries were either "with us" or "with the terrorists." His statement prompted a lot of debate. Are global politics too complicated for such a stark choice? Or was the president saying that anything less than another country's active involvement in the "war on terror" meant that country wasn't helping? Was it an appropriate statement or a false choice?

False Cause

Just because two events happen close to each other doesn't mean that one causes the other. Or, to put it differently, there's a difference between **causation** and **correlation**. If you spend time outside on a cold day and then, two days later, develop symptoms of a cold, you might be tempted to think that the cold temperatures were the cause. It's probably more likely that you caught a virus because you spent even more time *indoors* around people who were sick. In other words, cold doesn't cause colds: being indoors in warm places around large numbers of people just might, though.

On an international scale, environmental arguments—especially about climate change—are rife with accusations of false cause. For every scientist who makes a causal connection between human industrial activity and a changing climate, there seem to be at least a few people who dispute the claim, citing historical evidence that temperature cycles just happen. Cause can be extremely difficult to "prove" to the satisfaction of large numbers of potential readers, so you should be alert to the evidence that supports them, and you should carefully support your own causal analyses.

Hasty Generalization

Many common arguments work **inductively**, reasoning from particular cases to more general principles. If the sun rose above the horizon yesterday and every Earth-standard day before that back many, many, many years, we can reasonably guess it will rise tomorrow morning and for a lot of mornings after that. We have a large number of instances that safely support that claim. However, if we were visiting Salt Lake City for the first time on a (rare) rainy day and concluded that it was a pretty wet location, we'd be overgeneralizing based on one very small sample.

One of the best ways to avoid the problem of hasty generalization in your argumentative writing is to get in the habit of relying on more than one source to support a claim. If you're writing about the increasing amount of debt that college students are taking on, for example, you should expand the scope of your evidence beyond interviews with students at the U. What do national surveys tell you?

Non Sequitur
"Non sequitur" means "it doesn't follow." This kind of fallacy appears where one part of an argument doesn't logically lead to another one. The fallacy is pretty straightforward to identify if you ask an "in fact" question.

If I finish my degree, I will get a good job.

Is this "in fact" true? Not necessarily. Sorry. You may very well get a good job, and your degree may help demonstrate that you have expertise and that you can stay with something until you're finished. But the conclusion that you'll get a good job does not follow from the premise.

Slippery Slope Arguments
A political favorite, the slippery slope argument leaps from a cause to really dire effects. It often leaves out a lot of logical steps along the way.

If the government limits the sales of assault weapons, it won't be long before federal agents are knocking on doors and confiscating personal handguns.

Allowing even more gun ownership will lead to Wild West-style shootouts in city streets.

Debates about gun control often feature arguments like these on multiple sides of the debate. In each example, many intermediate steps would have to be taken before either extreme scenario actually happened. Slippery slope arguments often appeal to fear, though, which can short-circuit people's ability to slow down chains of reasoning and ask critical questions.

Straw Person Arguments
These involve setting up a mischaracterized version of an opponent's argument that's easier to respond to than the argument itself. They're unfortunately popular because they're easy to "soundbite." If an opponent's position is very complex or has a lot of nuance, it's tempting to simplify it. But it's unethical. If we respond to a city proposal to lower the speed limit for cars that drive along a street that has heavy bike traffic by saying that we oppose the city's plan to *restrict cars*, we've set up a straw person. By simplifying our opponent's position, we've made it easier to knock

down, just as it's easier to take down a straw person than a flesh-and-blood one.

To Do

Spend a day being especially alert to the information you're taking in, through conversations, email, text, and online and more traditional media. Record at least one example of fallacious reasoning. Be prepared to discuss your analysis of it.

Chapter 6: Research and Stuff: Tools and Strategies for the Beginning Academic Researcher

by Darby Fanning

This chapter is to be used as a supplement to and in conjunction with your Library Guide (http://campusguides.lib.utah.edu/W2010). There will be sections of the chapter that refer you to tutorials, worksheets, and pdfs hosted on that site about certain research elements. In order to fully use and understand the information provided here, please consult the Library Guide.

You might be wondering why you're being asked to read a chapter on libraries and research for WRTG 2010. Excellent question. There are actually quite a few answers for that, so settle in and open your mind to some new possibilities for you to become more efficient, effective, and proficient researchers.

It probably seems that an overabundance of information already exists openly on the web and that mastering the location of information in this particular environment is and can be relatively simple. The PEW Internet & American Life Project (2005) report, "Search Engine Users," reveals that "92% of those who use search engines say they are confident about their searching abilities, with over half of them, 52%, saying they're 'very confident'" (p. i). Thus, most people believe they can find the information they need to answer a question and that searching on Google or Yahoo, for example, is an excellent way to access a wide range of information, from looking for movie times to finding out basic information about health and fitness to reading news to learning about a new federal law.

However, to be truly **information literate**, you should not only be adept within different information environments (for instance, library catalogs, article databases, and government documents), but you should also engage the entire **research process**: knowing what topic is of interest, doing background research to become more familiar with the topic, developing manageable questions, locating resources to help inform answers to the questions, finding materials (books, articles, appropriate web information, maps . . . anything really!) to support your questions, analyzing and synthesising the information, and organizing it all into a final product, like your papers, projects, or presentations. What is truly fantastic is that this process is a transferable skill for any course taken at the university and for any other task you need information to do.

This chapter, combined with the four lessons within your WRTG 2010 Library Guide, will introduce you to brand new ways to discover resources that you may not have known existed, and to ways to use the services and help that are available to you all along the way. Overall, you will

- Learn how to use and apply the research process to your advantage;
- Decide how to evaluate the information you find, no matter where it has been located (e.g., open web vs. library resources);
- Discover resources and materials to inform your topic and develop research questions; as well as
- Refine/narrow your approach to your questions based on discipline, subject, or audience.

Why Not Just Use the Web?

Have you ever heard the saying, "you get what you pay for?" So much of the web costs nothing to use, and that is one of its best qualities. It truly is a democratic environment. But when something costs nothing, we can expect some crap along the way, which is why we should use the **CRAAP Test** (see the Library Guide) to evaluate information on the open web more frequently and more diligently than you might need to review the quality of information in professional and peer-reviewed journals. It can take considerable time and effort to determine how recent a webpage/web article has been published, if the person who wrote it is qualified to speak on a particular topic, whether the author(s) have fairly and accurately interpreted data, and so on.

This isn't to say that search engines, like Google and Yahoo, are unable to offer you valuable information. There is a lot of good, relevant material out there. Government information, in fact, is almost entirely available electronically and freely accessible on the web. Professional associations often post conference papers with new and innovative discoveries on the web. More and more experts in their professions are blogging to offer ideas and open discussion in real time. These are and can be valuable starting points for choosing topics in class and for doing background research to understand the breadth and depth of a complex issue or question.

Ok...So, Why the Library?

It isn't uncommon to hear students collectively groan as their teacher announces, "we're going to the library!" As noted above, most people believe themselves to be rather savvy researchers on the web, so what does the library have to offer that can't already be found somewhere else?

Librarians love this question, by the way. It gives them the opportunity not only to talk about resources (books, periodicals, films, maps, etc.) and services (interlibrary loan, scanning documents, reserving study rooms, etc.), but also to explain *who* not *what* is the glue for the entire library machine. The books and article databases mean little without a guide to discovery and application of the resources.

Students, professors and instructors, members of the local community, and people from all over the world come to libraries to use the expertise of librarians to make sense of the complex process and system of research, which actually extends far beyond the library's walls. What you will discover when you meet with a librarian is that s/he is a teacher and support system all-in-one who helps you reach your research needs and goals, be it brainstorming various approaches to a broad topic, broadening or narrowing your search using Boolean operators for a manageable pool of resources, or locating and obtaining materials (sometimes two separate steps) held in a library overseas.

Libraries are portals to all information, but most notably, they purchase access to **proprietary information**, which is unavailable to anyone without a fee. If we examine why people write books and articles in the first place, we find that people write because they have something to say and want to reserve and protect their rights to say it. They investigate the nature of a question or problem. They argue and assert their claims. They propose explanations and solutions. Authors write to engage their readers in a conversation and encourage thoughtful response. It is specifically this proprietary information that guides and perpetuates scientific discovery, technological innovation, philosophical debate, and invigorating conversations. So as long as there is proprietary information, there will be libraries that purchase resources in order to uphold authors' right to create it and patrons' ability to access it. Furthermore, as long as there are libraries, there will be librarians who ensure that everyone who asks for help locating, obtaining, and using information gets what they need, regardless of the reason.

Going to the library seems a little less painful now, right?

You're At the Library. Now What?
First, talk to a librarian.

Seriously, though, talk to a librarian. We don't judge. The less you know means the more you have to learn, and we are happy to help. There truly are no stupid questions in the library.

WRTG 2010 students spend an entire semester refining the skill of clear and effective communication in writing. This involves mechanics, structure, organization, syntax, correct spelling, of course—and integrating support from various resources to support the topics and claims that a student makes in the papers that he or she will write. Consulting a librarian at the beginning of the research process will not only cut down on the amount of time you spend struggling with topics and questions that are too huge to tackle or too small to find adequate information for, but it will also help you focus and stay focused on your goals: high-

quality research and a stellar grade on your paper![6]

The Research Process

Many people don't realize it, but there is actually a formalized "process" to research. Much like the way a lot of people are rhetors intuitively without knowing much explicit information about artistic appeals, enthymemes, arrangement, and schemes and tropes, most people who do research are intuitively using the natural sequence of events from the research process and have figured out some method by which to make sense of how and when to accomplish specific parts of it. Hopefully, by the end of this section, *you* will have a deeper understanding of what happens during each step and have a clearer sense of the time you should allow for each step along the way. You will see that skipping a step or trying to do them out of sequence will cause confusion and cost you time.
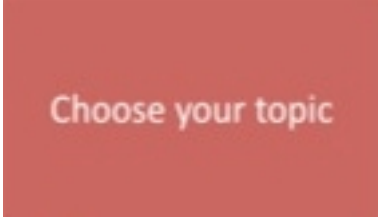
Here's what the process looks like:
Diagram 1: The Research Process[7]

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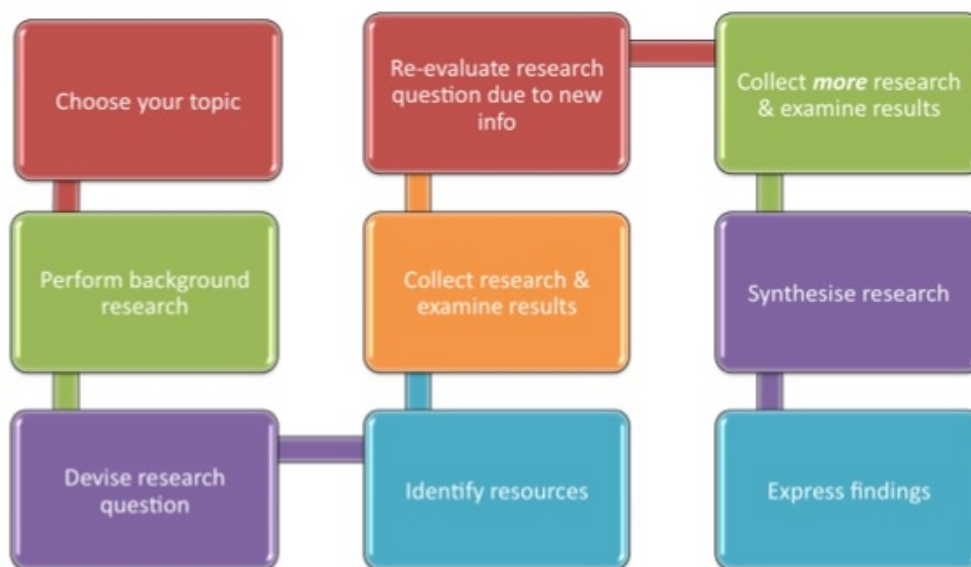
6   The grade is not a guarantee. Sorry.
7   To make this part of the chapter even more concrete, we encourage you to go to "Problem-Based Learning" under the tab labeled "The Research Process" and read the brief material there. At the bottom of the page, you can click to download the "PBL activity framework worksheet" and the "Problem-Based Learning Activities." The exercises there will help you become more efficient and adept at practicing what's described in this chapter.

Step by Step through the Process

Step #1: Choosing Your Topic

(Time management tip: give yourself at least one day to a few days to work on this step.)

This step can be notoriously difficult. Your instructor will probably give you the freedom to choose whatever your would like to write about as long as it interests you and you are able to investigate, detail, and argue a particular position. As we have already pointed out, performing a Google search is likely to overwhelm you with the immense number of results returned to you. Since current events or controversial issues provide tons of fodder for investigation and argument, there are a couple of resources that your librarians and instructors will guide you to for thought-provoking topics. Below are only three suggestions, though there really isn't an end to the well of sources for topics. This is an excellent point to chat with a librarian to help you settle into a good direction for a manageable topic.

1. Newspapers: Pick up a newspaper and ask, "what are the main topics of the day?" Is there anything that compels a strong opinion from you? Is there a local issue that you can apply broadly to other regions, the nation, or the world?

2. CQ Researcher (Marriott Library Home Page :: Article Databases :: "C"): You have a brief tutorial on this resource in your online Library Guide at Lesson 3 :: "Video #1: CQ Researcher." CQ Researcher will give you concise reports in easily digestible language on complex controversial topics.[8] Feel free to click on the "Browse Reports" tab and find a topic that interests you. Tip: don't forget the CRAAP test in your Library Guide at Lesson 3 :: "Video #4: Evaluation of Resources—CRAAP Test." Once you have watched the CRAAP test tutorial, you may want to "Browse Topics :: By Date."

3. Your own personal life, interests, and hobbies: you are a rich, complex individual who is active socially, politically, civically, religiously, and so on. Are there questions people have asked you that have challenged your

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8 Once you see CQ Researcher, you may be tempted to believe that all of your research work on a topic is finished because CQ Researcher not only collects sources but also gives you handy summaries and for/against essays by good writers. Don't give in to this temptation. The point of any research-based writing assignment is to require you to practice your own developing research skills. Your instructor, in fact, may tell you that you must cite only the *sources* to which CQ Researcher points you—not the summaries or essays themselves. And, of course, **under no circumstances should you simply copy and paste information from CQ Researcher (or any other database or source) into your own writing, especially without attributing the information to the source.**

worldview? Have you had to defend personal choices, beliefs, or your value system?

4. Step #2: Performing Background Research

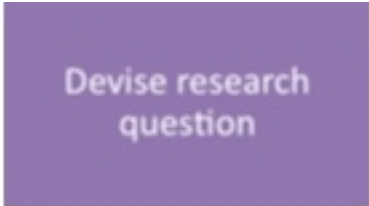**(Time management tip: give yourself at least one day to a few days to work on this step.)**

After you have decided on a topic, you may not be very familiar with it. In that case, you will want to dig into some background research to educate yourself and find a way to narrow your focus to be manageable. Here are a few questions to ask as you dig; keep in mind that other chapters in *Open2010* and that the librarians you consult may suggest more.

- What is the history of the issue? How have events affected it?
- What are the arguments that recur?
- Which areas of study (e.g., psychology, popular culture studies, religion, science, etc.) have addressed the topic?
- Who are the major players? People? Countries? Corporations?
- Which terms, combined with the major search terms you've already used, lead you to more detail?

Places to look for background research:
- Newspapers. Once again, you can collect information to pursue for the deep research in traditional, low-tech newspapers. You get access to several of those around campus free of charge, and the library has many more. Don't forget to apply the CRAAP test here. Be critically evaluative of what you discover!
- Encyclopedias (Marriott Library :: Article Databases :: Select Databases by Type :: Encyclopedias). Reference resources, like encyclopedias, dictionaries, biographies, etc., can give you a quick introduction to a word, idea, person, entity, or topic. These sources are intended to *inform and introduce only* and to deliver information as unbiased and as balanced as possible. Though reference sources are an excellent place to further your research, you will be both discouraged and possibly forbidden from quoting/paraphrasing/citing reference sources. (Think of them much like you would think about Wikipedia.) It is up to you to ask your instructor what s/he will permit.
- Web searching. Spend some time on the web reading: there is absolutely nothing wrong with it. When you see terminology and other information repeat itself across sites, you'll know you're likely on the right track. But be warned: it's usually even more important to confirm the quality of the information you find on the open web than it is to confirm the quality of what

you read in more proprietary sources. Sometimes misinformation spreads faster than the facts, so comparing and contrasting what you discover will lend to the credibility of the information. (Sound familiar? CRAAP Test?) Though you may use websites, finding an authoritative, academic resource to re-state what you have found will lend authority to your own voice and writing.

Step #3: Devising Your Research Question(s)

(Time management tip: give yourself at least one day to a few days to work on this step.)

Devise research question

After you have done some background research, you are more prepared to develop informed research questions that will not overwhelm you when you try to answer them. Keep in mind, though, that your questions may not have direct answers. Critical reading of what you find will present you with possibilities, and you may, often in fact, make logical jumps in reasoning to answer the question, using support from sources that you find. Below you will see the difference between a topic and a research question, and how one might evolve into the other after background research.

Topic #1: Gun control
Background research on the web talks a lot about Second Amendment Rights and "right to carry" laws. Also, there are articles that compare the US to Canada in terms of guns per capita: Canada essentially has the same number of guns per citizen, but their accident and murder rates are so much lower than in the US.

Research question: why does Canada have lower reports of accidents and homicide from firearms?

Topic #2: Obamacare
Background research on Healthcare.gov, a government website, details the new health care reforms that became law in July 2012. They a have "Featured Topics" section on "Women and the Affordable Care Act" that describes how preventative care, like mammograms and cancer screenings, is now covered without co-pays.

Research question: What can the long-term financial advantages be for an individual who has financial accessibility to female reproductive health?

Topic #3: ADHD
Background research on CQ Researcher shows that there is a very recent report addressing the issue of diagnosis of attention disorders.

Research question(s): are too many people being medicated for attention deficit disorders? What are the potential negative psychological and physical effects of misdiagnosis and subsequent treatment?
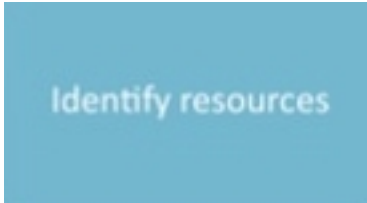
What you see above is the evolution of steps #1 through #3. We begin with a large-scope topic, then do some background research to narrow your focus in order to develop a research question that you can answer.

However, you might find yourself asking a really narrow question for which resources are more limited. You might actually need to determine how to broaden it in terms of larger issues or concepts. Here's an example:

Topic #4: Bike lanes in Salt Lake City
Background research on the web shows that there is a smattering of local newspaper articles, blogs, and a few websites, like a few die-hard road bike groups, specifically. (See www.bikesslc.com, for instance.) But there isn't enough to write about the local issue without more support from other cities and areas. Ideas that do come up, though, include sharing the road, eco-commuting, and biking safety.

Research question: What are the benefits of commuting to work/school by bike in an urban environment?

Step #4: Identifying Resources

(Time management tip: give yourself several hours to work on this step.)

Now that you have been able to identify established, manageable issues (for the length of your paper) within your topic, you now have a much better idea how to approach it. Now you want to think about subjects or disciplines and how your issue fits best into one or several of them.

Whenever you think about your topic, pay close attention to the issues authors address in your background information. These major subject areas will lead you to databases that have articles on a particular subject. Think about the following:
• How can I distill the issues and their questions into one- or two-word concepts? Are there significant recurring terms or phrases?

- What basic subjects do the authors confront? Pharmaceuticals? Government? Law? Health?
- For the length of my paper, how many subjects is it reasonable to address?

Look again at one of our previous examples and how we might work through it at this step:
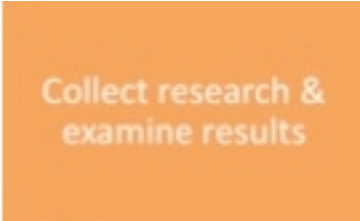
Topic #1: Gun control
Background research on the web talks a lot about Second Amendment Rights and "right to carry" laws. Also, there are articles that compare the US to Canada in terms of guns per capita; Canada essentially has the same number of guns per citizen, but their accident and murder rates are so much lower than in the US.

Research question: why does Canada have lower reports of accidents and homicide from firearms?

Resources: Academic Search Premier (because it covers articles that address many issues from a variety of different perspectives); Criminal Justice Abstracts (an article database covering issues from police and prisons to forensic sciences and investigation); Google Scholar (Lesson #2 :: "Video: Google Scholar," a Google search engine for scholarly, **peer-reviewed** resources and articles. (See Lesson 3 :: Video #5: Evaluation of Resources: Popular vs. Scholarly.")

Step #5: Collecting Your Research and Examining Your Results

(Time management tip: give yourself at least one week to work on this step.)

Collect research & examine results

After you identify your resources, you have to begin to think about the concepts and terminology you will use to discover the breadth and depth of information that can potentially answer your question.

By "concept," we mean a general idea, often abstract, of what something is. If that seems confusing, then that is the normal response. Essentially, we must assign a term to represent a concept. What's potentially challenging is that a concept can be named by a number of terms that are synonymous. For example, during each semester you are required to demonstrate what you have learned through something written or presented (orally and/or visually). This concept covers very similar terms, including test, exam, quiz, mid-term, "final," and presentation, among others.

So, we must break down our research question into concepts and representative terminology in order to find the best information. As you do this for your own research purposes, keep in mind that *academic research databases do not behave like Google, Yahoo, or any other open-web search engine.* We must learn a different way to search, specifically using **Boolean operators** (Library Guide :: Lesson 3 :: "Boolean Operators @ the Marriott Library," which is a pdf in the first box on the left side).

You will most likely use the three most common Boolean operators: AND, OR, and NOT.

Here's how this step looks for our topic:

Topic #1: Gun control
Background research on the web talks a lot about Second Amendment Rights and "right to carry" laws. Also, there are articles that compare the US to Canada in terms of guns per capita; Canada essentially has the same number of guns per citizen, but their accident and murder rates are so much lower than in the US.

Research question: Why does Canada have lower reports of accidents and homicide from firearms?

Resources: Academic Search Premier (because it covers articles that address many issues from a variety of different perspectives); Criminal Justice Abstracts (an article database covering issues from police and prisons to forensic sciences and investigation); Google Scholar (Lesson #2 :: "Video: Google Scholar," a Google search engine for scholarly, **peer-reviewed** resources and articles. (See Lesson 3 :: Video #5: Evaluation of Resources: Popular vs. Scholarly.")

Collect research: use this search string in Academic Search Premier: "gun control AND Canada."

(NOTE: Keep in mind that you will want to search using synonymous terms, too. Try "firearms AND Canada" and "firearms AND (North America NOT Mexico).")

We find an article entitled, "Rejoinder to comments on 'Gun control and rates of firearms violence in Canada and the United States'" by Robert J. Mundt. The **abstract** (i.e., one-paragraph summary) of this seven-page article tells the reader that we can expect an analysis of data, which has been criticized by other authors, that claims that firearms violence is lower in Canada than in the US.
Because this article speaks to the research question, we look at the subject terms in the record and explore them by clicking on them and adding other necessary

keywords. Of course, you can also look to the references at the end of the article to see where the author got his information for his article, which increases your pool of relevant research.
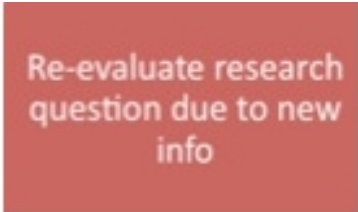
Next, try the same search in Criminal Justice Abstracts and in Google Scholar. Also, look at the other databases according to relevant subjects (Marriott Library Home Page :: Article Databases :: Select Database by Subject).

As you find sources, read them. Take notes. What are the main points the authors are trying to communicate? Generate new ideas from the new information you discover. Mark quotes that you would like to potentially use for support.

And don't forget to keep applying the CRAAP Test!

At this point, start on your References or Works Cited page so you don't have to compile it all at once at the end of your process, when you have finished writing your paper. For our most favorite guide/resource, see Library Guide :: Citing your Sources: NoodleTools.

As you can see, with each step, our process expands and our work becomes more intricate and more narrow. Using the research process systematically will help you stay organized and focused on your topic and your research questions.

Step #6: Re-evaluating Research Question(s)

Re-evaluate research question due to new info

(Time management tip: give yourself at least a day to work on this step.)

This step is one that you will already have begun to consider in Step 5 as you read and think critically about the information in the articles that address your topic and research question. At this point, ask yourself the following questions:
- Have I found enough information to inform or support the explanations/assertions/claims that I have made?
- Has the abundance of information provided me with a new direction for my research question(s)?
- Have I found that my initial claims are unfounded and need to change direction and approach?

Step #7: Collect More Research (If Necessary)

(Time management tip: give yourself several days or more to work on this step.)

Steps #6 and #7 are repeatable as often as necessary, kind of like your shampoo tells you. The further we go in our academic careers, the more detailed and complex our research questions become. By the time someone becomes a graduate student and works on a dissertation, these two steps can be repeated umpteen times. A serious researcher can revisit his or her research questions and add additional ones many times over, applying the CRAAP Test so often that it starts to look like a good way to evaluate pizza, cloth diapers, used cars, and artisanally roasted coffee.

You will, with experience, determine how many passes through Steps #6 and #7 are appropriate for your research needs.
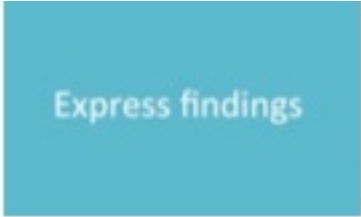
Step #8: Synthesise Your Research

(Time management tip: give yourself several days or more to work on this step.)

Now, the fruits of your labor are all coming together. You have actually been synthesising your research in some shape or form since Step #2 because you have been reading and formulating strategies to present your ideas. The big question is, "how does it all fit together?" Stay focused on your research question(s) and look to the information in the articles (or books or websites that you have used) for the potential answers. Ask yourself the following questions:
- Is there a straightforward answer to my question(s)?
- If not, how can I "read between the lines" and piece together information from various sources to construct an answer?
- Can I develop a strategy of support from the materials I have decided to use?
- Can I paraphrase general ideas and statements (more than I use direct quotes), which shows I understand each author's conversation with me?
- Can I outline my approach in an organized and logical way?

Express findings

Step #9: Express Your Findings!

(Time management tip: give yourself several days or more to work on this step.)

Well, you have reached the coup de grâce of the research process! It is time to write that paper!

Of course, you've been "writing" all along. But at some point, you need to organize what you've written for your own purposes so it's more accessible and deliverable to another audience, including your instructor. If you have followed the research process in order and have kept good notes for each step, the outline for your paper should be a breeze. (Be sure to consult your instructor for advice and direction on organization.)

When you do work through drafting, revising, and editing, don't forget that you *must* cite your sources, both in-text and on a references or works cited page. NoodleTools can help you immensely. If you follow the suggestion to keep a running bibliography as you collected sources, this part is super easy.

Here's another extremely compelling reason to use NoodleTools and other documentation guides your instructor or a librarian may recommend: you don't want to find yourself in a position, intentionally or unintentionally, in which you have to defend yourself against claims of **plagiarism**. Lesson 4 in your Library Guide, Part One is a really good plagiarism tutorial. It should enhance your knowledge about ethical uses of information. Also, please read the University of Utah's "Student Code Section on Plagiarism," which is a subpage of Lesson 4.

Again: Hopefully Not as Painful as You Thought
Well, you made it to the end of this chapter!

If you follow the research process, you will see that it helps you stay focused and organized as you work your way through research-based writing assignments. You can carry this process into any course and any research assignment that you will encounter.

Libraries are pretty fantastic not only because of the resources they offer, but also because librarians are the caretakers of both knowledge and students.

The most important thing that you can take away from this chapter (other than all of this valuable instruction, of course) is that there is always a librarian to help get you started and walk you through the process of both research and becoming a more and more adept researcher all the time.

Chapter 7: Arrangement Advice and Options

Chances are good that, at some point in high school, you were required to write a version of the "five-paragraph theme." It included an introductory paragraph with a clear main claim or "thesis"; at least three body paragraphs, each of which listed and described a reason in support of your thesis; and a conclusion that summarized your argument. Most likely, you were asked to write this theme as a form of standardized testing. Such an arrangement really works well for standardized tests, since it almost feels like a fill-in-the-blanks exercise.

As it turns out, this arrangement has a long tradition. The Roman rhetorician and political leader Cicero is widely credited with solidifying classical Greek and Roman ideas about how instances of rhetoric (usually speeches) should be organized. By Cicero's era, a typical argumentative speech followed patterns close to this one:

- An introduction, including the rhetor's announcement of the topic and probably an ethos appeal to induce the audience's cooperation.
- A statement or narration of facts, which can include background information about the argument/issue.
- A forecasting statement, in which the rhetor gives an overview of her/his speech's content.
- Supporting reasons and evidence.
- Refutation of (anticipated or actual) opposing arguments.
- A conclusion, which usually included a summary of the argument as well as a pathos appeal intended to encourage the audience to some action.

This arrangement is very close to the more contemporary "five-paragraph" organization you are likely already familiar with. It has stood the test of time, and it

still works. In fact, many academic readers still prefer some version of it. Even in specialized publications, like academic journal articles, authors fall into arrangement patterns very much like this one, regardless of their disciplines.

It's not the only option. In fact, depending on the topic, argument, and audience, it may be inappropriate. If, for example, you are arguing a claim that you know will be unpopular with your imagined audience, it may make a lot of sense to delay your explicit statement of the claim until much later.

This chapter gives you two examples of writing that follow two different organizational strategies, and it provides notes about each. It also gives you a heuristic--a list of questions intended to help you figure out which strategies might work best for different topics, audiences, and arguments. Your instructor may choose to ask you to complete the assignment at the end of the chapter, which prompts you to revise some writing you're already doing by reconsidering your arrangement.

Example: Classical Arrangement

This example is a paper written by a student in a WRTG 2010 section in a past semester. The student was interested in the usually heated issue of taxes and whether they should be reduced or increased. As we'll summarize in the analysis that follows the example, the student-writer uses a classical arrangement.

1 As Americans we are facing a great dilemma. We have had the luxury of paying decreased taxes for the last ten years, and naturally want to continue to do so. But our deficit is now huge and our economy is a mess. Our social programs are running out of money. The life we uniquely enjoy as Americans could be threatened by financial insecurity. Our elected officials will soon be voting on fiscal policies that will shape our economic future, so these issues are on our minds right now. Especially, the tax cuts. We don't want to pay more money to the government and yet it is a responsible choice because extending the tax cuts is a bad idea. Doing so will increase the national debt. Increasing the national debt will weaken the economy and this will be bad for us, the people.

2 The United States National Debt is already over 13 trillion dollars. In fact, as of 5:00 pm Thursday October 28, 2010, the exact total is "$13,650,137,383,730". This data is from "The US National Debt Clock.org", an organization whose sole purpose is to continuously tally the debts of the nations in the world. (They are not associated with any political party or lobbying group.) Thirteen trillion dollars is a lot of money and it is growing at a rate of about a million dollars a minute. Honestly, these numbers are bigger than I can grasp but it is the equivalent of each taxpayer owing $124,000 (National Debt Clock.org). $124,000 is something I can relate to, but would take many years to pay. Likewise, our nation is going to have a

very difficult time paying back $13 trillion.

3 Extending the tax cuts will increase the national debt even more. A recent Bloomberg Businessweek cover story by Economics Editor Peter Coy addressed the effect of extending the tax cuts on the debt. These figures are dealt with as amount of revenue this extension will cost the government, because the tax revenue will be paid out to the citizens in the form of lowered taxes. Peter Coy cites Secretary of the Treasury Timothy Geithner, speaking for The Congressional Joint Committee on Taxation, as estimating President Obama's proposed plan to extend the Bush tax cuts for $250,000 of income per person will cost $2.8 trillion of revenue in the next ten years. The Republicans proposed extension, which will keep taxes at this lower level for everyone, adds $700 billion more to that total over the same time period. (Coy) As of this year, tax revenues total a little over $2 trillion per year. (National Debt Clock) Without the tax cut extensions, the tax revenue could add $3.5 trillion to the tax revenue over the next ten years. In terms of our personal costs per taxpayer, Ezra Klein, economics contributor to the respected news source, *The Washington Post*, reports that a person who makes $50,000 per year will be expected to pay approximately $1,000 more than they are currently paying in taxes each year. (Klein) This seems like a potentially manageable amount when distributed among all of us; however, left unpaid, the balance is not very manageable for our country. And with no direct action to change the unsustainable path we are on, the debt will grow more and more unmanageable. At current rates, the debt will grow $4 trillion in the next 4 years.

4 Part of the reason for this relentless growth in debt is because when Congress passed the original Economic Recovery and Tax Relief Act of 2001, and later refined it in 2003, they cut revenue without decreasing spending. The Congressional Budget Office is the government entity responsible for our nation's budget. Yesterday, CBO Director Douglas Elmendorf said, "To avoid worsening the fiscal outlook, any policies that widened budget deficits in the near term would need to be accompanied by specific policies to reduce spending or increase revenue over time." This reduced spending/increased revenue logic was not initially part of the reform and so our debt has increased from 60% to 90% of our GDP in the last ten years. Unfortunately, both reducing spending and increasing revenue are easier said than done. So we find ourselves with this rapidly rising national debt. And on top of that, as the deficit rises, the interest rises. In fact, the interest on our national debt totals $199 billion (National Debt Clock) right now and it's growing. Of course, the more money we have tied up paying increasing interest and increasing debt, the less money we have for the social programs, infrastructure and other contracts our government has committed to fulfilling.

5 In the early 2000s the economy was suffering the crash of the infamous Dot-com bubble and the devastating effect of the 9-11 terrorist attacks. At that time, former President Bush was advised that giving people some of their tax money back would stimulate the economy enough to be able to pay off a trillion

dollars' worth of debt in a few years. It was asserted that people would spend their tax refunds on goods and services, which would increase demand and create more jobs to fulfill this demand. Thus an upwards growth cycle would begin: more workers; more spending; more demand; more workers; more spending; more demand…and naturally more tax revenue paid to the government. Unfortunately, this did not happen. Instead, according to the Congressional Budget Office, people saved the little money they received, or used it to pay credit card or other debt for things they had already purchased, thereby having no effect on demand. As the economy got worse, people spent less and less on goods and services. This trend created less demand, which led to a decrease in production and less jobs. The higher unemployment rate led to less tax revenue and also to less people spending money, which in turn, lowered demand which lowered employment, and on and on in this downward spiral.

6 So, here we are, in the midst of another economic crisis, considering whether and how to stimulate the economy after the collapse of the housing market. CBO Director Elmendorf recently spoke on this issue also. "It takes time for consumers to rebuild their wealth" and for banks and lenders to gain capital strength, he said. He reported that it will take time for industries to gain confidence and "invest in new plant and equipment" and that all of these things will "restrain spending." Fortunately, over the last year, the economy has begun to turn around. Companies have been reporting increasing earnings and the stock market shows a 10% increase for 2010. With the stabilizing trends of our economy, now is a very good time to turn our attention to reducing the debt and increasing taxes. Making good fiscal policy the standard way of life is integral to our moving forward with control and choice concerning our finances. In the midst of such recent turmoil, while things are settling in and beginning to look to the future again, now is a fine opportunity to incorporate debt reduction into our national fiscal goals. This will allow us more responsibility for the programs our taxes pay for.

7 The Center on Budget and Policy Priorities conducts research and analysis on proposed budget and tax policies. They have a reputation for balanced material that is used by policymakers and non-profit organizations across the political spectrum. In a report entitled, "Policy Basics, Where Do Our Federal Tax Dollars Go?" they break down the allocation of the tax revenue. Funding goes to very necessary things like oil and gas pipelines, roads and streetlights, airports and railroads, Social Security and welfare, Medicare and Medicaid, college loans and public schools, veterans benefits, national security and foreign aid.

8 Many of these programs have great upward cycle potential to strengthen the economy as a whole. For instance, when the federal government has money to spend, it invests in infrastructure. Building better roads and transportation systems creates employment and increases efficiency for all of us. Spending money on defense creates a more secure nation. Paying police and firemen ensures safer

citizens. Funding a great education for our youth leads to a smarter population, more likely to prosper and raise the Gross Domestic Product of the nation. Giving money and aid to third world countries, victims of natural disasters and civil unrest reinforce our connections with the world and create a stable global system that is good for everyone. Having a food stamp program and unemployment helps those of us in need.

9 Social Security currently costs one fifth of the federal budget and its funding comes from taxes. As more baby boomers (that is, people born between 1946 and 1964) enter retirement, which is beginning to happen in large numbers now, they will be using Social Security, Medicaid and Medicare. This is a serious issue because there are by far more members of this generation than any previous generation and they are all preparing to make use of these programs. This means the amount of money used from these programs will increase dramatically and yet the tax revenue is expected to remain virtually the same as it is today. The integrity of our government is at stake because our citizens have been promised this financial security upon their retirement. Without returning to the normal tax rate, we put these programs in jeopardy. The Long-Term Budget Outlook of the Congressional Budget Office states that, "The goods and services that baby boomers will consume in their retirement will be produced largely by the economy when they are retired. Thus, the bigger the economy, the easier it will be for the nation to adjust to an aging population." Reading this quote, we become even more aware of the direct connection between the programs that make our country run and the state of our economy. When our economy is functioning strongly, we have more choices.

10 In fact, the fiscal choices we make now inform the future potential of our nation and the world. Federal Reserve Board Governor Edward M. Gramlich explained the connection between deficits and the future economy saying, "Fiscal policy can have important long-run effects on the health of the economy... When the government runs deficits, it siphons off private savings (reducing national saving), leaving less available for capital investment. With less capital investment, less new equipment is provided to workers, and, all else being equal, future productivity growth rates and levels are lower." (Gramlich) Fiscal responsibility for us right now requires higher taxes. We can't have our cake and eat it too. To continue our American way of life, we must invest in a healthy economy. A healthy economy is directly tied to a manageable debt. Each one of us paying a little more taxes will directly reduce the national debt, thereby increasing our country's financial liquidity and credibility. On the other hand, extending the tax cuts will increase the debt, weaken the economy and hurt each of us.

Analysis
The writer begins with a brief introduction that lays out the debate about taxes. There is a clear thesis statement in the usual position—at the end of that

introductory paragraph. Then, in paragraph 2, the writer lays out some related facts, focusing especially on the growing national debt. Paragraph 3 then reasserts the claim that more tax cuts will make the debt worse, and it begins to provide support for that claim. The writer is trying to answer the "in fact" question his argument is based on: "*in fact*, will more tax cuts actually make our debt larger?" The writer also provides some support—in paragraph 4—for the "even if" question: "*even if* the debt does grow, is that all bad?" Yes, the writer claims, it is: more money spent to pay even the interest on the debt means less money for a lot of other priorities, like social programs and infrastructure.

In paragraph 5, the writer acknowledges a potentially opposing argument: that lowering taxes and giving a rebate to taxpayers seemed like a good idea during the early part of President George W. Bush's term. However, he goes on to relate that the tax rebates did not have the intended effect: people by and large didn't use them for spending on new goods and services as much as they used the money to pay down their own debt. So, the rebate didn't stimulate the economy as much as the president and economic advisers thought.

After addressing that counterargument, the writer turns back in the remaining paragraphs to discussing advantages of building up and using tax revenues, including paying down the debt and hiring more workers. The writer even uses pathos appeals based on providing for elderly citizens on government assistance and providing funds for education. And he concludes with a call to action—namely, that we should pay a little more in tax money to increase our national and international standing.

Example: Delayed-Thesis Arrangement

A lot of issues, like taxes, are by definition controversial. Depending on your projected audience, you may worry that you will turn potential readers off if you lead with too strong a claim. What if, for instance, we revised the tax cuts argument so that it didn't begin with a strong thesis statement? Would that change the way potential audiences (especially resistant ones) might respond?

Just below, we've revised the introduction and conclusion of the tax cuts argument so it reflects a delayed-thesis strategy:

Introduction
As Americans we are facing a great dilemma. The economic downturn of recent years has left many of us with less money to invest, save, and spend. We could use higher incomes and lower costs. One way to achieve both is to pay less in taxes each year. However, the hard times that have affected many individual taxpayers and families have also hurt the government's ability to invest in even basic services, such as infrastructure and entitlement programs. Taxes are always unpopular, but

an aging and growing population, crumbling roads and bridges, an overburdened electric grid, and other challenges may need the money taxes provide, and there are few easy alternatives. It's time for Americans and their elected leaders to take a clear-eyed look at ways to balance personal and government revenue, including the popular idea of cutting taxes.

Conclusion

To be sure, then, tax cuts and tax rebates are popular ideas. They promise more money directly in the pockets of taxpayers, who are then encouraged to spend that money to stimulate the economy. But recent lessons teach us that the connection isn't guaranteed. To continue our American way of life, we must invest more wisely in a healthy economy. If each one of us pays a little more taxes, we will directly reduce the national debt, thereby increasing our country's financial liquidity and credibility. If we extend the tax cuts, we will likely weaken the economy further, hurting our country, our families, and ourselves.

Unlike in the classically arranged example, the introduction here ends not with a direct claim but with a statement that the issue of taxes needs to be examined more closely. It's less of a thesis statement and more of a forecasting statement, in other words: it makes an implicit promise about the argument's topic, but it doesn't (yet) promise a specific position. The claim, in fact, doesn't really appear until the conclusion.[9]

Introductions and Conclusions

Regardless which overall arrangement pattern you follow, you will have an introduction and a conclusion. Your introduction is your chance to encourage readers to read beyond the first few words. Conclusions are your chance to affect readers' thinking well after they're finished reading whatever you wrote.

A key piece of advice many writers either do not ever get or don't believe is that **it's not necessary to write introductions first or to write conclusions last.** Just because the introduction appears first and the conclusion appears last doesn't mean they have to be written that way. Here's a really tired metaphor to help explain: just because you walk into a building through the door doesn't mean the door was built first. The foundation went in first, even though you rarely if ever see

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9 A very common context for delayed claims is business writing—especially in the infamous "bad news letter," in which the writer needs to make a statement s/he knows isn't going to be received well. Typically, such a letter will begin with a kind of pathos appeal ("We have valued our business relationship in the past") but then deliver the news somewhere in the middle ("Recent developments, however, have prompted us to rethink our contract with you").

that part. And lots of imperfections in the foundation and the walls were covered up before you even moved in, so you can't see those either unless you look closely.

Moving on beyond the tired metaphor now.

Introductions
Even though a nearly infinite number of topics and arrangements is possible in English prose, introductions generally follow one of several patterns. If you're writing a children's story, you'd probably start with "once upon a time" or something similar. If you're writing a research article in biomechanical engineering, you'd probably start with a statement about how previous research has examined the problem of loading soldiers with daypacks on various surfaces, including sand, concrete, and railroad ballast. These examples are poles apart, but their introductions share very similar purposes: they orient their imagined readers to the topic, time, and place.

In working toward the overall goal of orienting readers, introductions may
- Provide background about a topic.
- Locate readers in a specific time and/or place.
- Start with a compelling quotation or statistic—something concrete.
- Include an ethos appeal, with which the writer (explicitly or implicitly) shows that s/he has done her or his homework and is credible.
- Articulate a main claim/thesis.
- Lay out the stakes for the piece of writing—that is, why the reader should bother reading on.

Here's an example of an introduction from an academic journal article about the uses of social media technologies in teaching students of English as a second language. It's from *English Language Teaching*, an "open-access journal" that publishes all of its articles online and makes them freely available.[10] It wasn't written with a readership of first-year writing students in mind, but we include it here because it's accessible anyway—and because it shows the signs of a good, clear introduction to its argument.

From Melor Md Yunus, Hadi Salehi, and Chen Chenzi. "Integrating Social Networking Tools into ESL Writing Classrooms: Strengths and Weaknesses." *English Language Teaching* 5.8 (2012): 42-8.

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10 We found this article by browsing the online Directory of Open Access Journals (www.doaj.org), a useful site that includes resources to search scientific and scholarly journals that do not charge their readers.

A social networking service (SNS) is an online platform or medium used to establish social networks or social relations among individuals who share interests and activities (Wikipedia, 2010). Most social networking services allow users to share their opinions, interests, activities and events within their individual networks. The SNSs are web based and provide means for users to interact over the internet in various ways such as e-mail or instant messaging. Among various kinds of social networking services, Facebook and Twitter are widely used worldwide; MySpace and LinkedIn are the most widely used in North America; Friendster, RenRen and CY are well known in Asia; and in India, Orkut is the most famous one.

According to Boyd and Ellison (2007), SNSs are web-based services that allow individuals to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, and view the pages and details provided by other users within the system. Ahmad (2011) believes that SNSs have evolved as a combination of personalized media experiences within a social context of participation. He makes a distinction between SNSs and other types of computer-mediated communications because in SNSs, profiles are publicly viewed, friends are publicly articulated, and comments are publicly visible.

Boyd and Ellison (2007) claimed that social networking sites not only allow individuals to meet strangers, but also enable users to articulate and make visible their social networks. They claim that on many of the large SNSs, users are not necessarily looking to meet new people; "instead, they are primarily communicating with people who are already a part of their extended social network" (p. 210). In general, social networking services are developing at an amazingly rapid pace. The implications of social networking services have developed in a variety of areas and domains. Since social networking services have received and demonstrated such a good effort, it is possible for us to discuss how they will work in education fields.

Even a glance at the title of the journal in which the article appears—*English Language Teaching*—gives a good clue about the readership. Namely, it's English teachers, many of whom have no doubt been using more computer technology in the last several years than their predecessors did but who may not be aware of all the implications of using that technology. Even though you can't see the authors' nationalities and institutional affiliations, we think those may be important clues as well: they are in Malaysia and Iran, and the fact that they are publishing in an international open-access journal means that their readers will likely be international too. So, given the different levels of familiarity of their audience as well as their audience's very diverse backgrounds, they have a burden of being as explicit about the content of their article as possible.

From the first sentence, the introduction appears to try to orient readers. The

authors immediately define the most important term they use: "social networking service." They then go on to offer an extended definition of SNSs and to give examples. In the next couple of paragraphs, they describe some of the specific ways SNSs connect their users, and they reference two other, previous academic articles. It's very likely that they do that for two reasons: first, to provide support for the claims they are already making about what SNSs do, and second, to demonstrate for their readers that they have done their homework by becoming familiar with what other scholars have written. The authors then end the introduction not really with a "thesis statement" but with a **forecasting statement** that lets readers know the article will focus on how SNSs work in education.

Conclusions
Conclusions usually
- Summarize the argument (especially in longer pieces of writing)
- "Bookend" a story that started in the introduction
- Include a pathos appeal, with which the writer (explicitly or implicitly) connects the "logic" of the argument to a more emotional reason intended to sway the reader
- Issue a call to action

Here is the brief conclusion to the article we introduced above:

In conclusion, to increase students' interest in writing, teachers need to help them develop some confidence. If teachers manage time to read students' blogs or notes online, students will be motivated to have some potential readers. After reading students' blogs, teachers should make comments on the blogs, pick out their best sentences or points and praise them. Therefore, students will be encouraged and they might try to write more excellent sentences in the future. Another strategy is that when giving writing tasks to the students, teachers should give students topics related to their real life. Such topics are more interesting and easier for students to discuss. These topics motivate students to write.

Using brainstorming strategies not only helps students store ideas for writing but also improves their creative thinking skills. Since they are writing through SNSs, shy students will not be afraid to write out loud. During the discussion stage, students are exchanging ideas so that their critical thinking skills will be improved. Social networking services provide a better opportunity for interaction, planning, and getting more information. In
general, it could be effective for students to learn ESL writing if teachers encourage students to brainstorm through SNSs.

> Teachers should try to give students choices, responsibilities, and opportunities to interact while they write. Even though it is not easy for teachers to apply new activities and tools in the classroom, they should improve their ICT [information and communication technology] skills and get familiar with the SNSs. And once the SNSs are integrated into ESL writing classroom, students will be more interested in writing so that their writing skills will be improved.

The conclusion does several things on our list of what conclusions should do. It summarizes several key claims from the rest of the article. It (implicitly but pretty clearly, we think) reinforces a pathos appeal—namely, that teachers should encourage their students and give them incentives to write and take risks. And it gives a kind of "call to action"—that teachers should try to give students more opportunities to use SNSs in academic work.

To Do

1. We only suggested revisions to the introduction and conclusion of the student-written example tax cuts argument. But it may also be good strategy to revise other parts of the argument. Choose another paragraph from the original, classically arranged argument that you think could stand to be revised for the delayed-thesis strategy. Revise it as you think necessary. Be prepared to talk about your revisions.

2. We briefly discussed how the student-writer develops his logos appeal, which he does by attempting to answer the "in fact" and "even if" questions suggested by his main enthymeme—that tax cuts are a bad idea because they will worsen our debt problem. Now, re-read the argument and focus on other appeals (ethos and pathos) that work alongside that logos appeal. Be prepared to discuss them.

3. Working with some of your own writing (already finished or in progress), reconsider your overall arrangement decisions. It's likely that you may have defaulted to something like the classical arrangement, but consider whether that's the best option for your projected audience. If not, would a delayed-thesis strategy work? What would a revision look like?

Chapter 8: Style: An Introduction and a Disclaimer

You should know that the chapters that follow are definitely *not* intended to be a standalone style book. There are a lot of those on the market, and you might want to think about investing in one.[11] What these chapters do instead is give you advice about what we consider to be the most important stylistic considerations to keep in mind as you write in this course and other courses in the near future. You *won't* find here explicit advice about how to write a lab report in chemistry or a lit review in sociology or a literary analysis in English. But you *will* find a collection of principles that usually apply across disciplines.

You'll notice that we're using the word "style" instead of "grammar." There are two reasons for that choice. First, we really don't want you coming to this material dragging behind you whatever grammar baggage you've already collected. "Grammar" has a bad reputation: most people learn what they do learn about grammar by way of being told what they did wrong. Second, while there are definitely rules for making English sentences and spelling English words, we think too much attention is paid to those rules and not enough attention is paid to why the rules matter, where they come from, and how they represent opportunities for you to manipulate style to make meaning. For instance, we know that there are definite rules that govern the order in which we might arrange the following set of words:

dog the ball threw boy the to the.

Whether you're a native speaker of English or not, you probably only need a few moments to put those words in order as "the boy threw the ball to the dog." You're able to do that because you (at least intuitively) understand that meaning in English sentences depends on word order: subjects (people or things that do main actions in sentences or are otherwise a sentence's main focus) generally come first, verbs (words that name actions or relationships) come next, and objects (people or things that are affected by a subject's actions) come last, if at all.

Beyond some of the basics, though, we'd like you to think about style as another one of the rhetorical tools you should develop as you learn how to learn how to write in this course and others. No, that wasn't a misprint. If nothing else, we hope that

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11 Here are several we like:

*The New Century Handbook* by Christine Hult and Tom Huckin
The Penguin Handbook by Lester Faigley
Rhetorical Grammar by Martha Kolln
The St. Martin's Handbook by Andrea Lunsford
Style: Lessons in Clarity and Grace by Joseph Williams and Gregory Colomb

working through these chapters on style (and all the other chapters, for that matter) will help you learn strategies that will make you a better *learner* of writing in a wide variety of situations. It's not nearly good enough to learn how to "write well" in a single course, because the expectations in your *next* course could be very different. More important, then, is to learn how to identify and meet those expectations consistently. We think the basics in the chapters that follow strike a balance between what you need *now* and what you will continue to need and use.
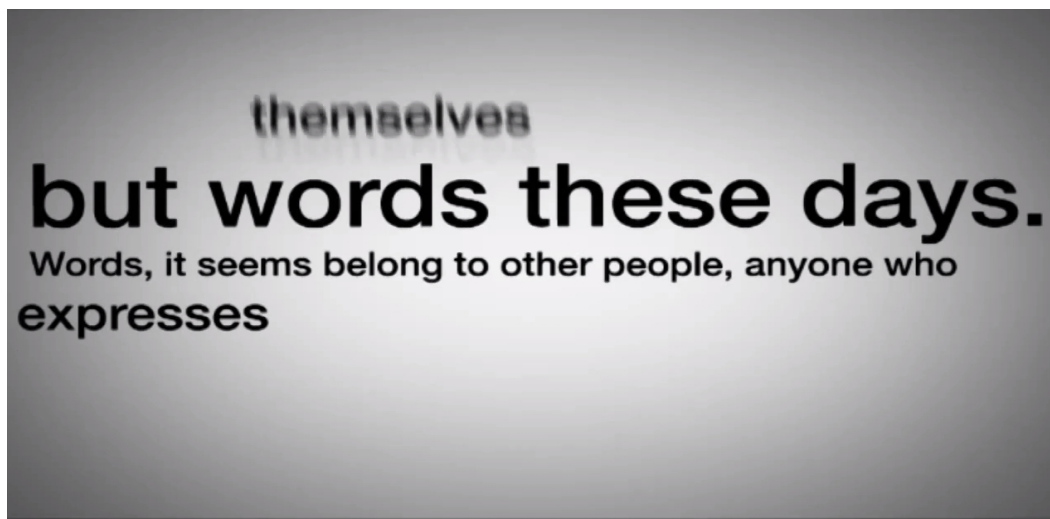
British writer and comedian Stephen Fry made a "kinetic typography" video that lays out what we think is a good comment about style. Watch it before you move into the chapters. It's provocative: you may not agree with everything. But, at the very least, we think you'll see it as a clear example that style matters—though maybe not in quite the way you've been told.

The video: **https://www.youtube.com/watch?v=J7E-aoXLZGY**

Chapter 9: Cohesion: What do People Mean When They Say Your Writing Doesn't "Flow"?

Before You Read

Write 750 to 1,000 words in response to this prompt, keeping in mind that you're going to be working with this piece of writing extensively in the coming days—not only in this chapter but in other chapters related to style:

As a public university that receives substantial support from the state legislature, the U has an obligation to serve the people of the state of Utah. However, there can be disagreements on what that service means. On one hand, it can mean admitting as many Utah residents as possible in order to increase the state's population of college-educated citizens. On the other hand, it can mean increasing admission requirements to fulfill the U's position as the "flagship" university in the state. Where do you come down?

Cohesion, or "Flow"—An Overview

Many (student) writers have turned in papers only to have their readers (more often than not, their teachers) hand the papers back with comments that the writing doesn't "flow." Unfortunately, teachers may not always be explicit about what they mean—just that it doesn't "read" or "sound" right or that the ideas don't progress from one to another.

Image: McCord Museum

This chapter is about what "flow" actually means and how to make sure your writing does it.

By "flow," most readers mean what grammarians and linguists call **cohesion**—the

property of a text to hold together at the level of sentences and paragraphs. Of course, cohesion is good in any communication medium, and each medium can present challenges for it. If you're sending text messages back and forth to a friend and the network sends them out of order, the result can be confusing: you might have written "thank GOD" in response to some piece of news, but your friend might not have gotten your message until after she texted "gotta go." Oops. If you're speaking to someone on a train or bus and something outside the window catches your attention, you might say something about it, and the other person might say, "wait—what?"

But in both those cases, you can quickly and easily clear up the confusion. Speech and texting are more or less **synchronous** media: that is, they involve people communicating at the same time and often in the same (virtual) space. Writing, however—in the traditional sense, anyway—is different, because it's **asynchronous**. It also requires an important trade-off. Writing has worked well for a long time as a communication technology because it's relatively easy to distribute. Someone using writing to communicate doesn't have to move from place to place: she may simply write something down and send it. However, to use a metaphor from very current communication technologies, writing has low bandwidth compared to other media. If someone is speaking to you, you can infer meaning from words themselves but also from vocal inflections, facial expressions, hand gestures, posture, and even from how close the other person is to you. You can't do that when you write and read. So, writers and readers can send and receive on the cheap, but they carry a burden of making their words work extraordinarily hard.

This idea has a very clear implication for your own written arguments—an important enough implication that we'd say it pretty loudly if you were standing right in front of us. But, since this is writing, we'll use boldface: **just because an argument you're making is clear in your own head, that doesn't mean it's automatically clear to people who are reading the written version of your argument.** That's one of the reasons it's a good idea to circulate the writing you do to others before you turn it in for a grade or circulate it in high-stakes situations.

Fortunately, the to-do list for "flow" is relatively short. Throughout English-language writing, it turns out that there is a small number of strategies for achieving cohesion. These strategies help writers follow a key principle for communicating with readers as effectively as possible on the assumption that they're not looking over their readers' shoulders pointing out what they *really* need to know. That principle is called **the given-new contract**. This contract implies that you as a writer will start your projected readers with something relatively familiar and then

lead them to less familiar material. It's an idea that is simple to state, but it's powerful, and it works at different levels of a document. At the level of overall document design, consistent visual items on each page (page number location, headings, "white" space, fonts) help create a familiar visual field that works like a container for whatever new information is coming next. As you read earlier in this book, a lot of a writer's job in an introduction, after all, is orienting readers so that they're at least familiar with the broad topic before the writer gets specific—with an argument, for example. But the contract helps sentence-level cohesion, as well. It's very helpful to readers if you create a cycle in which you try to put "given" information at the start of sentences and shift "new" information to the ends, and then recycle the "new" information as "given" information in sentences that come up. The principle of **end emphasis** helps here: readers tend to latch more onto how sentences end than onto how they begin. Skilled writers know this is often the case, so they'll reserve end-of-sentence slots for new or challenging information, since they know they often have a little more of their readers' attention at those spots anyway.

The given-new contract and the concept of end emphasis are a little tough to explain in abstract terms, so here's an example followed by some analysis. We've numbered the sentences to help make the analysis clear.

[1]This textbook is freely circulable under the terms of a Creative Commons ("CC") license. [2]CC is a nonprofit organization that helps content creators, such as textbook authors, share their products in more diverse ways than traditional copyright allows. [3]While typical copyright restricts others from using an author's work unless they have the author's express consent, CC allows authors to pick and choose which restrictions to apply to their work by using one of several free licenses. [4]For example, this book is available via an "Attribution-NonCommercial-ShareAlike" agreement: adopters of the textbook may use it free of charge and may even modify it without permission, but they must agree not to try to sell it or share it with others under different licensing terms.

Each sentence in this passage shows our attempt to honor the given-new contract. Here's how:

1. The first sentence introduces the term "Creative Commons" near its end. We're assuming that you may not know (much) about CC, so we're trying to exploit end emphasis to introduce it here very early in the paragraph.

2. This sentence immediately recycles CC and defines the term more fully. The sentence ends with the important (and "new") idea that CC allows for a wider range of options than copyright.
3. Now, the passage explains in a little more detail the point it just made about copyright restrictions and goes on to clarify the contrast with CC, ending with the "new" information that CC allows authors to choose from several licenses.
4. Not surprisingly, the next sentence shows what the previous sentence introduced by giving an example of a relevant CC license.

In addition to using the principle of end emphasis, writers who honor the given-new contract frequently use several other strategies.

Stock transition words and phrases Many writers first learn to make their writing flow by using explicit, special-purpose transitional devices. You may hear these devices called "signposts," because they work much like highway and street signs. When steel boxes weighing 2 tons and more are rolling around at high speeds, it's important that their operators are repeatedly and clearly told exactly where and when to go with as little ambiguity as possible.

Here's a list of stock, generic, all-purpose transition words and phrases, organized by their basic functions. Keep in mind that there are differences among these that can make a difference and that determining what those differences is is beyond the scope of this book. It's a matter of experience.

To add or show sequence: again, also, and, and then, besides, equally important, finally, first, further, furthermore, in addition, in the first place, last, moreover, next, second, still, too

To compare: also, in the same way, likewise, similarly

To contrast: although, and yet, but, but at the same time, despite, even so, even though, for all that, however, in contrast, in spite of, nevertheless, notwithstanding, on the contrary, on the other hand, regardless, still, though, yet

To give examples or intensify: after all, an illustration of, even, for example, for instance, indeed, in fact, it is true, of course, specifically, that is, to illustrate, truly

To indicate place: above, adjacent to, below, elsewhere, farther on, here, near, nearby, on the other side, opposite to, there, to the east, to the left

To indicate time: after a while, afterward, as long as, as soon as, at last, at length, at that time, before, earlier, formerly, immediately, in the meantime, in the past, lately, later, meanwhile, now, presently, shortly, simultaneously, since, so far, soon, subsequently, then, thereafter, until, until now, when

To repeat, summarize, or conclude: all in all, altogether, in brief, in conclusion, in other words, in particular, in short, in simpler terms, in summary, on the whole, that is, to put it differently, to summarize

To show cause and effect: accordingly, as a result, because, consequently, for this purpose, hence, otherwise, since, then, therefore, thereupon, thus, to this end, with this object in mind

As we just told you, avoiding ambiguity in academic and professional writing is important. But it's not as important as avoiding it on highways, in factories, or around high-voltage equipment or explosives. In those contexts, lots of signposts with lots of redundancy are vital. In many writing situations, you can expect your readers to pick up other useful clues for cohesion, so it's somewhat less important to use a lot of these "stock" or generic transition words. In fact, if you overuse them (for instance, in an essay in which your first paragraph starts with "first," your second paragraph starts with "second," and on and on), it can get annoying.

Pronouns
If you're old enough vaguely to remember the Schoolhouse Rock series, you might remember the episode about pronouns ("he," "she," "her," "him," "you," "we," "they," "it," "one," "this," "that," and some others) and how they can stand for nouns, even if the nouns have long names. The idea is that pronouns make speaking and writing more efficient. But you may not have learned that pronouns are at least as powerful as cohesive devices. Since pronouns work by referring back to nouns

that have previously been mentioned, they can help writers carry the ideas their nouns represent across sentences and paragraphs.

You may have been told to limit your use of pronouns or even avoid them altogether. This is bad advice, but it's understandable: pronouns work very well when they clearly refer to their antecedents, but they can create significant comprehension problems, misdirection, and vagueness when they don't.

Repetition
Contrary to a lot of advice novice writers get, repetition is effective. For example, as you'll learn later in this book (or now if you want to read ahead, of course), many rhetorical strategies that are thousands of years old and that exist in several languages use repetition. It's a time-honored way to signal importance, create a sense of rhythm, and help audiences remember key ideas. But repetition gets a bad reputation because it can become redundant. (Yes, that sentence used repetition to get its point across. It's no accident that it had a lot of "r"s.)

Repetition can involve individual words, phrases, or grammatical structures. When you repeat similar structural elements but not necessarily the words themselves, you are using **parallelism**, a special variety of repetition that not only helps cohesion but also helps you to communicate that similarly important ideas should be read together. When sentences are written using non-parallel parts, it's certainly possible for readers to understand them, but it creates work for the reader that usually isn't necessary. Compare these sentences:

Student writers should learn to start projects early, how to ask for advice from teachers and peers, and when to focus on correcting grammar.

Student writers should learn to start projects early, to ask for advice from teachers and peers, and to figure out when to focus on correcting their grammar.

See the difference? The first sentence is comprehensible: the commas, for example, let you know that you're reading a list. But the extra adverbs ("how" and "when") get in the way of the sentence's clarity. And that problem, in turn, means that it's hard to see clearly how each item in the list relates to the others. In the revised sentence, though, it's a lot clearer that each of the three items is something student writers should "learn to" do. That relationship is made clear by the repeating grammatical pattern:

Student writers should learn	• To start projects early
	• To ask for advice
	• To figure out when to focus on grammar

Example

Here's an example of some writing that uses a variety of cohesion strategies. We know it well because one of us wrote it. It's a short essay, written for a broad academic audience in a U publication, about the current state of the English language. To clarify the analysis that follows, we've underlined a few of the transition devices.

Teaching (and Learning) *Englishes*

Jay Jordan

University Writing Program

I teach English-language writing, and I'm a native speaker of the English language. Being a native speaker might seem to be an excellent basic qualification for my job: at the very least, it should necessarily make me the model of English usage. <u>However, it actually makes me very unusual.</u>

According to The British Council, approximately 1.5 *billion* people around the world use English. Roughly 375 million of them are like me: they have learned English since birth, and most of them live in countries like the US, Canada, Great Britain, Australia, and New Zealand that are traditional English-language centers.

<u>That</u> still leaves over a billion English users. 375 million of <u>*those* people</u> live in countries that were British colonies until the middle of the last century, such as Ghana, India, Kenya, and Nigeria.

<u>But</u> the largest number of <u>English speakers</u>—50% of the global total—are in countries that were not <u>British colonies</u> and that don't have much of a history with English. Count China, Indonesia, Japan, Malaysia, and South Korea among them. <u>So, most English speakers aren't where we might expect them to be. In addition, they're not using English in *ways* we might expect, either,</u> which helps explain why I'm referring to them as "users" and not "writers" or "speakers." Most people who

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use English around the world do so in specific circumstances in order to get very specific things done. Many Indians, for instance, might use English in publications and to transact business over the phone, Hindi in a government office, Gujarati at the store, and maybe one of several other languages at home.

What does this mean for my teaching and research? People and information move around globally more so now than ever, and that movement makes diverse uses of English feed back into the US. As students at the U (and the U is not alone) become more culturally and linguistically diverse, I often have as much to learn from them as I have to teach them.

This short example uses each of the cohesion strategies described above:
- Overall, the example attempts to honor the given-new contract. It starts on familiar territory—or at least, with an attempt to orient the reader very quickly to the writer's personal approach. And it also makes a statement about the writer that the reader likely intuitively agrees with: namely, he's a native speaker of English, which makes him well qualified to be an English teacher. But the first paragraph ends with a surprising claim: being a native English speaker means being unusual. Here, then, the writer starts with what's comfortable but then uses end emphasis to reinforce the "new" information at the end.
- The writer does use several stock transitions: in fact, one of them —"however"—helps introduce the surprising sentence at the end of the introduction by clearly signposting something different or unexpected. And, as another example, the fourth paragraph starts with "but," which signposts another transition to information that contradicts what comes before. (You may have been told never to start sentences with conjunctions like "but" or "and." It turns out that it's generally fine to do that. Just be aware of your readers' preferences.)
- Pronouns appear to be the most common cohesion device in the essay. At the start of the third paragraph, for example, "that" stands in for the statistic in the previous paragraph, which would be hard to write out all over again. But "that" also carries forward the sense of the statistic into the next paragraph. And "those people" carries the statistic forward to the next sentence. (Really, "those" is actually an adjective that modifies "people," but it's enough like a pronoun that we're handling it like one here.)
- Repetition is also common in this essay. Words are repeated—or at least, put very close to other words that are very similar in meaning. "English" and "British colonies" clearly help tie together the third and fourth paragraphs. And sentences show parallelism. See, for instance, paragraph four: "So, most

English speakers aren't where we would expect them to be. In addition, they're not using English in *ways* we might expect, either."

To Do

1. Identify at least three other specific cohesion devices used in the example essay. Be prepared to say what kind of device it is and what effect it has on your reading. Also be prepared to suggest what would happen if it weren't there.

2. Re-read the 750-1,000 words you wrote before you read this chapter, paying particular attention to cohesion. Now, revise it to improve its flow.

A lot of style lessons focus at the sentence level, since sentences are usually perceived to be the basic unit of meaning in English. As basic as they are to describe, however, they can be complicated to use well. With specific references to the sentence, then, we'll restate here one of the basic principles of this entire section on style: learning how to write good sentences has at least as much to do with reading lots of them and with trying them out in your own writing as it has to do with learning "rules" for sentence writing. Having written that, though, there are some basic principles you can learn/review that will help you.

A **sentence** is a group of words that contains at least a **subject** and a **verb** and that expresses a statement, command, question, or exclamation. Sentences are usually marked in English by a capital letter at the start and a period at the end. A sentence is a kind of **clause**, which is a group of words that contains at least a subject and a predicate but that may not make up a complete thought. In other words, where a sentence should leave a reader thinking something like, "that's interesting and/or informative and/or surprising. Now, on to the next thing," a clause may leave a reader thinking something like, "aaaaand...?"

Of course, since subjects and verbs are major building blocks of sentences, we need to review what subjects and verbs really are. To do that, we need to reintroduce you to some of the basics.

Nouns: Name That Agent

Nouns name people, places, things, or ideas—the "agents" or entities that do things, have things done to them, and/or form relationships with other agents or entities. Sometimes, nouns are implied in sentences—especially sentences that include commands. (If someone yells, "don't put that thing in your ear!" you know that "you" are a noun there somewhere.) Most of the time, though, nouns are named

explicitly.

Nouns can serve two basic grammatical functions in a sentence:
- **Objects**. Nouns functioning as objects are being affected by some action that's performed by another noun. **The boy threw the ball to his dog. The dog brought the ball back to the boy.** We know that "dog" is the object of the first sentence and "boy" is the object in the second because of where they appear each time.
- **Subjects**. Nouns functioning as subjects are the main characters: they're performing some action or forming some relationship. And they usually appear near the beginnings of sentences.

Some languages require that nouns change their spelling depending on whether they're appearing as subjects or objects, which can make it easy to tell which is which at a glance. English, though, relies on word order or **syntax**. Many (but not all) English sentences follow a regular syntactic pattern:

SVO

That is, generally, English subjects are near the start of sentences, verbs are in the middle, and objects (if they appear at all) show up later. Good luck if you're taking Russian this semester too.

Verbs: Actions...and Relationships
Many elementary school students learn that verbs are "action words," and they are. So, when we remind you that a sentence contains at least a subject and a verb, we mean either or both of these examples:

I cried.

Even though I had seen the film several times before, I still cried when the dog got too old to move around much anymore and needed to be put out of his misery.

These examples share the same subject ("I") and the same verb ("cried,"), and each expresses a pretty complete statement. Granted, the second example provides a lot more information that explains why the subject cried, but it doesn't have to do that in order to be grammatically complete.

A couple of other features of the second example that point to important variations on the idea that a sentence is (just) a complete statement with a subject and a verb:
- The sentence starts with a clause that, like a full sentence, contains a subject

and a verb: "Even though I had seen the film several times before." But the introductory clause can't stand on its own as a sentence, because a reader will be left hanging—left expecting a complete thought—at the end of it. That expectation comes from the way the clause itself is introduced—namely, with "even though." This is a **dependent clause**: it depends on some other clause it's attached to to complete its meaning. As you'll see, dependent clauses are useful and flexible ways to add information to your own sentences and to prioritize information. In this case, the fact that this clause can't stand on its own reinforces the importance of the **independent clause** that comes next —the one that contains the sentence's main subject and verb.
- There's a dependent clause *after* the main clause too: "when the dog got too old to move around…" And *that* clause includes a **compound verb**. In other words, one subject ("dog") has two verbs that show what's happening to it —"got (too old)" and "needed (to be put out of his misery)."

So, even though both examples use the same main subject and verb, they show a lot of variation. They are a good illustration of the amount of sentence variety Englsh allows.

Verbs can not only describe actions, though: they can also define relationships. Verbs that do that are called **linking** or **stative verbs**. Compare these sentences:

I drove my car off the freeway, down a slope, through a fence, and into a pool.

I am not a good driver.

The first sentence clearly describes an action, stated by a past-tense form of the verb "to drive"[12], followed by several **adverbial phrases**, which modify the verb by way of describing where, exactly, I drove the car. The second sentence doesn't describe an action so much as it sets up an equation: I = not a good driver. The verb, a present-tense form of the extremely common verb "to be," gives additional information about me instead of describing something I did. But it's still a verb. And there are a number of other very common verbs that do something similar but, because they don't really describe clear actions, they get misidentified. Look out for these other linking verbs:
- become
- feel

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12 "To drive" is an example of an **infinitive**—usually, the most basic "dictionary" form of a verb. Many languages other than English use specific spellings to show infinitive forms. (In Spanish, "to drive" is spelled *conducir*, a spelling that changes a lot depending on the person driving and whether the driving is done in the past, present, or future.) English does not tend to change the spelling of its verbs for tense or other properties nearly as much as some other, closely related, languages. But English does change its verbs far more than Mandarin does, for instance.

- look
- remain
- smell
- sound
- taste

Be aware, though, that some of these verbs can also become action verbs, which sets up weird grammatical differences, such as this one:

The baby smells badly.
(The baby seems to have trouble using her sense of smell to detect her environment. Here, the verb "smells" is actually an action verb that describes something the baby is actively trying to do to the world around her. As you may have learned before, "badly" is spelled with the "-ly" ending to mark it as an adverb: it's modifying the verb itself.)

The baby smells bad.
(Not "badly." Here, "smells" is a linking verb that describes the baby's state—not its action on other things. Because no "action" is occurring, "bad" is an adjective that modifies the subject, "baby." Now, please check her diaper.)
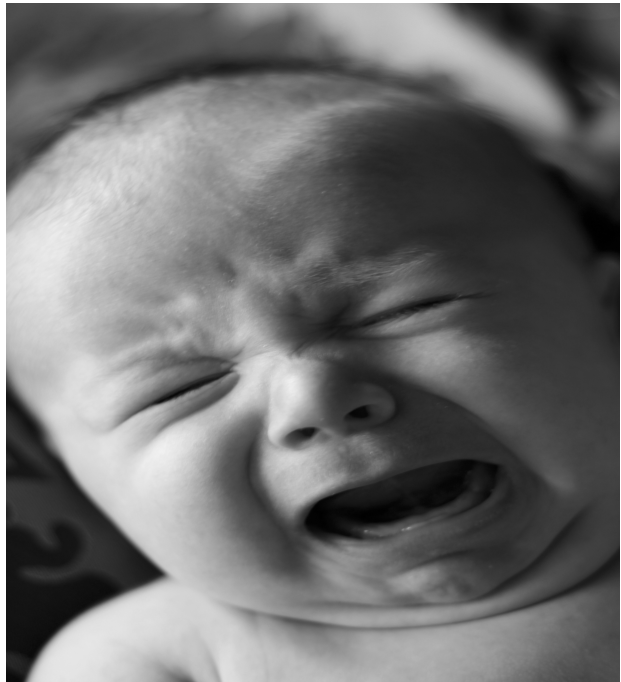
Passive Voice: Why You Keep Hearing About it, and What You Need to Know

We've learned over many years to describe different properties of verbs in any language. We can tell whether verbs describe actions or relationships, as you see just above. We can describe "tense," or whether a verb is describing past, present, or future action and whether the action happens just one or is repeated or regular. We can describe "mood," or whether a verb is intended to describe an action or command one or suggest that one should take place if conditions were different (as in, "if I had a billion dollars, I would…").

One potentially vexing property is **voice**, which appears in English as either **active** or **passive**. We mention it here, in this basic chapter, because it's usually one of the top two or three things you were likely taught about sentences, even if you were

never taught anything else. At some point, you probably heard, "be sure not to use passive voice sentences!" And, in fact, many college-level instructors, who are among your most common and most important readers right now, might react to reading a passive sentence in much the same way they'd react to your walking into class wearing a shirt you spilled coffee and cream on last week and didn't wash—that is, with total disgust. Since your instructors are the ones giving you grades, then, here's what the big deal is.

Voice refers to how closely a sentence's **grammatical subject** and its **logical subject (or "agent")** line up. Most readers in English have a general preference for sentences in which the grammatical subject clearly names the logical subject—the person or other entity that's playing the lead role in a sentence. In the following example, both subjects are the same, so it's called an **active-voice sentence**:

The instructor failed the student's paper because she wrote too many passive sentences.

In this next example, it's not nearly as clear who's actually doing the sentence's main action. It's a **passive-voice sentence**:

The student was given a failing grade.

"Student" occupies the position that most English-language sentences give to the subject. But the student is *receiving* action, not doing it: "student" is the object. But *grammatically*, it's the closest thing to a subject that's expressed. There's a mismatch between the grammatical subject ("student") and the logical subject ("instructor," we guess.)

It's certainly possible to express the logical subject as the grammatical object in this sentence in order to help clear up the matter:

The student was given a failing grade by her instructor.

But a passive-voice sentence doesn't require the addition.

The reason a lot of people dislike—or, at least, mistrust—passive-voice sentences is that they make their actual, logical subjects pretty close to invisible. That presents a potential ethical problem. In the example just above, it's pretty clear that some instructor gave the failing grade, even if the sentence didn't come right out and tell you that: nobody but an instructor could have done that. But in the following examples, there's a lot more uncertainty, and that uncertainty could be exploited:

The employee was fired.

The policy was voted down.

The baby's diaper was left unchanged.

In any of these sentences, the logical subject could be unexpressed so that someone could avoid responsibility or even blame. It's no surprise, then, that passive-voice sentences can frequently appear in business or political writing.

It turns out, though, that passive-voice sentences can be not only useful but ethically defensible. You read about cohesion in an earlier chapter: in order to create a cohesive tie between sentences, you may need to manipulate the second sentence so that the word you want to repeat is close to the sentence's beginning. That may mean transforming an active-voice sentence into a passive-voice one so you can put the word where you want it. In another example, even though your writing teacher may get a little pale or nauseated when you write passive-voice sentences in her or his class, your chemistry teacher might actually prefer that you use passive voice sometimes. Compare these examples:

My lab partner and I added 0.5 mL to the solution.

0.5 mL was added to the solution.

A lab report would probably feature the *second* sentence instead of the first one, even though the second sentence is in passive voice.

To Do
1. Be ready to discuss this question: why might a chemistry instructor prefer that the previous sentence be written in passive rather than active voice?
2. You should be able to find varieties of sentence structure in any document. So, find two very different documents (a technical report and a blog entry, for example) and analyze patterns in their sentence structures. How do they differ? Longer sentences in one than the other? More passive-voice sentences? Be prepared to discuss what you find, *and why you think the differences or similarities exist*.
3. Look at some of your own writing. Analyze it for sentence patterns as you analyzed the examples you found for #2. Is there a pattern to your sentences? Should you change the pattern? Why or why not?

Chapter 11: Sentence Variety: Beyond Just the Basics

Knowing how to write sentences so that agents and actions are visible to readers is clearly important. But it's also important to know how to make your sentences diverse—how to vary their structures so they're interesting to read and not just basically informative. The sentence we ended the last chapter with was, we think anyway, an improved version of what we started with. But, depending on the context and the readers, other revisions may be possible. Just below, we're going to offer a few versions: please note that we're imagining some additional details just for the purposes of playing around.

Here's the original sentence:

The advisory committee directed the city to help bicyclists better use cycling resources.

And here are some variations:

Bicyclists are having trouble finding dedicated bike lanes, so the advisory committee is directing the city to help them.

- This variation converts the original simple sentence into a compound sentence with two independent clauses. Each of the clauses could stand on its own as a sentence. But we thought, since they're so closely related (specifically, they're in a cause-and-effect relationship), it makes sense to put them together like this, with a comma and a coordinating conjunction ("so").

Since bicyclists are having trouble finding their way around town, the city's advisory committee decided to step in to help them.

- This variation turns the simple sentence into a complex one, with one independent and one dependent clause. The clause, "since bicyclists are having trouble finding their way around town" can't stand on its own: it

would leave readers thinking, "aaaaannnd…?" The difference between this variation and the one just above—the compound sentence—may seem very slight. We think, though, that putting a dependent clause (which is also called a **subordinate clause** before the main clause shifts the sentence's emphasis just that much more to the end—to the statement that the committee is now doing something about the problem.

The committee decided to help cyclists, who are having trouble getting around town.

- The structure of this variation is pretty similar to that of the last one: it's a complex sentence. But in this case, the independent or main clause is first. The second clause is a dependent one (technically, it's a **relative clause** because it directly modifies the noun "cyclists," but don't worry overmuch about that). What we want to show here is that it's possible to move subordinate clauses around. The difference here is that, since it's at the end, it gets a bit more emphasis than the subordinate clause in the second example. The independent clause in any sentence always gets most of the emphasis, and that emphasis is, well, emphasized when it's at the end of a sentence, just because English-language readers tend to pay more attention to endings than to middles or even beginnings.

There are a lot of other possible variations: if you're really, really lucky, your instructor will ask you to come up with twenty or thirty. But even if not, we hope these brief variations are a good introduction to the topic of this chapter: sentence options. For our purposes, we're going to focus on three ways to combine/vary sentence material.

Coordination
Coordination occurs when a writer joins at least two sentence structures that are equal in length and/or importance. When a writer uses coordination, s/he wants to show a close relationship between parts of a sentence.

There are several kinds of coordination, and you probably already use them:

Compound nouns
Many sentences have a lot more than just one subject and one object. When writers want to relate information about multiple nouns, they coordinate them within their sentence structures.

Here are a couple of examples:

Checking spelling and proofreading for obvious errors are essential steps in the

editing phase.
- This sentence has two subjects: "checking spelling" and "proofreading for obvious errors." Notice that the two subjects look very similar grammatically: they're both **gerunds**, or nouns that are made from verbs.

When the weather gets cooler in Salt Lake in fall, we enjoy hikes in the canyons and rides along the Bonneville Shoreline Trail.
- This sentence has just one subject, "we," but two objects: "hikes" and "rides." Notice that, like the first example, the two nouns look similar.

The grammatical similarities we noticed in the sentences just above are examples of what grammarians call **parallelism**, a concept that will come back in a later chapter on Eloquence. With parallelism, you can really write in a way that impresses friends who do not have the benefit of the high-quality education you're even now getting at the U. But more fundamentally, parallelism ensures that you don't trip up your readers by sending mixed signals. The basic idea behind parallelism is that, if you're trying to suggest a coordinate connection between two ideas that are equal in importance or status, you might as well reinforce that connection with something as useful as grammar. The two revisions below might carry roughly the same meaning as the sentences above, but they're messier and potentially confusing[13]:

*Checking spelling and a quick proofread for obvious errors are essential steps in the editing phase.

*When the weather gets cooler in Salt Lake in fall, we enjoy hikes in the canyons and riding the Bonneville Shoreline Trail.

Compound Verbs
Many other sentences may have just one subject that controls more than one verb. In those cases, it's equally important to ensure that the verbs are grammatically similar, especially since English offers a lot of choices for conjugating and spelling verbs.

Example:

When you hike the canyons, you should wear stable shoes, bring water, and let someone know where you're going and how long you'll be gone.

The three verbs after the introductory clause are all in a simple present tense. Their

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13 Because the examples below are definitely not stylistically preferable, we start them with asterisks (*).

grammatical similarity reinforces their relationship. And you might also notice that the longest verb phrase ("let someone know where you're going...") is at the end of the verb series. We did that for two reasons:

- we wanted to build the sentence to a rhetorical **climax**, in which the most important part of the sentence was left until last. We're aware that the principle of **end emphasis** suggests that readers will pay a little more attention at the end anyway, so we wanted to use that tendency to full effect.
- we know that, if we were to put the longest verb phrase first in the series, we would mess up our rhythm. Try rearranging it yourself to see if you agree.

Compound Sentences
To illustrate different punctuation patterns and choices, we'll use several compound sentence examples in the later chapter on Punctuation. For now, though, a brief introduction.

Compound sentences result when you put two or more independent clauses together. If you didn't put them together, they could stand on their own as separate, grammatically appropriate, complete sentences just fine. But, for some reason, you may want to put them together to emphasize a relationship. Compare these examples:

I'm not understanding this chapter in my chemistry book. I've decided to talk to my TA about it.

Perfectly grammatically appropriate sentences, separated by the extremely popular period. But it's pretty clear that there's a close relationship between those two sentences, so whoever wrote them might want to join them:

I'm not understanding this chapter in my chemistry book, and I've decided to talk to my TA about it.

I'm not understanding this chapter in my chemistry book, so I've decided to talk to my TA about it.

Both of these are compound sentences. Both are grammatically fine. But the second one may be a better option, since it expresses a little more nuance about the relationship of the two sentences than just "and" can. "So" reinforces a kind of cause-and-effect relationship.

"And" and "so" are both **coordinating conjunctions**, which are words that are frequently used for joining compound structures. Here's the complete list[14]:
- and
- but
- for
- nor
- or
- so
- yet

As useful as these conjunctions are, they mostly work by brute force. With a couple of exceptions (like "so"), they just link sentences together with relatively little signaling about what their relationship might be. Fortunately, you have another option: **conjunctive adverbs**. Look back at the list of transition words and phrases in the chapter on Cohesion. Many of those same words and phrases may also connect independent clauses to reinforce what the writer believes to be the reason to put sentences together in the first place:

I like chemistry a lot; however, this chemistry textbook just doesn't make sense to me.

"However" reinforces the idea that the writer is going to be giving contrary information. "But" could also work here, of course, but one other useful feature of conjunctive adverbs is that they're very mobile. For example, any of these options is possible with "however":

I like chemistry a lot; this chemistry textbook, however, just doesn't make sense to me.

I like chemistry a lot; this chemistry textbook just doesn't make sense to me,

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14 An easy way to remember the list of coordinating conjunctions is with the mnemonic abbreviation FANBOYS—as in "for," "and," "nor," etc. You're welcome.

however.

We like the first of those two examples, since moving the "however" just a little really reinforces the writer's focus on THIS textbook. The second example, though, seems to lose its punch: even though you can move conjunctive adverbs around, keep in mind that they lose their effectiveness as transitions as they are farther away from where the transition actually happens.

Run-ons and Comma Splices
Coordination is, we hope you agree, useful and good to know about. However, you also need to know that it can get you into very real trouble—the kind that could bring large men in dark suits into your classroom to remove you and ask you many rude questions. Don't be that student. Here's what you need to know to avoid that kind of fate.

A **run-on sentence** is a sentence in which independent clauses are not appropriately separated by sufficient punctuation or conjunction. Please note that *not all long sentences are run-on sentences* and that *it's just as possible for a short sentence to be a run-on as it is for a long one to be*. Here's what we mean:

I like the Olympics I just don't like gymnastics.

Even though many viewers in the US are captivated by watching gymnastics during prime time every four years, and even though gymnastics is a popular sport among young athletes in Utah, I have to confess that I don't like watching the sport that much, since TV coverage of it crowds out other events.

The second sentence is *not* a run-on. It's just long. The first sentence, though, is. It contains two independent clauses with no punctuation or other signal that one clause ends and another begins. We will tell you elsewhere in this book that sentence **fragments**—that is, grammatically incomplete sentences—are sometimes rhetorically effective. (Really. We will.) But run-ons are not effective grammatical deviations because they are potentially so confusing for their readers.

A **comma splice** occurs when two independent clauses are separated by only a comma and no coordinating conjunction or other transition. Commas are perfectly respectable punctuation marks: don't get us wrong. They're just not strong enough to do this kind of work on their own. So, this sentence doesn't work:

I don't watch gymnastics, I like badminton.

You could revise the sentence like this:

I don't watch gymnastics, but I like badminton.

Or something like this:

I don't watch gymnastics; however, I do like badminton.

Much like the run-ons above, a comma splice sends readers mixed signals: even if a lot of people don't know how to use commas (and, trust us: they don't), they do usually sense that a comma is a pretty minor break in a sentence—that it appears to set off information that may not be important. But if you use a comma to introduce another whole independent clause, you clearly mean for that transition to be important. So, use stronger stuff, like a coordinating conjunction or even a semicolon—maybe with a conjunctive adverb.

Subordination

Coordination signals that a writer wants to relate equal sentence elements and reinforce their equivalent relationship. Often, though, not all ideas in a sentence are equal. When writers want to emphasize some more than others, they subordinate.

Compare these examples:

Books are not likely to become obsolete anytime soon, but the ways people read continue to change.

Although books are not likely to become obsolete anytime soon, the ways people read continue to change.

Although the ways people read continue to change, books are not likely to become obsolete anytime soon.

The first example, as you now know, uses coordination to put two independent clauses together with the conjunction "but" and a comma. That's fine. But what if the writer wanted to emphasize one of those clauses a bit more than the other? Subordination would allow her/him to do that. In the next two examples, the **subordinating conjunction** "although" signals to readers that they will have to wait longer than usual to get to the main clauses and that, along the way, they'll get information that isn't necessary to complete the sentences grammatically but may still be interesting and informative.

In these cases, what readers get is both sides of an argument about books. But since the last two sentences subordinate different clauses, the effects are entirely different. The middle sentence puts its emphasis on how the ways people read will change, since that statement is (1) in the main clause and (2) at the end of the sentence. The last sentence does the opposite.

"Although" is a common subordinating conjunction, but there are many others. If you look back at the chapter on Cohesion at the list of "stock transition words and phrases," you'll find a lot more. But now, you know what grammarians really like to call those.

To Do

1. For each item (a. through e.), use coordination and/or subordination to combine the sentences. Do it *twice* for each item.
   a. It is relatively late in the election season. Many voters have not yet made up their minds. The election itself will be extremely close.
   b. The costs of college education have continued to increase. More and more students are working full time to support themselves. Some students are delaying college.
   c. Many residents of this area consider themselves athletes. They may work conventional jobs during the week. On weekends, many residents stay active outdoors.
   d. Nuclear power was making a comeback. The accident in Japan renewed scrutiny of nuclear power. Some people still consider it a good source of energy.
   e. The West usually deals with water shortages. The West has experienced a severe drought. The water problem has gotten worse.
2. Focus on one paragraph of your own writing. Can you revise it to make its sentences more varied and readable? How?

Chapter 12: Sentence Clarity and Conciseness: Doing More with a Little Less

"Since we all live in a bureaucracy these days, it's not surprising that we end up writing like bureaucrats." --Richard Lanham

Rhetorician Richard Lanham famously makes fun of sentences that seem to go on and on and on without ever really showing what they mean. Instead of generating interest for their readers, sentences like the ones he writes about are as exciting as cadavers on steel tables in a morgue. That's a stretch for a comparison, but it's actually not too far off. One unfortunate characteristic of what Lanham calls "the Official Style" (which people also call bureaucrat-ese or bad academic writing or that paragraph from that textbook that you've read five times and it still doesn't make sense) is that it obscures the subject and the verb. As you already know (intuitively) and as you should learn more consciously in this chapter, it can be difficult at best to write a good, meaningful, clear, interesting sentence in English without clearly marking subjects and verbs and showing their relationship.

One common reason why sentences are unclear is that there's a bad match between the subject a writer wants to name (the logical subject or agent) and the subject s/he actually does name (the grammatical subject). You read earlier that this mismatch happens in passive-voice sentences, which may or may not be bad, depending on the readers and the occasion. When it happens in typically *active-voice* sentences, though, there's often a problem. There are usually very good reasons for the subject to name a real, flesh-and-blood person, but sometimes people get shoved to the side, even though they're actually the ones doing the action. For example, look at this sentence, which is put together in a way that's (unfortunately) pretty common:

The finding of the advisory committee was that more work needed to be done to allow bicyclists in the city to take advantage of the cycling infrastructure that was already present.

This sentence has several related problems:
- It has a LOT of nouns. Seven, in fact (finding, committee, work, bicyclists, city, advantage, infrastructure). Since each noun in a sentence is a nominee for "subject," having that many nouns competing with one another can make it hard for a reader to know what the subject really is.
- Most of the nouns are objects of prepositions. There's no grammatical problem with this. And prepositions are extremely useful. They help writers show (actual and metaphorical) location. The problem is that where there's a preposition, there's an object. And, as you just learned, objects are nouns. And nouns, because they name people, things, or ideas, are pretty static: they sit there. Too much sitting makes for flabbiness.
- The verb is weak. As you might remember, verbs are of two kinds in English: they name actions, and they name relationships. The main verb in the main clause of this sentence, "was," is a perfectly respectable verb, but forms of "to be" name relationships, not actions. And it seems as if there's action occurring in this sentence. If it's not in the verb, though, it has to be somewhere. In this case, the action is stuck in a **nominalization**[15], which is a noun that's made out of a verb. In this case, it's "finding," which, as a verb, would be "finds" or "found."

If we know there are a lot of nouns and that the action is shunted off into one of them, we can start by figuring out which noun is the subject and what that subject is doing. This kind of revision work takes judgment and practice: there isn't a hard and fast rule for doing it. (And, of course, it's hard to try to revise an example that floats inside a textbook, otherwise out of context.) But here's an attempt at a step-by-step approach:

1. Find the prepositions and infinitives and their objects (keeping in mind that any of these objects might actually be the subject).
2. Figure out the logical subject—whoever or whatever is most responsible for what's happening in the sentence. Make the logical subject the grammatical subject, and name it as concisely as possible.
3. Find the action the subject is doing. Express that action in the main verb.
4. Get rid of empty words.

Now, we'll apply these four steps to the sentence in need:

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15 Nominalizations are common, and frequently useful and appropriate. Some examples: acknowledgment, aid, application, argument, assistance, attempt. Those are just a few that start with one letter. We wouldn't tell you to get rid of all nominalization in your writing, because that would be close to impossible. But keep in mind that nominalizations can "take" actions from verbs, and that may not make for an effective sentence.

The finding of the advisory committee was that more work needed to be done to allow bicyclists in the city to take advantage of the cycling infrastructure that was already present.

1. Find the prepositions. There are several prepositional phrases: "of the advisory committee," "in the city," "of the cycling infrastructure." There are also a couple of infinitive phrases: "to allow bicyclists" and "to take advantage."
2. Figure out the logical subject. The two best options appear to be "committee" and "bicyclists," because they name actual people. We're going to lean toward "committee," because it looks like the sentence describes some action the committee takes that affects cyclists. In other words, it looks like "committee" is the subject and "bicyclists" is the object.
3. Find the action the subject is doing. Right now, the main verb is "was." That's a perfectly respectable verb, but it doesn't express action. It's a linking verb. And with as many words, nouns, and potential actions as there are in this sentence, we'd bet that there's at least some actual action that the main verb can express. Committees deliberate, discuss, and vote on things. So, we're going with some form of "to find."
4. Get rid of empty words. There aren't too many, though it looks pretty redundant to describe "infrastructure that was already present." If you're bothering to improve infrastructure, it makes sense that you're improving the infrastructure that's already there.

Applying these four steps gives us this sentence:

The advisory committee directed the city to help bicyclists better use cycling resources.

The revised sentence still has four nouns ("committee," "city," "bicyclists," and "resources"), but the relationships among those nouns is clearer. "Committee" is now both the logical subject and clearly the grammatical subject, and "city" is the object of the verb "directed." Changing the verb from a form of "to be" to the action-oriented "directed" helps clarify those relationships, and it much more clearly describes what's being done. And we decided to change "infrastructure" to "resources" mostly because we're not in love with the word "infrastructure."

More on Words that Don't Really Add Anything

Writers will sometimes use words that just seem to take up space without adding much content or interest or style. Maybe writers feel a need to fill up space for a word count or use supposedly "important" words, but following these impulses can easily land writers into the trap of confusing or even alienating readers.

Empty Words

What we mean, specifically, by "empty words" are words and phrases that almost seem like a writer's attempt to clear her or his throat on the page. Not "onto" the page, because that would be gross. Instead, these words and phrases just don't add much. They may seem cliche or vague or just unnecessary. Here are some examples in a list that's definitely not comprehensive:

all things considered
as far as I'm concerned
at the end of the day
for all intents and purposes
for the most part
going forward
in a manner of speaking
in my opinion

last, but not least
more or less
when all is said and done
area
aspect
case
element
factor
field
kind
manner
nature
situation
thing
type

There may, of course, be times when you *need* to use one or more of the words on this list, so don't think of it as a list of words and phrases you should *never* use. Just be deliberate about the situations in which you do use them, since many of these words and phrases are, unfortunately, more common than they should be.

For example, here's a sentence that you could very possibly encounter:

As far as I am concerned, because of the fact that a situation of discrimination continues to exist in the field of medicine, women have not at the present time achieved equality with men.

Multiple revisions are possible (as they usually are), but here's one that focuses on conciseness:

Women in medicine are still not equal to men.

A lot of (especially relatively inexperienced) writers may feel nervous about one revision especially: our decision to remove "As far as I am concerned." These writers often feel like they need to emphasize that they're expressing an opinion or claim. At times, it may be a good idea to use **metadiscourse** like that—in other words, to signal very explicitly that you're shifting from reporting what *others* have written/said back to what *you, yourself* are claiming. But most of the time, it's not necessary. Your readers will understand that most of the claims you write actually

do come from you.

Redundancies
Redundant expressions are almost a class by themselves. As you look at the (again, not exhaustive) list of redundancies below, remember that there's a difference between redundancy and repetition, which is a time-tested rhetorical strategy. Repetition adds value to what you're writing. Redundancy does not.

basic essentials

circle around

consensus of opinion

continue on

cooperate together

end result

final competition

frank and honest exchange

puzzling in nature

repeat again

revert back

square in shape

surrounding circumstances

the future to come

To Do
1. Use the strategy we outlined in this chapter to revise the following sentences. Try for clearer subjects and verbs in particular.
    a. The fear of the CIA was that a recommendation from the president to Congress would be for a reduction in its budget.
    b. It is imperative that students who are interested in pursuing the study of law after they graduate take courses that emphasize analytical writing skills. Also, a focus on the principles of argumentation is highly recommended.
    c. The intention of the company was to expand its workforce. A proposal was also made to diversify the backgrounds and abilities of employees.
    d. In my opinion, the major reasons for increasing rates of chronic disease among young people are their lack of consistent exercise and their tendency to eat highly processed foods.
    e. Let me reiterate again: there are many reasons for you to study grammar including, but not limited to, the fact that it can help you write much clearer sentences.

2. Turning to your own writing, read through for weak connections between logical and grammatical subjects, a lot of linking (instead of action) verbs, and empty or redundant words. Revise any instances you find.

Chapter 13: Punctuation: Some Selected Advice

Just like the rest of this section on style, this book's coverage of punctuation is selective. In fact, it mostly focuses on three punctuation marks: **commas, semicolons, and colons**. These marks cause more problems for writers than any other marks. At the same time, they're the most useful marks: they can help you signal relationships and nuances of meaning that other marks can't.

To illustrate a lot of the differences, here are several sentences. Each one is, technically, grammatically correct. However, they might have very different stylistic effects.

It was sunny. I biked to school.
  • Two simple, short sentences. Always a clean option, and pretty popular in online writing, for example. But it can get choppy if it extends over a few sentences at a time.

It was sunny, so I biked to school.
  • Two independent clauses connected by a comma and a coordinating conjunction. This version reinforces the close relationship between the

clauses. In fact, "so" suggests that the relationship is one of cause and effect: **because** it was sunny, I biked to school.

It was sunny; (therefore,) I biked to school.
- Two independent clauses separated by a semicolon. Not the most typical option, but it can be an unusual and stylish one. It doesn't have the same clear cause-and-effect suggestion, but it does point to a closer relationship than the period does. Notice that you could pair a semicolon with a conjunctive adverb, like "therefore." These work much like coordinating conjunctions, but there are more of them and they convey more nuanced relationships.

It was sunny: I biked to school.
- Some grammar handbooks treat the colon and the semicolon as interchangeable. Others tell you that the colon should be reserved for marking off an independent clause that clarifies or exemplifies the first one. This looks like it might be that kind of case: "I biked to school" is a reasonable response to the sunny weather that the first clause mentions. If the sentence were instead something like, "It was sunny: class was starting," the colon wouldn't work as well because the clause, "class was starting" doesn't exemplify the first clause.

It was sunny. (I biked to school.)
- Parentheses usually mean the information inside them is potentially interesting but ultimately not that important. Sometimes, parentheses mark off **metalinguistic** comments--comments that are really about the writing itself rather than the "content" or topic of the writing. Parentheses can also be a writer's way to express snarkiness or sarcasm, since it's notoriously hard to do that in writing. Whatever you use parentheses for, we suggest using them sparingly. (They can be distracting and annoying.)

It was sunny—I biked to school.
- The dash. There may be more of them now in writing than there used to be. They're kind of an all-purpose punctuation mark, appearing when writers aren't sure whether to use commas, periods, or semicolons. Next to periods, though, they mark off the strongest and most disruptive breaks, so using them is a lot like crying wolf. In other words, if you overuse them, it's a lot like not using them at all. Readers start trying to ignore them rather than letting them signal important or interesting transitions. So, like parentheses, use with care.

More about Commas

Commas are among the most common and least understood punctuation marks. A lot of the misunderstanding about them these days comes from a really longstanding myth that's been difficult to get rid of: the idea that commas go into a sentence wherever you would take a breath or pause for some sort of effect. There's some history to that idea--and, in fact, something that looks a lot like a comma *does* appear in music scores to show vocalists and players of wind instruments where to breathe—but if you follow that "rule," you'll end up putting commas in places where readers wouldn't, which can easily get confusing.

The most important purpose commas serve is **to help writers and readers avoid confusion**. With that overall goal in mind, here are several other guidelines. In addition to using commas as one option to separate independent clauses, use them

To Separate Items in a Series
This use of commas to help punctuate lists is probably the rule most people know best. Use commas to help separate items like this:

My favorite things at the downtown farmers market are cherries, tomatoes, freshly squeezed juice, and kettle corn.

Easy and uncontroversial enough. Except that some readers might twitch if they see that last comma—the one that splits your sweet, sweet, sweeeet kettle corn from your vitamin-packed watermelon juice concoction. Those readers might think the comma is unnecessary, because, after all, you're already signaling with "and" that the list is coming to an end. Others might respond that it's a good idea to leave the comma in because otherwise some reader might think that "freshly squeezed" is something you want in both juice *and* kettle corn, which makes no sense. It doesn't

matter which you prefer: just pick one pattern and, crucially, *follow it consistently*.[16]

To Set Off Introductory Expressions
For various reasons, writers may need to use introductory elements that may range in length from a single word (such as "yes," "thus," "fortunately," etc.) to a long clause. There's no hard-and-fast rule that tells you whether and when to use a comma. (We know: surprise!) But there are a couple of useful rules of thumb:
- Use a comma to set off an introductory element if it's longer than about four words.
- Use a comma if your readers might easily misunderstand the structure of the sentence if the comma isn't there.

Here are some examples to illustrate the rules of thumb:

In 2013 we'll have a newly inaugurated president.
- There's no real need for a comma after the introductory "In 2013," but some writers put it there anyway. It's a matter of preference. If you like to be relatively sparse with commas, you're on firm ground if you omit it here.

By the end of the 2012 presidential campaign, voters will likely be tired of political rhetoric.
- This one needs a comma. The comma signals to a reader that the (relatively long) introduction is over and the main part of the sentence is clearly coming up.

Before we met the president had to be in a national security meeting.
- Even though the introductory element "before we met" isn't long, it should probably have a comma after it. Many readers would probably need to read the sentence a few times to figure it out if the comma isn't there.

T*o Set Off Nonessential or Nonrestrictive Information*
Essential or **restrictive clauses** can be technical and fussy. But they can also provoke lots of ambiguity, so they're maybe the clearest examples of how commas help with that common problem in writing.

Restrictive clauses are called "restrictive" because they restrict the overall meaning of the sentence of which they're part. Specifically, they limit the scope of what the

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16 Some writers, wanting to use style to suggest that the list of favorite things at the farmers market could go on and on and on may either put "and" after each item in the series or leave "and" out totally. As the chapter on More Eloquent Options tells you, those options are called **polysyndeton** and **asyndeton**, respectively. In academic and most other formal writing, you'd probably use those options sparingly.

subject refers to. That's why they're also called "essential": without them, the meaning is really different from what the writer intended. A **nonessential** or **nonrestrictive clause** doesn't really change the sentence's or subject's meaning or scope. It just adds information that's potentially interesting and informative.

Here are a couple of example sentences, with their revisions, that illustrate the difference:

The food (that is) on this side of the counter needs to go into the freezer.
The food, which is on this side of the counter, needs to go into the freezer.

The top-secret documents (that are) on the desk need to be shredded.
The top-secret documents, which are on the desk, need to be shredded.

In the first pair, the difference has to do with exactly which food needs to be frozen. The first sentence doesn't use any commas, signaling that it's the food on this side of the counter *and only that food* that needs to go into the freezer. The second sentence uses commas to set off the nonrestrictive clause. The idea there is that there's food that needs to be frozen—oh and, by the way, it's on this side of the counter.

In the second pair, something similar is happening. Whoever is reading the first sentence should only shred the papers about aliens, unlimited cheap energy, and drugs for immortality *that are on the desk*. Whoever reads the second sentence should just shred the documents he finds, with the extra reinforcing mention that they happen to be on the desktop.

A couple more notes about these picky sentences:
- Notice that the **relative pronoun** "that" is in the sentences with restrictive clauses, and "which" is in the sentences that have nonrestrictive clauses. Many grammar handbooks, and the grammarians who love them, will tell you that you should observe that difference—that "that" goes with restrictive elements and "which" goes with nonrestrictive elements and commas. But you'll see some variety.
- Notice that "that" in the above sentences is in parentheses. We intend to signal that "that" in the above cases may actually be left out.

To Do
Using the writing you did in the Cohesion chapter, look at a paragraph and list that paragraph's sentences separately. Analyze. Revise to change intermediate and end punctuation.

Chapter 14: More Eloquent Options—With Greek Names!

As you could see from the previous chapters on style, punctuation and sentence structure have as much rhetorical impact and importance as what topic to write about, what claim to make, and what evidence to gather. But, as we wrote at the start of the Style section, it's easy to take for granted that what we do when we write sentences is actually make choices among what Aristotle famously called "available means." We still more often than not think about style as something we do to avoid getting marked down for bad grammar instead of something we do that opens a wide array of choices.

Fortunately, the crafty Greeks are here, arising from their 2,000+ year-old gravesites to solidify the idea of choice in style for us.

At some point in your education--in "English" or "language arts"—you were likely introduced to "figures of speech" or "figurative language." If you don't remember anything else about those lessons, you probably remember **metaphor**, a figure in which an implicit comparison is made between two dissimilar terms or concepts in order to suggest new and different shades of meaning. Some examples:
- Sometimes, the president is said to be trying to "steer the economy through rough waters."
- A famous, usually game-ending and very long touchdown pass in a US football game may be called a "Hail Mary," after a common Roman Catholic prayer.
- "All the world's a stage." (Shakespeare, *As You Like It*, Act 2, Scene 7.)
- If your classmate is sitting next to you in 2010 and notices that you've been staring blankly at the same spot on the far wall for a few minutes now, she might think that "the lights are on, but nobody's home."

"Metaphor" literally comes from two Greek root words meaning "to carry" (*phero*) "across" (*meta*). It may be the most common type of figurative language, but it's not the only type. There are thousands--historically and usefully arranged in two large categories:

- **Tropes**, which are uses of words, phrases, or even images that change their original or expected meanings.
- **Schemes**, which are changes in syntax--the typical or expected order of words at the level of sentence or phrase.

This chapter provides a list of some of the most common schemes and tropes, and it gives an example or two of each. This is *definitely not an exhaustive list*: as we wrote above, there are hundreds, if not thousands. (Fortunately, our friends just down the road at BYU have done a lot to catalogue them. You can look at many more at their website: rhetoric.byu.edu.)

As you read through these lists, you're welcome to try to pronounce the Greek terms themselves. You might impress yourself. What's more important, though, is to think about when you as a writer might use some of these schemes and tropes, whether totally consciously or not--and to think about the likely effects on your readers.

Schemes

alliosis: presentation of (possibly false) alternatives in balanced elements. Similar to antithesis but requires a choice.

"You can eat well, or you can sleep well."

alliteration: repetition of initial consonants across nearby words.

"Buckets of Big Blue Berries."

anadiplosis: repetition of the last word or phrase from a previous element at the beginning of the next.

"Aboard my ship, excellent performance is standard. Standard performance is sub-standard. Sub-standard performance is not allowed."--from *The Caine Mutiny*

"We glory in tribulations also, knowing that tribulation worketh patience; and patience, experience; and experience, hope, and hope maketh man not ashamed."--*The Holy Bible*, Authorized Edition, Romans 5:4

anaphora: repetition of the same word or phrase at the beginning of successive elements.

"We shall not flag or fail. We shall go on the end. We shall fight in France, we shall fight on the seas and oceans. We shall fight with growing confidence and growing strength in the air. We shall defend our island, whatever the cost shall be."-- Winston Churchill

anastrophe: modification of the word order of a sentence for emphasis.

"Seldom do I pause to to answer criticism of my work and ideas."--Rev. Dr. Martin Luther King, Jr.

antimetabole: repetition of words in successive elements in reverse order.

"One should eat to live, not live to eat."

"You like it; it likes you."

antistrophe: repetition of the same word or phrase at the end of successive elements.

"In 1931, ten years ago, Japan invaded Manchukuo -- without warning. In 1935, Italy invaded Ethiopia -- without warning. In 1938, Hitler occupied Austria -- without warning. In 1939, Hitler invaded Czechoslovakia -- without warning. Later in 1939, Hitler invaded Poland -- without warning. And now Japan has attacked Malaya and Thailand -- and the United States --without warning." --President Franklin D. Roosevelt

antithesis: juxtaposition of contrasting words or ideas, frequently in grammatically parallel elements.

"Evil men fear authority; good men cherish it."

"One small step for a man, one giant leap for mankind."

appositio: addition of an explanatory element next to the word/phrase/subject it explains, usually in a nonessential phrase.

"And so I ask **you** tonight, **the people of Massachusetts**, to think this through with me. In facing this decision, I seek your advice and opinion. In making it, I seek your prayers."--Edward M. Kennedy

assonance: repetition of similar vowels in successive elements—usually in stressed syllables.

"Refresh your zest for living!"

asyndeton: omission of conjunctions between clauses where they would otherwise be grammatically appropriate.

"We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty."--President John F. Kennedy

chiasmus: repetition of grammatical elements in inverted order.

"By day the frolic, and the dance by night."--Samuel Johnson

"Naked I rose from the earth; to the grave I fall clothed."

climax: arrangement of elements in parallel structure in order of increasing importance.

"Let a man acknowledge his obligations to himself, his family, his country, and God."

ellipsis: omission of a word or phrase supposedly easy for a listener/reader to understand in context.

"The European soldiers killed six of the remaining villagers, the Americans, eight."

fragment: deliberate use of a grammatically incomplete sentence.

"Departures from 22 North American gateways. Connections to over 170 European destinations. Making the world seem ever smaller."--Lufthansa Airlines

homoioteleuton (ho-moy-oh-tel-OO-ton): similarity of endings on adjacent words.

"The quicker picker upper."--Bounty paper towels

"That's why, darling, it's incredible
That someone so unforgettable

Thinks I'm unforgettable too."--Nat King Cole

isocolon: use of grammatically parallel elements in a series.

"Nothing that's beautiful hides its face. Nothing that's honest hides its name."--C.S. Lewis

parenthesis: insertion of an element that interrupts syntactic flow.

"He came at night, *at precisely 10:25,* to ask for you."

"Dogs have (*like every other predator*) the killer instinct."

polysyndeton: superabundance of conjunctions between clauses.

"I said, 'Who killed him? and he said, 'I don't know who killed him but he's dead all right,' and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Bay and she was all right only she was full of water."--Ernest Hemingway

symploke: anaphora + antistrophe.

"Are they Hebrews? So am I. Are they Iraelites? So am I. Are they of the seed of Abraham? So am I."--*The Holy* Bible, Authorized Edition, 2 Corinthians 11:22.

Tropes
antanaclasis: repetition of a word or phrase so that the second instance changes meaning.

"When you went away to college, you really went away."--Professor X

"We must all hang together or we will all hang separately." --attributed to Ben Franklin

circumlocutio: "talking around" an idea using (verbosely) descriptive words, usually to avoid a direct, possibly awkward, statement.

"We decided after reviewing her employment that it was best for all concerned to encourage her to explore other career options."

euphemism: substituting an acceptable term for a more pejorative or unacceptable one.

"Was he fired?" "He's no longer with the company."

hyperbole: exaggeration, often through metaphor.

"If they close the 405 freeway in LA again, it *really will* be Carmageddon."

litotes: deliberate understatement.

"Your decision to stop going to all of your classes was maybe not the most responsible way to start your college career."

metaphor: a class of tropes in which a rhetor makes an implicit comparison between two otherwise unlike things.

"This is your brain on drugs."

"Getting this client contract will be a long shot. We'll need a Hail Mary."

metonymy/synecdoche: referring to something by specifically referencing one of its parts.

"If we cannot strike offenders in the heart, let us strike them in the wallet."

paronomasia/pun: using words for humorous effect that sound alike but have different meanings.

"Ask for me tomorrow and you shall find me a grave man."--William Shakespeare

rhetorical question: asking a question for purposes other than directly eliciting a response, often to mitigate the effect of an accusation or to introduce a topic or argument.

Homer: "Eight!"
Lisa: "That was a **rhetorical question**!"
Homer: "Oh. Then, seven!"
Lisa: "Do you even know what 'rhetorical' means?'"
Homer: "Do I know what 'rhetorical' means?"--*The Simpsons*

zeugma: element in which one part of speech governs two or more other parts of a sentence

"If we don't hang together, we shall hang separately."--Benjamin Franklin

"The queen of England sometimes takes advice in that chamber, and sometimes tea."

To Do

1. Choose three sources of rhetoric—magazine articles, textbooks, blogs, or whatever else. Read them, and identify any and all examples of schemes and tropes from the list in this chapter. Be prepared to talk about what effects you think the figures of language you found might have on you or other readers/listeners/viewers.

2. Choose an example of writing you've already done in this course, in another course, or outside your courses altogether. Either find more examples of schemes and tropes (as you did in #1.) or revise at least three sentences to include some.

Chapter 15: Visual Elements: Play, Use, and Design

So far you have examined how primarily written arguments work rhetorically. But visuals (symbols, paintings, photographs, advertisements, cartoons, etc.) also work rhetorically, and their meaning changes from context to context. Here's and example:

Imagine two straight lines intersecting each other at right angles. One line runs from north to south. The other from east to west. Now think about the meanings that this sign evokes.

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What came to mind as you pondered this sign? Crossroads? A first aid sign? The Swiss flag? Your little brother making a cross sign with his forefingers that signals "step away from the hallowed ground that is my bedroom"?

Now think of a circle around those lines so that the ends of the lines hit, or cross over, the circumference of the circle. What is the image's purpose now?

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What did you come up with? The Celtic cross? A surveyor's target? A pizza cut into really generous sizes?

Did you know that this symbol is also the symbol for our planet Earth? And it's the symbol for the Norse god, Odin. Furthermore, a quick web search will also tell you that John Dalton, a British chemist who lead the way in atomic theory and died in 1844, used this exact same symbol to indicate the element sulfur.[17]

Recently, however, the symbol became the subject of a fiery political controversy. Former Alaska governor (and former vice-presidential candidate) Sarah Palin's marketing team placed several of these symbols—the lines crossed over the circumference of the circle in this case—on a map of the United States. The symbols indicated where the Republican Party had to concentrate their campaign because these two seemingly innocuous lines encompassed by a circle evoked, in this context, the symbol for crosshairs—which itself invokes a myriad of meanings that range from "focus" to "target."

However, after the shooting of Congresswoman Gabrielle Giffords in Arizona in

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17 "John Dalton." *The Chemical Heritage Foundation.* 2010. Web. 20 Mar. 2012.

January 2011, the symbol, and the image it was mapped onto, sparked a vehement nationwide debate about its connotative meaning. Clearly, the image's rhetorical effectiveness had transformed into something that some considered offensive. Palin's team withdrew the image from her website.[18]

How we understand symbols rhetorically, and indeed all images, depends on how the symbols work with the words they accompany, and on how we understand and read the image's context, or the social "landscape" within which the image is situated. As you have learned from earlier chapters, much of this contextual knowledge in persuasive situations is **tacit**, or unspoken.

Like writing, how we use images has real implications in the world. So when we examine visuals in rhetorical circumstances, we need to uncover this tacit knowledge. Even a seemingly innocuous symbol, like the one above, can denote a huge variety of meanings, and these meanings can become culturally loaded. The same is true for more complex images—something we will examine at length below.

In this chapter, then, we will explore how *context*—as well as purpose, audience, and design—render symbols and images rhetorically effective. The political anecdote above may seem shocking but, nevertheless, it indicates how persuasively potent visuals are, especially when they enhance the meaning of a text's words or vice versa. Our goal for this chapter, then, is to come to terms with the basics of visual analysis, which can encompass the analysis of words working with images or the analysis of images alone. When you compose your own arguments, you can put to use what you discover in this chapter when you select or consider creating visuals to accompany your own work.

Visual Analysis

Let's start with by reviewing what we mean by **analysis**. Imagine that your old car has broken down and your Uncle Bob has announced that he will fix it for you. The next day, you go to Uncle Bob's garage and find the engine of your car in pieces all over the driveway; you are further greeted with a vision of your hapless uncle greasily jabbing at the radiator with a screwdriver. Uncle Bob (whom you may never speak to again) has broken the car engine down into its component parts to try and figure out how your poor old car works and what is wrong with it.

Happy days are ahead, however. Despite the shock and horror that the scene above inspires, there is a method to Uncle Bob's madness. Amid the wreckage, he finds out how your car works and what is wrong with it so he can fix it and put it back together.

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18 Warmowski, Jon. "Following Gifford's Shooting, Sarah Palin's Crosshairs Website Quickly Scrubbed From Internet." *The Huffington post*. 8 Jan. 2011. Web. 4 Mar. 2012.

Analyzing, then, entails breaking down a text or an image into component parts (like your engine). And while analyzing doesn't entail *fixing* per se, it does allow you to figure out how a text or image *works* to convey the message it is trying to communicate. What constitutes the component parts of an image? How might we analyze a visual? What should we be looking for? To a certain extent we can analyze visuals in the same way we analyze written language; we break down a written text into component parts to figure out just *what* the creator's agenda might be and what effect the text might have on its readers.

When we analyze visuals we do take into account the same sorts of things we do when we analyze written texts, with some added features. We thus analyze visuals in terms of the following concepts—concepts that count for our component parts. Some of them you may recognize.

Genre

Genres that use visuals tell us a lot about what we can and can't do with them. Coming to terms with genre is rather like learning a new dance—certain *moves,* or conventions, are expected that dictate what kind of dance you have to learn. If you're asked to moonwalk, for instance, you know you have to glide backwards across the floor like Michael Jackson. It's sort of the same with visuals and texts; certain moves, or conventions, are expected that dictate what the genre allows and doesn't allow.

Below is a wonderful old bumper sticker from the 1960s[19]. A bumper sticker, as we will discover, is a genre that involves specific conventions.

Bumper stickers today look quite a bit different, but the amount of space that a sticker's creator has to work with hasn't really changed. Bumper stickers demand that their creators come up with short phrases that are contextually understandable and accompanied by images that are easily readable—a photograph of an oil

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19 http://commons.wikimedia.org/wiki/File:1960_Kennedy_for_President_Campaign_Bumper_Sticker.gif

painting trying to squeeze itself on a bumper sticker would just be incomprehensible. In short, bumper stickers are an argument in a rush!

A bumper sticker calls for an analysis of images *and* words working together to create an argument. As for their rhetorical content, bumper stickers can demand that we vote a certain way, pay attention to a problem, act as part of a solution, or even recognize the affiliations of the driver of the car the sticker is stuck to. But their very success, given that their content is minimal, depends wholly on our understanding of the words and the symbols that accompany them in *context*.

Context/The Big Picture

Thinking about context is crucial when we are analyzing visuals, as it is with analyzing writing. We need to understand the political, social, economic, or historical situations from which the visual emerges. Moreover, we have to remember that the meaning of images change as time passes. For instance, what do we have to understand about the context from which the Kennedy sticker emerged in order to grasp its meaning? Furthermore, how has its meaning changed in the past 50 years?

First, to read the bumper sticker at face value, we have to know that a man named Kennedy is running for president. But president of what? Maybe that's obvious, but then again, how many know who the Australian prime minister was 50 years ago, or, for that matter, the leading official in China? Of course, we should know that the face on the bumper sticker belongs to John F. Kennedy, a US Democrat, who ran against the Republican nominee Richard Nixon, and who won the US presidential election in 1960. (We hope you know that anyway.)

Now think how someone seeing this bumper sticker, and the image of Kennedy on it, today would react differently than someone in 1960 would have. Since his election, JFK's status has transformed from American president into an icon of American history. We remember his historic debate with Nixon, the *first televised* presidential debate. (One wonders how much of a role this event played in his election given that the TV [a *visual* medium] turned a political underdog into a celebrity.[20]) We also remember Kennedy for his part in the Cuban missile crisis, his integral role in the Civil Rights Movement and, tragically, we remember his assassination in 1963. In other words, after the passage of 50 years, we might read the face on the bumper sticker quite differently than we did in 1960.

While we examine this "text" from 50 years ago, it reminds us that the images we are surrounded by *now* change in meaning all the time. For instance, we are all familiar with the Apple logo. The image itself, on its own terms, is simply a

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20 Webly, Kayla. "How the Nixon-Kennedy Debate Changed the World." *Time.com*. 23 Sept. 2010. Web. 12. Jul. 2012.

silhouette of an apple with a bite taken out of it. But, the visual does not *now* evoke the nourishment of a Granny Smith or a Golden Delicious. Instead, the logo is globally recognized as an icon of computer technology.

Purpose

Words and images can work together to present a point of view. But, in terms of visuals, that point of view often relies on what isn't explicit—what, as we noted above, is tacit.

The words on the sticker say quite simply "Kennedy For President." We know now that this simple statement reveals that John F. Kennedy ran for president in 1960. But what was its rhetorical value back then? What did the bumper sticker want us to *do* with its message? After all, taken literally, it doesn't really tell us to *do* anything.

For now, let's cheat and jump the gun and guess that the bumper sticker's argument in 1960 was "Vote to Elect John F Kennedy for United States President."

Okay. So knowing what we know from history, we can accept that the sticker is urging us to vote for Kennedy. It's trying to persuade us to do something. And the reason we know what we know about it is because we know how to read its genre and we comprehend its social, political, and historical context. But in order to be persuaded by its purpose, we need to know *why* voting for JFK is a good thing. We need to understand that its underlying message, "Vote for JFK," is that to vote for JFK is a *good* thing for the future of the United States.

So, to be persuaded by the bumper sticker, we must agree with the *reasons* why voting for JFK is a good thing. But the bumper sticker doesn't give us *any*. Instead, it relies on what we are *supposed* to know about why we should vote for Kennedy. (JFK campaigned on a platform of liberal reform as well as increased spending for the military and space travel technology.[21]); Moreover, we should be aware of the *evidence* for why we should vote that way.[22] Consequently, if we voted for JFK, we accepted the above claim, reasons, and evidence driving the bumper sticker's purpose without being told any of it by the bumper sticker. The claim, reasons and evidence are all tacit.

What about the image itself? How does that further the bumper sticker's purpose? We see that the image of JFK's smiling face is projected on top of the words "Kennedy for President." The image is not placed off to the side; it is right in the

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21 "Campaign of 1960." *Jfklibrary.org* John F. Kennedy: Presidential Library and Museum. Web. 30 Mar. 2012.
22 In terms of Space travel, the Soviet Union beat the US to the space punch, by sending Sputnik into orbit in 1957. This caused the U.S government great embarrassment given the implications of the Cold War. Evidence of the Sputnik launch fueled reasons why the US should send an American into space.

middle of the bumper sticker. So for this bumper sticker to be visually persuasive, we need to agree that JFK, here represented by his smiling face, located right in the middle of the bumper sticker, on a backdrop of red, white, and blue, signifies a person we can trust to run the country.

Nowadays, JFK's face on the bumper sticker—or in any other genre for that matter—might underscore a different purpose. It might encompass nostalgia for an era gone by or it might be used as a resemblance argument, in order to compare President Kennedy with President Obama for example.[23]

Overall then, when we see a visual used for rhetorical purposes, we must first determine the argument (claim, reasons, evidence) from which the visual is situated and then try to grasp *why* the visual is being used to further its purpose.

Audience and Medium
In their book *Picturing Texts*, Lester Faigley et al[24] claim that, when determining the audience for a visual, we must "think about how an author might expect the audience to receive the work" (104). Medium, then, dominates an audience's reception of an image. (So does **modality**. See below.) For instance, Faigley states that readers will most likely accept a photograph in a newspaper as news—unless of course one thinks that pictures in the tabloids of alien babies impersonating Elvis constitute news. Alien babies aside, readers of the news would expect that the picture on the front page of the *New York Times,* for instance, is a "faithful representation of something that actually happened" (105). An audience for a political cartoon in the newspaper, on the other hand, would know that the pictures they see in cartoons are *not* faithful representations of the news but *opinions* about current events and their participants, caricatured by a cartoonist. The expectations of the audience in terms of medium, then, determine much about how the visual is received.

As for our bumper sticker then, we might argue that the image of JFK speeding down the highway on the bumper of a spiffy new Ford Falcon would be persuasive to those who put their faith in the efficacy of bumper stickers, as well as the image of the man on the bumper sticker. Moreover, given that the Falcon is speeding by, we might assume that the bumper sticker would mostly appeal to those folks who are *already* thinking of voting for JFK—otherwise there's a chance that the Falcon's driver would be the recipient of some 1960s-style road rage.

Today, the audience for our bumper sticker has changed considerably. We might

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23 CBS News recently ran an article doing just that. Knoller, Mark. "JFK and Obama, their Similarities and Differences." *Cbsnews.com*. CBS NEWS. 20 Jan. 2011. Web. 20 Mar. 2012.
24 Faigley, Lester, Diana George, Anna Palchik and Cynthia Selfe. *Picturing Texts.* London: Norton, 2004. Print.

find it in a library collection. Indeed, Kansas University has a considerable collection of bumper stickers.[25] Or we might find it collecting bids on eBay. Once again, the audience for this example of images and words working together rhetorically depends largely on its contextual landscape.

Design

Design actually involves several factors.

Arrangement

Designers are trained to emphasize certain features of a visual text. And they are also trained to compose images that are balanced and harmonized. Faigley et al suggest that we look at a text that uses images (with or without words) and think about where our eyes are drawn first (34).[26] Moreover, in Western cultures, we are trained to read from left to right and top to bottom—a pattern that often has an impact on what text or image is accentuated in a visual arrangement.

Other arrangements that Faigley et al discuss are **closed and open forms** (105).[27] A closed-form image means that, like our bumper sticker, everything we need to know about the image is enclosed within its frame. An open form, on the other hand, suggests that the visual's narrative continues outside the frame of the visual. Many sports ads employ open-frame visuals that suggest the dynamic of physical movement.

Another method of arrangement that is well known to designers is the **rule of thirds**. Here's an example of that rule in action[28]:

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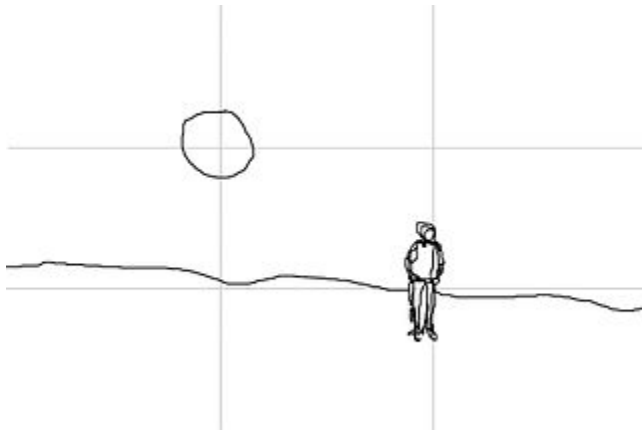
25 KU The University of Kansas. "Researcher Works to Preserve Bumper Stickers, A Kansas Invention." *Youtube*. Web. 30 Mar. 2012.
26 Faigley, Lester, Diana George, Anna Palchik and Cynthia Selfe. *Picturing Texts*. London: Norton, 2004. Print.
27 Faigley, Lester, Diana George, Anna Palchik and Cynthia Selfe. *Picturing Texts*. London: Norton, 2004. Print.
28 http://commons.wikimedia.org/wiki/File:Rule_of_thirds.jpg

Note how the illustration above has been cordoned off into 9 sections. The drawings of the sun and the person, as well as the horizon, coincide with those lines. The rule of thirds dictates that this compositional method allows for an interesting and dynamic arrangement as opposed to one that is static. Now, unfortunately, our bumper sticker above doesn't really obey that rule. Nevertheless, our eye is still drawn to the image of JFK's head. Many modern bumper stickers do, however, obey the rule of thirds. Next time you see a bumper sticker on a parked car, check if the artist has paid attention to this rule. Or, seek out some landscape photography. The rule of thirds is the golden rule in landscape art and photography and is more or less a comprehensive way to analyze arrangement in design circles because of its focus on where one's eye is drawn.

Rhetorically speaking, *what* is accentuated in a visual is the most important thing to remember about arrangement. As far as professional design is concerned, it is never haphazard. Even a great photo, which might be seem to be the result of serendipity, can be cropped to highlight what a newspaper editor, for instance, wants highlighted.

Texts and Image in Play
Is the visual supported by words? *How* do the words support the visual? What is gained by the words and what would be lost if they weren't in accompaniment? What if we were to remove the words "Kennedy for President" from our bumper sticker? Would the sticker have the same rhetorical effect?

Moreover, when examining visual rhetoric, we should pinpoint how font emphasizes language. How does font render things more or less important, for instance? Is the font playful, like Comic Sans MS, or formal, like Arial? Is the font blocked, large, or small? What difference does the font make to the overall meaning of the visual? Imagine that our JFK bumper sticker was composed with a swirly-curly font. It probably wouldn't send the desired message. Why not, do you think?

Alternately, think about the default font in Microsoft Word. What does it look like and why? What happens to the font if it is bolded or enlarged? Does it maintain a sense of continuity with the rest of the text? If you scroll through the different fonts available to you on your computer, which do you think are most appropriate for essay writing, website design, or the poster you may have to compose?

Lastly, even the use of **white (or negative) space** in relation to text deserves attention in terms of arrangement. The mismanagement of the relation of space to text and/or visual can result in visual overload! For instance, in an essay, double spacing is often advised because it is easier on the reader's eye. In other words, the blank spaces between the lines of text render reading more manageable than would

dense bricks of text. Similarly, one might arrange text and image against the blank space to create a balanced arrangement of both.

While in some situations the arrangement of text and visual (or white space) might not seem rhetorical (in an essay, for example), one could make the argument that cluttering one's work is not especially rhetorically effective. After all, if you are trying to persuade your instructor to give you an 'A', making your essay effortlessly readable seems like a good place to start.

Visual Figures
Faigley et al also ask us to consider the use of figures in a visual argument (32). Figurative language is highly rhetorical, as are figurative images. For instance, visual metaphors abound in visual rhetoric, especially advertising (32). A visual metaphor is at play when you encounter an image that signifies something other than its literal meaning. For instance, think of your favorite cereal: which cartoon character on the cereal box makes you salivate in anticipation of breakfast time? Next time, when you see a cartoon gnome and your tummy start to rumble in anticipation of chocolate-covered rice puffs, you'll know that the design folks down at ACME cereals have done their job. Let's hope, however, that you don't want to chow down on the nearest short fat fellow in a red cap that comes your way.

Visual rhetoric also relies on synecdoche, a trope in which a *part* of something represents the *whole*. In England, for instance, a crown is used to represent the British monarchy. The image of JFK's face on the bumper sticker, then, might suggest his competency to *head up* the country.

Color
Colors are loaded with rhetorical meaning, both in terms of the values and emotions associated with them and their contextual background. Gunther Kress and Theo Van Leeuwen[29] show how the use of color is as contextually bound as writing and images themselves. For instance, they write, "red is for danger, green for hope. In most parts of Europe, black is for mourning, though in northern parts of Portugal, and perhaps elsewhere in Europe as well, brides wear black gowns for their wedding day. In China, and other parts of East Asia, white is the color of mourning; in most of Europe it is the color of purity, worn by the bride at her wedding. Contrasts like these shake our confidence in the security of meaning of colour and colour terms" (343).

So what colors have seemingly unshakeable meaning in the US? How about red, white, and blue? Red and blue are two out of the three primary colors. They evoke a sense of sturdiness. After all, they are the base colors from which others are formed.

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29 Kress, Gunther, and Theo Van Leeuwen: "Colour as a Semiotic Mode: Notes for a Grammar or Colour." *Visual Communication* 1.3 (2002): 343-68.

The combined colors of the American flag have come to signal patriotism and American values. But even American values, reflected in the appearance of the red, white, and blue, change in different contexts. To prompt further thought, Faigley shows us that the flag has been used to lend different meaning to a variety of magazine covers—from *American Vogue* (fashion) to *Fortune* magazine (money) (91). An image of the red, white and blue on the cover lends a particularly American flavor to each magazine. And this can change the theme of each magazine? For instance, with what would you acquaint a picture of the American flag on the cover of *Bon Appétit* or *Rolling Stone?* Hot dogs and Bruce Springsteen perhaps?

What then does the red, white, and blue lend our bumper sticker? A distinctly patriotic flavor, for sure. Politically patriotic. And that can mean different things for different people. Thus, given that meanings change in a variety of contexts, we can see that the meaning of color can actually be more fluid than we might have originally thought.

Alternately, if our JFK sticker colors were anything other than red, white, and blue, we might read it very differently; indeed, it might seem extremely odd to us.

Modality
Kress and Van Leeuwen ask us to consider the modality in which an image is composed. Very simply, this means, how "real" does the image look? And what does this "realness" contribute to its persuasiveness? They write, "visuals can represent people, places, and things as though they are real, as though they actually exist in this way . . . or as though they do not" (161).[30] As noted above in the "Audience and Medium" section, photographs are thus considered a more naturalistic representation of the world than clip art, for instance. We *expect* photographs to give us a representation of reality. Thus, when a photograph is manipulated to signify something fantastic, like a unicorn or a dinosaur, we marvel at its ability to construct something that looks "real." And when a visual shifts from one modality to another, it takes on additional meaning.

For instance, how might we read a cartoon version of JFK compared to the photograph that we see on our bumper sticker? Would the cartoon render the bumper sticker less formal? Less significant perhaps? Would a cartoon, given its associative meanings, somehow lessen the authenticity of the sticker's purpose? Or the authority of its subject?

Perspective/Point of View
Imagine standing beneath a wind turbine. Intimidating? Impressive?

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30 Kress, Gunther and Theo Van Leeuwen. *Reading Images*. London: Routledge, 1996. Print.

Overwhelming? Now envision that you are flying over it in airplane. That very enormous thing seems rather insignificant now—a wind turbine in Toyland.

Now imagine the same proportions depicted in a photograph. One might get the same *sense* of power if the photo was taken from the bottom of the turbine, the lens pointed heavenward. Then again, an aerial photograph might offer us a different perspective. If the landscape presents us with an endless array of turbines stretching into the distance, we might get a sense that they are infinite—as infinite as wind energy.

Our Kennedy sticker offers neither of the above-described senses of perspective. Coming face to face with Kennedy, we neither feel overwhelmed nor superior. In fact, it's as if Kennedy's gaze is meeting ours at our own level. The artist is still using his powers of perspective; it's just that our gaze meets Kennedy's face to face. Consequently, Kennedy is portrayed as friendly and approachable.

Differently, a photo that artist Shepherd Fairey manipulated into the now iconic "Hope" poster from a 2006 Associated Press photograph of our current president (and got into all sorts of copyright infringement trouble for), makes subtle use of perspective: the visual positions the viewer slightly beneath Obama's gaze. As a result of Fairey's use of perspective, and as Joshuah Bearman puts it, Obama is portrayed with "the distant, upward gaze of a visionary leader."[31]

Social distance
Kress and Van Leeuwen include **social distance** in the components of design. Social distance accounts for the "psychology of people's use of space" (Van Leeuwen and Jewitt, 29).[32] In short, a visual artist can exploit social distance to create a certain psychological effect between a person in an image and the image's audience.

To illustrate, imagine a photograph of a handsome man, head and shoulders only, smiling straight at you with warm eyes. He advertises chocolate, cigars, expensive cologne. A beautiful woman tosses her hair, smiling seductively at the camera. She looks straight at you. "Look at me," both seem to say, "buy this product; we *invite* you." Likewise, Kennedy smiles into the camera. "Vote for me," he encourages. "I'm a nice guy." Depicting head and shoulders only, we are given a sense of what Van Leeuwen and Carey Jewitt call "Close Personal Distance."[33] The result is one of intimacy.

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31 Bearman, Joshuah. "Behind Obama's Iconic Hope Poster." *The Huffington Post*. 11 Nov. 2008. Web. 17 Jul. 2012.
32 Van Leeuwen, Theo and Carey Jewitt. *The Handbook of Visual Analysis*. Thousand Oaks: Sage, 2003. Print.
33 Van Leeuwen, Theo and Carey Jewitt. *The Handbook of Visual Analysis*. Thousand Oaks: Sage, 2003. Print.

Alternately, a visual of several people, or a crowd, would suggest far less intimacy.

Mood and Lighting
Have you ever put a flashlight under your chin and lit your face from underneath? Maybe we aren't all budding scary movie makers, but jump out of the closet on a dark night with all the lights turned off and the flashlight propped under your chin and you're sure to give at least the cat a fright. What you have experimented with is mood and lighting. In short, the lighting as described eerily captures facial features that aren't usually accentuated. It can be quite offputting. Thus the position of the light has created a creepy face; it's created a visual **mood**. And, the mood combines with other elements of the visual to create an effect, which of course is rhetorical.

The next time you watch a movie, note how the filmmaker has played with lighting to create a mood. In the illustration below, we can see how *Film Noir*, for instance, capitalizes on techniques of mood and lighting to create an uncanny effect.[34]

Finally
In this chapter, we have introduced the basics of rhetoric and visual analysis. During the course of your semester, and throughout your academic career, you might be asked to use visuals in support of your own writing. For instance, you may be asked to construct a web page, a poster, or a pamphlet.

You may also be asked to represent data with graphs and charts. Lisa Ede offers a selection of visuals (as well as a description of their purpose) that you might need to include in some of your academic compositions. These do not include pictures, but arrange text visually to convey information specifically:
1. A **table** arranges text visually, in columns for example, to compare information.
2. A **pie chart** arranges text within a circle to show relationships of quantity,

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34 http://commons.wikimedia.org/wiki/File:BigComboTrailer.jpg

for instance.

3. A **bar graph** is typically used to show changes in data over a period of time.
4. A **map** calls attention to "spatial relationships and locations."[35]

Whatever the type of visual you use, whether it is a pie chart or a photograph, it is vital that you interrogate the *genre, purpose, audience* and *design conventions* suitable to the context within which you are working. Understanding these components will help you select the appropriate visual that works rhetorically in this context. In other words, and as an illustration, if you are working in the sciences and compiling visual data in a line graph, you need to be aware of *all of the above* in order to meet the expectations of your professor and your academic community. In short, even the most seemingly innocuous choices are rhetorical given the expectations of your audience. The components of the analysis listed above, then, offer a set of guidelines to think about when we are composing with visuals.

To Do

1. Can you think of any bumper stickers you have seen lately that capitalize on your external knowledge of an issue? What do you have to know for instance to be able to read and understand a peace sign on a bumper sticker? Or a picture of a cell phone with the words "Hang Up and Drive" next to it? What cultural, *unspoken* or *tacit* knowledge do these symbols demand that you have?

2. Go to your favorite search engine and type in the words "political cartoons." Choose a website and browse through the cartoons. You might notice that some of them you will laugh at, some of them you will grimace at, and for some of them, you may stop and think, "huh?" Pick a cartoon that makes you go "Huh?" In other words, pick a cartoon for which you don't get the punch line. Research the political *context* to which the cartoon refers. After your research, think about the tacit knowledge the cartoon taps into. Now how do you react? Why?

3. Can you think of how *audiences* have changed with regards to a particular image—like the Apple image? A further illustration might help: my students and I looked at an ad for a particular brand of jeans recently, and they told me that "no one wore those jeans anymore" and that they "were for old people." I was shocked and amazed (and emptied my closet of those jeans). Recently, the brand has been targeting a teen demographic, which leads me to marvel at the company's rhetorical astuteness—as well as to wonder exactly *what* jeans one should be wearing nowadays.

4. Find an image using your favorite search engine. Analyze it in terms of the elements of *design* listed above. How does a corroboration of these elements work in favor of the image's overall effect?

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35 Ede, Lisa. *The Academic Writer*. 2nd ed. New York: Bedford, 2011. Print.