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Technê Rhêtorikê

Techniques of Discourse for Writers and Speakers

Second Edition

2010-2011

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THE UNIVERSITY *of* NORTH CAROLINA
GREENSBORO

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ACKNOWLEDGEMENTS

Editors: 1996-2010

INTRODUCTION

Technê Rhêtorikê, pronounced [TEK-nay ret-or-EEK-ay], means "the art or craft of rhetoric." The phrase was used in ancient Greece to refer to a combination of technê logon (techniques of knowledge or knowing) and the practical speechwriting of the Sophists (traveling teachers of philosophy and rhetoric). "Technê rhêtorikê" describes techniques of creatively producing discourse tailored to specific contexts. The subtitle "Techniques of Discourse for Writers and Speakers" emphasizes the goal of this book, which is to help you acquire a foundational understanding of rhetoric with which you can navigate the various rhetorical situations required in your academic, professional, and personal lives.

The book is divided into four sections, each of which emphasizes a general framework within which to consider rhetoric. *Rhetorical Foundations* seeks to answer two questions: What are we studying, and why does it matter? First, we must understand the fundamental concepts of rhetoric, then the context in which we learn about rhetoric in the academy. *Rhetorical Approaches* explores various considerations we must make each time we communicate, both in informal situations such as with our friends and co-workers, and in formal situations like writing or presenting in the classroom or workplace. *Rhetorical Research* offers strategies and rules of thumb for conducting responsible, effective, and comprehensive research to inform our opinions and support our arguments. Finally, *Rhetorical Context* examines the rhetorical aspects of academic work. Success in the academy and in life depends in no small part on mastery of rhetoric, for it is the method we choose for communication in any given situation.

SPECIAL THANKS

The Editors of *Technê Rhêtorikê* would like to acknowledge the continued support of the UNCG English Department, especially Kelly Ritter, Anne Wallace, Elizabeth Chiseri-Strater, Hephzibah Roskelly, Lydia Howard, Alyson Everhart, Melanie Humpal, and Anna Tysor. Additionally, we thank our dedicated contributors and the students who inspire us.

Rhetorical Foundations

Introduction to Rhetorical Concepts

Will Dodson

Media pundits often use the term "rhetoric" when discussing the words politicians use to frame issues, but they rarely discuss rhetoric in anything but the most superficial context. Often in popular usage—especially when the subject is politics—"rhetoric" refers to manipulative, deceitful language. Typically students first encounter the deeper meanings of the word in composition classes by reading books like this one, and learn to craft their words for spoken and written assignments. But rhetoric encompasses far more than politicians' doubletalk or your schoolwork. In fact, rhetoric permeates every aspect of our lives.

Rhetoric is the way we speak, write, gesture, craft images, dress, and so on. It is the method of communication. Method here refers to something more than *just* the way we're communicating. It also means how we perceive and adjust to our audiences so people will understand us the way we want. In every type of communication, we rhetorically position ourselves; that is, we attempt to get others to perceive things the way we want them to. The Greek philosopher and rhetorician Aristotle, who generally is regarded as history's most influential teacher of rhetoric, defined rhetoric as the ability to discover the available means of persuasion in any given situation. That is to say, rhetoric refers both to how we communicate and how we *choose* how we communicate in specific contexts. Rhetoric always persuades, by calling attention to the subject you want your audience to consider, and always depends on the context, the variable situations in which you attempt to communicate.

Seem confusing? It can be, at first, but only because thinking about rhetoric involves being aware of things we do so naturally, so automatically, and so quickly that we tend not to notice the complexity of our choices. The study of rhetoric involves thinking about the intuitive adjustments we make from moment to moment in order to communicate. Classical Greek

and Roman rhetoricians categorized these aspects of interpretation and composition as the **Appeals** and the **Canons**. Understanding these fundamental concepts will help you develop your effectiveness as a reader, a speaker, and a writer.

Consider the following two examples: You're going to a job interview, and you're going to a party. What are you going to wear to each of these? What are you thinking about as you select your outfits? Just as important, what are you *not* thinking about? That is, what automatic assumptions do you make about what outfits would be best for each situation?

For the job interview, you're considering your audience: a potential supervisor who's looking at a number of candidates who may be as or more qualified. You want to stand out as professional and competent looking. You select clothes that you think will inspire feelings of confidence in the person who interviews you. If you wear flip flops and sweatpants, you probably won't ever get the chance to show your abilities, because your interviewer will react negatively. When going to a party, you're also considering an audience, one larger and more diverse: a group of friends, strangers, and perhaps someone special in particular. You want to look cool and attractive. You're going to wear something you think is in style, or perhaps deliberately out of style, in order to make an impression. You're certainly not going to show up in pajamas (unless it's that kind of party) like you would when running to the store for ramen noodles. You want your outfit to show people the kind of person you want them to see.

In each situation, you desire to be understood a certain way. You want the interviewer to think you're professional and competent, and you want fellow partygoers to think you're totally awesome and hot. Both of those reactions are emotional; the interviewer doesn't think you're professional and competent *because* you wear a business casual outfit, and partygoers don't think you're awesome and hot *because* you wear a cool hat or a miniskirt. But those clothes contribute to the immediate reactions they have when they see you. You're making a fashion statement, and your audiences are reading you. Note the emphasis on "statement" and "reading." You are

communicating something about yourself, and it's a statement just as much as speaking. Your audience is reading your statement, looking at your outfit and interpreting you. Their understanding of what fashion is and what it means conditions their emotional reactions ("wow, this person's professional/cool looking!"), and helps influence them to make certain logical conclusions ("wow, this person would be a good hire/a good date!"). So, while choosing an outfit may seem like a relatively simple decision, it's actually quite complicated. In rhetorical terms, the completed communication act—composition (selecting the outfit), statement (wearing the outfit), and interpretation (people reacting to the outfit and you in it)—of your fashion moved through three phases of **Appeal**: Ethos, Pathos, and Logos.

The appeals are phases of communication, and never occur in isolation. We can consider them individually, which is a useful tool by which we study and craft rhetoric. Keep in mind, however, that the appeals are interrelated and inseparable, and part of every communicative act.

Ethos

Textbooks commonly define ethos as the character of a speaker or writer; that is, whether we trust a speaker or writer's authority. But ethos is a much more complicated concept. Ethos is situational, depending on value systems—ethics—formed by past experience. Ethics in this context are distinct from morals, and it's important to understand the difference. Ethics refer to a set of behavioral standards accepted by a group as appropriate or inappropriate in a given situation. Ethics can change over time as situations change. For example, business

> *"Figuring out the expectations of your audience, or the expectations you have as a reader/listener is a question of ethos."*

and social ethics constantly change: appropriate behavior in business and social contexts, hiring practices, and party fashions are vastly different now than 100 years ago. Morals, on the other hand, are distinctions between "right" and "wrong," and while they may differ among people,

cultures, and time periods, they are intended to be universal. Morals often underlie and justify ethics, but not always.

Ethos furthermore is always a triangular relationship between you as a speaker/writer or listener/reader, a subject, and a listener/reader or speaker/writer. You're either the communicator or the one being communicated to, in other words, and the subject is what is being communicated. Figuring out the expectations of your audience, or the expectations you have as a reader/listener, is a question of ethos.

From an ethical standpoint, why does your business casual outfit convey a professional character? Why does your party outfit convey hotness? Because you and your interviewer and the partiers live in a culture that values certain fashions in certain contexts as expressing certain things. Those values change over time. If you were to wear a business casual outfit from 100 years ago to an interview today,

> *"We want people to react a certain way to what we say or write, so we craft our rhetoric to elicit that reaction by establishing a similar ethos."*

you wouldn't be taken very seriously. Similarly, if you were to wear party clothes that were fashionable 100 years ago, you might be ridiculed.

We give our audiences cues to establish our ethos through our speech, fashion, body language, and writing. We automatically seek to find common ground so that we can operate from a shared point of view. So, we make assumptions about how to reach that shared perspective. Our experiences tell us that business casual implies our professionalism, and that other fashions are "in style" and indicate that we're cool. We assume that our audiences have had similar experiences, and will react the way we wish for them to react. We often make incorrect assumptions. In fact, we *constantly* make wrong assumptions, which is why people often misinterpret what we intend our rhetorical moves to mean. In fashion, making the wrong assumptions means changing our clothes at the earliest opportunity. In speech, it means saying something like, "Wait, that's not what I meant! I meant X, Y, and Z."

The same principles apply to speech and writing. We tailor our speech to different groups of people. We speak differently in job interviews and at parties; we use different diction, tone, facial expressions, hand gestures, postures, even volumes of our voices. In writing we also use different dictions and tones, and we take great care in our style to express the intangible information that is harder to communicate than in face-to-face communication. For example we use different dictions and tones—words choices, syntax, humor, etc.—when texting, IM'ing, or emailing than we do when writing academic papers, business memos, or application letters.

Ethos is the most complicated of the appeals because it involves recognizing your own stance and the stances of your audience or, if you're the audience, the stance of whoever is trying to communicate with you. Once you recognize the various stances by examining the context of the situation, you can better understand the emotional and logical reactions you and others have in that situation.

Pathos

Pathos refers to the emotional reactions or feelings we have in the process, or as a result of, a communication. We want people to react a certain way to what we say or write, so we craft our rhetoric to elicit that reaction by establishing a similar ethos. Similarly, we craft our rhetoric to cause our audiences to feel what we wish them to feel. Pathos refers not just to distinct emotions like joy, sadness, or anger, but to dispositions of mood, like sympathy, empathy, indignation, irritation, and so on. Even if you do not wish to evoke a particular emotion with your rhetoric, you at least want your audience to be receptive and not hostile to what you say. These also are dispositions of mood, and part of pathos.

How do we establish pathos in our rhetoric? In speech and writing, tone, diction, imagery, and the information we choose to present do not only establish ethos, but also suggest the reactions we wish our audience to have. To consider only one aspect of communication, diction, if one were to say, "your outfit makes you look beautiful" the statement carries a

pathos quite different from "your outfit makes you look sexy," or "professional." Your word choice influences the emotional reaction your audience will have, and hopefully influence it the way you want. This is not even to mention the myriad other elements that comprise the single rhetorical act of speaking or writing those words. Creative imagery (metaphors, similes, and other literary methods), directive tones (positive, negative, passionate, etc.), and points related to audiences' emotional concerns (safety, prosperity, pride, etc.) all form the pathos of a spoken or written communication. References are also parts of pathos. For example, making a reference to 9/11 in support of a particular political ideal attaches feelings of patriotism, or fear, or anger, or sadness, or some other emotion, depending on the context in which 9/11 is invoked.

Our emotional dispositions tend both to reflect and to change our values in a given situation (ethos). Often those values reflect what we think are the best interests of our selves, our families, our communities, and our cultures, and our emotional reactions to others' rhetoric and expression of our own reflects our identification with our social groups. Furthermore, pathos includes our interests: what do we think is exciting, funny, deep, entertaining, etc.? When we interpret and when we communicate, we do so from the point of view of our value systems, which influences our emotions and interests, so our rhetorical considerations always must take those factors into account.

Logos

Logos is perhaps the most clearly definable of the phases of appeal. It is logic: rational, empirical conclusions we draw from the facts we hear or read. Based on your résumé and answers to your interview questions, the interviewer makes logical conclusions about your capabilities for the job. Based on the way you work the room at a party, an onlooker can make logical conclusions about your social skills.

Logos, like pathos, depends on the perceived ethos of a given situation. If you show up to the job interview in a business suit, the interviewer

probably will conclude you are an applicant. If you wear a T-shirt, the interviewer might conclude you're a friend of an employee, and ignore you entirely. The ethos of that particular situation determines the logical conclusions the interviewer makes. And, conversely, logos helps establish the ethos of the speaker or writer. The facts of your résumé and your answers to questions indicate experience and knowledge, and establish your professional character; which the interviewer interprets and recognizes. At the party, you choose whom you acknowledge, and what you say—jokes, compliments, gossip—and those logical decisions establish the ethos of your sociability, which others can interpret. Those decisions create a much different impression than sitting in a corner looking sullen all night.

When we interpret and when we communicate, we do so from the point of view of our value systems, which influences our emotions and interests, so our rhetorical considerations always must take those factors into account.

Logos involves selection of material as well. What facts, opinions, and reasons are appropriate to a particular situation and a particular audience? Sharing the specific details of your job history makes sense in the job interview, but not at a party when a person you just met asks you what you do for a living. In the social situation, you'll summarize your background more generally, and keep the conversation going. The situations are different. The logical answer to the question in a job interview is to be thorough, which may establish a professional ethos. The logical answer to the same question at a party is to be concise, and then ask a question of the other person, which establishes a friendly ethos. To answer as you would in a job interview would be out of place in a party atmosphere. Logos, as you can see, depends on context, like the other appeals, and remains inseparable from them.

Now let's consider the appeals in terms of writing. Say you've been assigned a short position paper on health care reform. Your task is to articulate some of the major issues in the debate over health care reform and express your own perspective on the issue, using your research to support your opinion. You will probably jot down some ideas, trying to get into words your immediate opinions and assumptions about the issue. You will then test those assumptions by conducting research, reading news stories, editorials, and investigative articles to learn about the various arguments on how or whether health care reform should happen.

You might be surprised at the amount of rhetorical analysis you automatically do without realizing it. First, you have an initial set of beliefs or opinions. Perhaps you're strongly for or against reform, or you might believe that some kind of reform is necessary, but you're unsure what that reform should be. (Or you don't care at all; apathy is an ethos as well!) Your initial set of beliefs predisposes you to respond more positively to certain arguments. Furthermore, you might have initial positive, negative, or neutral reactions to other perspectives offered by politicians, pundits, and researchers. Registered Democrats might be more likely to accept arguments from Democratic politicians, and likewise for Republicans. Or you could believe that all politicians are dirty liars, in which case you wouldn't trust a word any of them said, regardless of their position or party. You might trust or distrust representatives of medical associations, insurance corporations, activists, and even "neutral" researchers, all based on your initial point of view. The ethos of another, then, is in part dependent on your own beliefs.

Once you recognize your own perspective, you can make the effort to fairly consider points of view that both support and contradict your own. What words and elements of the issues do pundits and researchers use, and what sort of emotional reactions do they elicit? A researcher who emphasizes the "crisis of uninsured" is focusing your attention and sympathies in a different way than one who emphasizes the "enormous potential cost to taxpayers." While choice of wording and emphasis can direct the

pathos of an argument, the inclusion and arrangement of information can establish logical (or illogical) conclusions, which themselves must be analyzed in terms of the ethical standpoint you brought to the research and identified in its authors. Careful consideration of the rhetorical appeals helps you understand your own beliefs and recognize perspectives that may agree or conflict with your own. Often we say to ourselves, "I just don't understand how people could think X. They must be crazy!" Often it's not insanity but a difference in ethos. Understanding how ethos works helps us to respect other points of view and perhaps more effectively persuade others to change their perspectives. Moreover, it enables us to consider whether or not we ought to change our own.

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                        ETHOS





LOGOS                                            PATHOS
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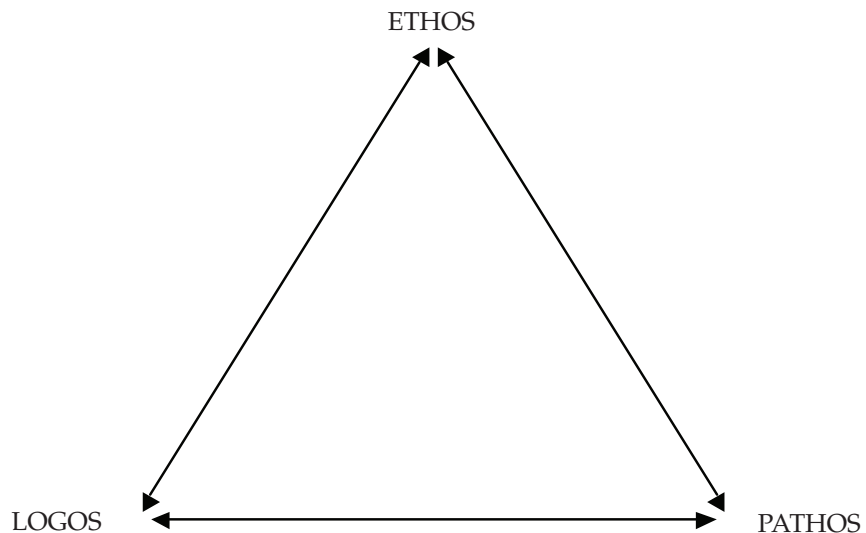
While the appeals primarily help us understand interpretation, the **Canons of Rhetoric** help us understand the ways we can craft our writing and speech. The canons of rhetoric are five categories that comprise different aspects of discourse, or communication: Invention, Arrangement, Style, Memory, and Delivery. We also can regard the canons as phases of a single act because they are interrelated and inseparable. Like the appeals, the canons may be considered separately, which is useful both for study and for helping strengthen the effectiveness of our own rhetoric.

The Canons of Rhetoric

Invention

Invention, simply put, involves deciding what to say. When we prepare to write or speak, we plan our material. We decide on a topic, research previously written material about the topic, research related topics, and brainstorm how we will approach the topic for particular audiences in particular contexts. The "how" question is important particularly, because you always want to offer a fresh take on a topic in order to ensure that people will care about what you have to say. You want to establish an ethos of credibility and innovation.

Arrangement

As we decide what we're going to say, we decide in what order we'll say it. Arrangement is a question of intelligibility. What does the reader or listener need to know first to make sense of what comes after? Arrangement involves the most logical progression of material designed to achieve the desired reaction of an audience.

Style

Dialect, conventions, and aesthetics comprise considerations of style. If you are writing or speaking in an academic or professional context, you must use grammar, syntax, and diction that conform to what has historically been called "standard English." Yet standard English is a dialect like any other; its standardization is simply a tool to ensure that different people from different parts of English-speaking areas can communicate efficiently. Very few people actually speak standard English, but we must all develop some degree of writing and speaking proficiency in order to communicate well. Style also refers to aesthetics. Using words in striking ways, perhaps through clever turns

> *"Using words in striking ways, perhaps through clever turns of phrase or an elegance of rhythm, can make your writing and speaking much more effective"*

of phrase or an elegance of rhythm, can make your writing and speaking much more effective than unimaginative phrasings and monotonous sentence structures.

Memory

Rhetorical memory is often thought to denote just mnemonics, or methods for memorizing speeches. Although memory does include mnemonics, there is much more. The Roman statesman Cicero called memory the treasurehouse of invention because as we research topics on which we are preparing to speak or write, our memories help us synthesize our ideas in new and interesting ways. In fact, words themselves are mnemonics. Every word is a symbol that denotes a definition, and in connection to other words in a sentence, connotes some cultural significance. For example, read the word "patriotism," and think about what comes to mind. In addition to the dictionary definition, you'll think of your own feelings about patriotism, historical events, holidays, debates, controversies, cultural differences, and so on. Rhetorical memory involves making connections— sometimes connections that do not seem obvious—and arranging them so that they make sense to an audience. One of the most common "mistakes" of student writers, for example, is neglecting to tell readers what they need to know—what should be in their immediate memory—before they need to know it in order to understand what they are reading. Therefore rhetorical memory is an issue of arrangement as well. Memory also refers to memorable language. How can you express yourself in such a way that an audience will remember it? In order to answer this question, we must recognize memory's broad scope and consider invention, arrangement, style, and the fifth canon, delivery.

Delivery

Like memory, delivery is often oversimplified as referring only to how we speak. Delivery first refers to how we present speeches orally: our tones, pitches, volumes, gestures, expressions, and so on. But delivery also

applies to written rhetoric. The format of academic papers, for example, involves proper observation of the conventions of MLA, APA, CMS, CSE, Turabian, etc. Delivery involves the mode, or genre, of communication: letter, essay, dialogue, novel, editorial, etc. Though delivery is listed last of the canons, it's often considered first. We decide—or we are assigned—in what form we're going to write or speak, to what audience, in what context, and about what topic.

The canons apply to all our rhetorical choices, not just those we make in writing and speaking. For the job interview and the party, you decide what you want to wear (Invention) based on what's fashionable, appropriate, and striking (Memory). You will then decide how to wear it (Arrangement and Style), and how you will carry yourself in the outfit (Delivery). For your research paper on health care reform, you have already been assigned a format: essay (Delivery). You then decide what position you will argue (Invention), how you will arrange your research to support that position (Arrangement), and what words and emotional appeals you will use (Style). In order to be most effective to your audience, you consider what information your readers need to follow your argument, what word choices will have the most impact, and what aspects of the topic readers will recognize immediately or will need more explanation to understand (Memory).

These brief descriptions of the canons are designed to give you points to consider and discuss. Needless to say, the descriptions are not exhaustive. However, they give you the tools you need to begin examining the rhetorical choices you, and others, make in each situation you're in.

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Academic Integrity

Charles Tedder

There are many ways to understand the concept of academic integrity. Students, teachers, and administrators often think of academic integrity in terms of failure: Students "violate" academic integrity when they cheat on a test, lie about the work they've done, or plagiarize in their writing. For obvious reasons, this last transgression, plagiarism, is the focus of academic integrity in the composition classroom. In this context, academic integrity is often reduced to the demand that students correctly follow citation guidelines, the Modern Language Association (MLA) style, for example, and thus "avoid" plagiarism. Another way to think about academic integrity is "giving credit" to one's sources: This model is grounded in intellectual property or copyright law, which in turn is based in the principles of capitalism. While neither of these models—failure or giving credit—is wrong *per se*, this essay imagines academic integrity differently. Academic integrity, for our purpose, is not a question of "correct" adherence to the law, but rather the cultivation of certain *values*, or habits of good behavior that accomplish something good in the world.

Simply stated, mere *correctness* is not the same as integrity. There are more substantive concerns to wrestle with, and they take longer to master than citation mechanics or the vagaries of copyright law. To understand academic integrity, we have to understand the academy itself because the values of academic integrity are grounded in the rhetorical situation of academic writing. And since the academy itself is historically linked to the emergence of democracy in Western civilization, the ethics of its discourse are precisely the values of a free and egalitarian society, including values such as *honesty*, *trust*, *fairness*, *respect*, and *responsibility*.

What is the rhetorical situation of academic writing?

Around 400 BCE, the philosopher Plato founded a school that would become known as his "Academy." Since then, *academy* has meant a place where people congregate to share ideas and develop knowledge. When phrased "*the* academy," the term usually refers to the institutionalized practices of scholarship and teaching that comprise higher education. Thus, any college "subject" can be thought of as a gathering of likeminded or similarly employed people. For example, *biology* is the gathering of people interested in living systems, *history* is the gathering of people interested in understanding humanity's past, and *nursing*

> **"Simply stated, mere correctness *is not the same as integrity."***

is the gathering of people interested in practicing healthcare. The purpose of such gatherings is generally described as *the production and distribution of knowledge* or, respectively, scholarship and teaching.

The academy's collective scholarly knowledge and professional expertise develops over time as its individual members share discoveries, ideas, or techniques. Sometimes this means a scientist discovering something "out there" in the natural world. Sometimes it means an artist or critic refining aesthetic technique and appreciation in the fine arts. Sometimes it means a philosopher or sociologist sharpening, through critical discussion or debate, the ideas and policies that shape society. Sometimes it means the practitioners of a given profession refining their methods and instructing new apprentices.

Students can be considered new members of the academy, arriving at the latest moments in multiple, interconnected conversations that have been going on for a few decades or a few centuries. With the help of their teachers, students can "catch up" with the conversation and make their own contributions.

Although students will still engage in actual academic conversations in their classroom discussion, the larger "conversation" or *discourse* of the academy is metaphorical. In practice, scholars carry on their academic dis-

courses through a series of publications in which they report their research and respond to each other, and doing so through print publication has the great advantage of allowing the conversation to spread out in time and space and include more people: Scholars can read the writings of people on the other side of the world or from hundreds of years ago, and they can hear from more people than can be seated around a seminar table.

On the other hand, it also becomes difficult for any one person to "hear" the entire conversation since the conversation is spread among more books and articles than one person can read. For this reason, each time someone makes a contribution, she spends some time restating the earlier contributions that she is responding to. Since readers may or may not be familiar with the preceding parts of the conversation, it is necessary to recapitulate those parts that are relevant to the current contribution.

All academic writers, then, write explicitly about the books and articles to which their own work responds. Over time, the academy has created fairly specific and detailed rules for doing this kind of thing. Scrupulously adhering to these rules, usually referred to as "citation guidelines," will always be one meaning of *academic integrity*. Various disciplines and professions have independently developed citation systems to suit the needs of their members. For example, the MLA style uses names and page numbers to draw fine details from literary texts, while the American Psychological Association (APA) style uses names and publication dates to foreground the most current research in the field.

Academic writing, then, is a cooperative endeavor among like-minded individuals, even though it sometimes takes on an overly vicious "argumentative" tone. Ideally, the grace and professionalism to avoid petty squabbling or mean-spirited disagreement in favor of productive dialogue should be among the key values that mark academic integrity. The paradox of a discourse that can be sometimes divisive and at other times cooperative arises from two competing ways of understanding the purpose of an academic "argument": the divisive and alternative models. Each

MLA, APA, and Chicago/Turabian are the most common citation styles for academic professions. Citation styles dictate a standard format for writing research papers and referencing sources.

Common styles:

- MLA (Modern Language Association) – for English and the Humanities
- APA (American Psychological Association) – for Psychology and Social Sciences
- CMS (Chicago Manual of Style) – for History and some Humanities
- CSE (Council of Science Editors) – for the Sciences

Each format emphasizes the information most important to the discipline. For example, APA and CSE formats list dates of publication next to author names because up-to-date studies are important for researchers. MLA lists dates of publication last because often humanities researchers focus on very old texts, and the publisher information is more important for determining authentic works. For more information on citation styles, see the supplementals.

understanding produces a different model of the rhetorical situation in which academic writing is performed.

In the divisive model, two intellectuals square off against each other in a kind of shouting match, each trying to "win" the argument at the loss of the other. In the alternative cooperative model, the intellectuals stand shoulder-to-shoulder, turned towards a third element, the object of their shared inquiry. In this model, instead of trying to best each other, the individuals work together to produce and distribute new knowledge or expertise about some part of the world we all live in. They do so by *making a claim and arguing its merits*, modifying their claims as they communicate with each other. In this way, the academy and academic rhetoric are not defined by persuading others to adopt one's own answers to questions of belief or policy. Rather, the academy is something that people create together: *It is a process of shared inquiry*. And they can only do it well in a rhetorical community founded on honesty, trust, respect, and responsibility.

John Gage, a scholar of rhetoric, considers how these values should—even *must*—shape academic writing. His ideas inform the rest of this essay.[1]

What are the values of academic integrity?

Up to now, this essay has explained how ethical behaviors, or values, characteristic of academic integrity are grounded in a particular understanding of the rhetorical situation of academic writing. We can briefly state how the purpose of academic writing shapes the values we call "integrity" in this context: Because the purpose of academic writing is to produce and distribute knowledge, an academic writer with integrity cannot intend to win an argument at any cost. Said another way, if a writer's only intention is to prove other people wrong, then the purpose of academic inquiry—knowledge—will be lost along the way. This entails an understanding of knowledge (an *epistemology*) that holds all knowledge to be local and communal (shared), and treats the creation of knowledge as a process of reciprocal, mutual, generous engagement with other people. In order to function properly, this process must be based on trust.

Academic integrity means not only earning the trust of others and being responsible in using other people's work as part of our own (we will consider this next), but also trusting in the basic honesty and responsibility of our colleagues, at least until there is good reason not to do so. In other words, academic discourses take as their starting point any claim (statement, belief, or fact) that can be argued over by people with *good information* and *good intentions*. Any academic writing will fail, rhetorically and ethically, if it addresses others as though they are anything other than well-informed and well-intentioned.

Before we can engage other people in academic discourse, we must assume the good intentions of others, at least as a starting premise. In other words, when writers address readers through academic writing,

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1. John Gage, *The Shape of Reason*, 4th ed. (New York: Pearson Longman, 2006).

they make an implicit pledge that the reader is someone worth writing for, someone who might receive the writing in good faith.

Therefore, when writers choose to engage other people in academic discourse, they should adopt a "principle of generosity." Students who are asked to begin interacting with others in an academic setting have to learn to make their own points without doing so at the expense of others. This means taking others at their word and responding to the quality of their arguments. Moreover, students as academic writers should be open to the possibility that the other person may "win" the argument, may teach us or convince us of something. No one should practice academic writing without being willing to have her mind changed by other people.

> *"Because the purpose of academic writing is to produce and distribute knowledge, an academic writer with integrity cannot intend to win an argument at any cost."*

The principle of generosity includes the values of fairness and respect as well. When a writer incorporates other people's contributions into her work, this incorporation usually takes the form of something that is agreed with and built from or something disagreed with and argued against. Often it's a little of each. Rewriting another person's words takes some care, since meanings can be easily twisted through careless paraphrase or a quotation taken out of context. One of the most common distortions is to reduce someone's position to an approximate cliché: For example, someone who argues that citizenship in America is a complex status that changes over time and means different things to different people, may find himself caricatured as simply "pro-immigration." Academic writers with integrity know it is important to represent another person's claims fairly, in good faith, without distorting their language to serve selfish ends.

Over time, people who think about writing and speechmaking have named several mistakes or *fallacies* that can undermine ethically respon-

sible rhetoric. Two mistakes in particular can be thought of as failures of *ethos* (the writer's character or credibility) or *ethical fallacies*. One is called the *ad hominem* (to-the-person) fallacy: This fallacy occurs when a writer attacks the person she disagrees with rather than offering counterpoints to the other person's arguments. Since the goal of the academy is to develop knowledge together, good academic writing should always address the topic at hand rather than the person with whom the writer might disagree. For example, instead of protesting that heightened security at airports is the work of "authoritarian" government officials, we could question the merits of such a practice by asking if it actually makes us safer. While much academic writing is *agonistic*—made up of "arguments" that include "attacking" and "defending" claims—writers maintain their integrity when they argue positions and claims.

Another ethical fallacy is called the *straw man* fallacy: This is when a writer incorporates the weakest or least relevant part of what someone has written so that the offending writer has an easier time making her points sound better. For example, in the abortion debate, pro-choice advocates often characterize their opposition's position only as setting aside the concerns of the mother, without addressing what pro-life advocates consider to be the core of their position: the life of the child. On the other hand, pro-life advocates often characterize abortion as a method of birth control, without acknowledging the pro-choice position's core: providing safe and accessible care without making value judgments. In a true spirit of generosity, academic writers should always respond to the strongest arguments made against their position, even when doing so makes those positions more difficult to hold. By addressing the ideas or evidence that offer the greatest challenge to a given part of the

"More than anything else, academic integrity means an ethical engagement among the many people who are placed in contact through writing."

conversation, knowledge and understanding are advanced rather than an individual writer's career or self-esteem.

More than anything else, academic integrity means an ethical engagement among the many people who are placed in contact through writing. This includes both the writers drawn from and the readers written to. A guiding principle for writing with academic integrity is simply keeping in mind these different people and making a commitment to work with them ethically and respectfully.

Why should we cultivate these values?

Having considered the rhetorical situation of academic writing and what it means to act in this situation with integrity, we can conclude this essay with two value-based arguments in favor of acting this way. In other words, the preceding paragraphs have described *how* we write with academic integrity, while the following argue why we *should*—that is, why academic integrity is *good*.

First, cultivating academic integrity produces better rhetoric: Writing with academic integrity establishes and maintains *ethos*, the rhetorical appeal to readers based on their perception that the writer is someone worth listening to. A writer appeals to *logos* by avoiding logical gaffes such as *ad hoc* fallacies (false conclusions of cause and effect). Appeals to *pathos* must avoid emotional pandering such as *ad populum* fallacies (the claim that every-one-else-is-doing-it-and-so-should-you). In the same way, *ethos* is maintained partly by avoiding failures of academic integrity, what we called ethical fallacies above. Only when a writer engages her work and audience with integrity will readers trust in her enough to give the text a fair hearing.

The second reason to write with academic integrity comes from its historical precedence in Plato's Greece. This period in history gave us both the academy, the study of rhetoric as a topic of inquiry, and the democratic political system. Why did rhetoric teachers appear about the same time as democracy itself? It only became important to know how to speak (and write) well after speaking (and writing) became part of the political process, part of how power gets used in a community. A commitment to academic integrity is a commitment to a certain kind of power structure, one that we hope contributes to human freedom and dignity.

The values of academic integrity are the basic values of democracy: A free and open exchange of ideas founded on a simple egalitarianism in which we all can make our contribution to decisions of belief or policy. Writing with academic integrity, then, does not mean a documentation style, facility with three dozen useful signal phrases, comprehension of "fair use" standards, or the correct formatting of footnotes in Microsoft Word. Academic integrity goes to the heart of why we are writing at all: It is a commitment to other people and to the value of human conversation.

$\mathcal{R}$

The Genre of Academic Discourse

Craig Morehead

Academic discourse is the language that scholars use to communicate in their special fields of study. Every academic discipline has its own academic discourse that determines the rules, styles, formatting, theoretical models of analysis, vocabulary, and research requirements and expectations for communicating in that field. These conventions largely reflect the values and methodologies developed over time in each field. For example, writing an interpretive essay of a work of literature, designing an analysis of data for a biology lab report, working up visual representations of Noh drama theater masks, and conducting a speech on a medical research trial all follow different modes of academic discourse. The terms used to refer to important elements will vary based on content, as will the expectations for use of data, external sources, and personal voice. That said, some disciplines are closely related, and even have some measure of overlapping content and conventions. So, it is safe to say that the boundaries of academic discourse are not rigidly fixed, but rather that they are in constant flux and continually reshaped and remade as those within the disciplines redefine the accepted academic discourse for their fields.

Academic disciplines are largely defined by their content of study, their analytical methodologies, and their means of communicating their findings and arguments. Vocabulary is but one of the markers of an academic discipline. Scholars often use specialized vocabulary for their particular discourse because these words or phrases carry with them a specific set of contextualized ideas that resonate within their fields. Consider what ideas are loaded with these terms and what disciplines might use them: non-Euclidean geometry, Existentialism, noble gasses, asset protection trust, parataxis, negative space and paresthesia. Obviously, these terms aren't used in everyday conversation, but they are used in the academic discourse of each of their respective fields because they serve to describe and communicate specific ideas quickly and efficiently to those who are

familiar with them in their given contexts. They allow the practitioners in each field a kind of shorthand communication that both sets the boundaries of a field (usually, only insiders know and use the field's specialized vocabulary when talking to one another) and focuses language to the specific rhetorical concerns of a field. So, the condition of "a burning or prickling sensation that is usually felt in the hands, arms, legs, or feet, but can also occur in other parts of the body"[1] is reduced and contained by the term paresthesia for those in the know (presumably the medical community, specifically the dermatological branch).

It takes a lot of time, work and practice to learn what is expected for academic communication, but it is important to learn to enter the disciplinary conversations even if you don't plan on becoming a professional scholar. The ideas and methods of academic discourse are practiced and valued outside of the academy. While there are various modes of writing and ways of expressing yourself, the majority of the writing expected in college falls under the broad category of academic discourse. This essay is not designed to introduce the general expectations for each academic discipline; rather, its purpose is to broadly outline

> *"The goal of all academic discourse argues for new ideas, new answers, or even new questions."*

some of the "habits of mind"—mental patterns—that scholars value and those practices in which we must engage in order to enter the disciplinary conversations. To be successful in academic discourse, a scholar must display certain general habits of mind: intellectual curiosity, critical thinking, and creativity.

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1. "NINDS Parasthesia Information Page," National Institute of Neurological Disorders and Stroke, National Institutes of Health, 12 Apr. 2007 <www.ninds.nih.gov/disorders/paresthesia/paresthesia.htm>

Intellectual Curiosity

All academic discourse centers on answering questions and refining ideas. Therefore, the goal of all academic discourse argues for new ideas, new answers, or even new questions. Scholars display their intellectual curiosity by first asking questions. This may lead to the discovery of a new question, or a reformulation of an old question, but in any case, the academic endeavor starts with something puzzling, rather than with something we already think we know or understand.

In order to answer questions, academics begin with open minds and attempt to learn what questions others have asked and what answers they have provided. Entering a conversation is a good way to think about academic communication. In order to enter a conversation we have to know two basic things: who is talking and what has already been said. This is why scholars rely heavily on reading and research. Basically, there are two kinds of research: the research one does to familiarize themselves with what has been said about a subject and the research that produces new data and ideas that contribute to the pool of knowledge about a certain subject. It is important to note that the first kind always precedes the second, meaning that even though you may be conducting new polls or experiments, and putting forth new arguments, ideas and data, it is expected in academic discourse that the new research joins the existing conversation by relying on and referring back to the established research that has come before, even if only indirectly.

Thus, academic discourse is founded on research. Scholars read widely in their field to know what trends of thought and analysis have been used to examine and interpret information, data, and ideas. Reading widely means reading from a number of varied sources in order to gain a broad context for entering the conversation. Reading widely helps contextualize our ideas within the larger conversation. Contextualization explores and situates the reasoned significance of the intellectual and material evidence in relation to our own ideas. Furthermore, reading widely for context doesn't mean that we use or quote everything we read; the assump-

tion is that the more background we have, the more informed we are about the topic and the more nuanced and creative we can be in putting forth our arguments. Typically, scholars read much more than they will actually cite or use in an individual project. It is not unusual for a scholar to read an article or book and not use it to support an argument. But simply because that particular research isn't used directly in the project doesn't mean that it wasn't useful for constructing the argument; it might have provided essential background information, a way of thinking about the project, or led to another useful source.

Research is used in academic discourse in several ways: It establishes credibility by demonstrating familiarity with the current conversation; it provides information and ways of thinking about the questions we want to answer; and because academic discourse values producing *new* knowledge and ideas, research ensures that we are not essentially repeating what has already been said.

Critical Thinking

Since academics like to re-think issues to expose new ways of approaching certain topics and to argue for how those new ways of thinking will reshape our ideas and our world, they are careful not to take established ideas and information as fact. In this way, academic discourse also relies on critical thinking. Critical thinking entails questioning assumptions and opinions, reflecting on origins and consequences of ideas and events, attending to nuance to expose complexities, and analyzing and synthesizing multiple viewpoints. It requires scholars to be active participants who read and interpret the research rhetorically and skeptically, rather than passive

receivers of information. A scholar will not take something someone has said before as fact without questioning it, testing it, refining it, and ultimately rejecting it or using it to form new ideas.

Academics absolutely love exposing the subtle nuance and complexity of a seemingly straightforward issue. They do not value this process simply because it gives them a chance to perform some mental gymnastics, but because, more often than not, issues don't break down into an either/or, two-sided problem. We all know that there are multiple answers to most problems and as many ways to get to the answer as there are possible solutions.

Recall that the goal of academic discourse is to argue something new or create new knowledge, usually in response to a question, and driven by intellectual curiosity, academics conduct research on all manners of solutions posed in attempts to answer those questions, and because they look at those sources critically, they find those answers lacking in some way and in need of refinement. In order to use previous ideas to construct new ones, scholars must be attuned to the ways in which the authors have constructed their arguments. They must weigh the evidence, the claims, the assumptions, the perspectives, the motives, the values, and the language of the argument—the process of rhetorical reading—in order to identify not only what the author has to say, but to infer how the way it is said affects the message. This allows the scholar to parse what is useful in the argument and what is flawed so that previous ideas can be culled and refined to form a more nuanced and, therefore, better argument.

"Critical thinking keeps us from regurgitating predetermined and preconceived opinions and phrases without thinking our own thoughts."

Critical thinking keeps us from regurgitating predetermined and preconceived opinions and phrases without thinking our own thoughts. It also ensures that we do not generalize, thereby blocking our attention to detail and complexity, leading us to not think through an issue as much

as we should and failing to account for the dissonance, or gray area, of an issue. Critical thinking drives scholars to get closer to an accurate conception of the way things work and to locate and explore problems in ways that others have failed to see.

Creativity

Scholarly work values creativity because scholars try to answer difficult questions and make new arguments based on prior knowledge and new evidence. Scholars ultimately seek to create new ways of thinking about the world that reflect a more accurate and nuanced view of the way ideas, organisms, institutions, texts, and material objects interact and influence each other. They use argument as a principle means of expression because they seek to convince others that their way of thinking about a subject is a new way that is different from established ways of thinking about it. Scholars know that as the process of academic scholarship progresses, their ideas will be scrutinized and accepted, rejected, or refined by others. The merits of the argument will be debated and a conversation based

> *"Scholars ultimately seek to create new ways of thinking about the world that reflect a more accurate and nuanced view of the way ideas, organisms, institutions, texts, and material objects interact and influence each other."*

on relevant conversations already taking place within the field will begin. This is why it is important to think of yourself as participating in a conversation when engaging in academic discourse.

While some scholars prefer to stay within the boundaries of their specialized academic disciplines, many more scholars borrow ideas from other disciplines, practicing a process known as interdisciplinary study. This means that a literary scholar might borrow ideas from philosophy, sociology, economics, and even chemistry to produce a new argument about *Moby Dick*, while still operating under the conventions of the specific aca-

demic discourse. Consider how the ideas of the other disciplines would make for an interesting and new interpretation of the novel.

Whether scholars engage in interdisciplinary research or not, their new arguments are still founded on research. They are careful to use research critically to inform and support their arguments; they don't let someone's research speak for itself without analysis and interpretation. Scholars emphasize their own voice and ideas over those of others because they are trying to establish new information and ideas of their own. This is why scholars synthesize research with their own arguments rather than summarize what someone else has said. They are careful to integrate the arguments and data of others while offering their own interpretation of what the research means and how it relates to their argument.

Scholars make new, interesting and complex connections between established ideas by thinking critically in order to offer more cogent answers to the questions they are seeking to answer. Of course, intellectual curiosity, critical thinking, and creativity are only three of the general habits of mind that scholars value, but if you work hard to foster them, you will find yourself adeptly entering and contributing to the lively and rewarding conversations of the academy and of the world at large.

$\mathcal{R}$

Summarizing, Paraphrasing, and Quoting
The technique and the art of incorporating others' words into your own

Brian Ray

Back in high school, just about everyone scoffed when their teachers reminded them to include at least five quotes in their term papers. Little did some of these scoffers know that years later they'd go on to write articles, columns, and reports that integrate dozens of sources. From journalists to patrol officers, writers on the job know more than one way to rope some words together and corral them into their prose. They know how to quote, reference, allude, summarize, and paraphrase with an awareness of the effects each method has on readers. This essay will explore the various aspects of three central techniques—quoting, summarizing, and paraphrasing—as well as their rhetorical dimensions. Of course, an essay on the proper ways to integrate sources could grow awfully dull. That's why this essay will also make as many blunders as possible, stopping to use such errors as illustrations.

When integrating source material, writers should first ask whether and why they need to quote, paraphrase, or summarize a particular work. As Maxine Hairston says, "You don't want your paper to look as if you patched it together from other people's ideas instead of giving your own opinions and interpretation. Each quotation should be used for a definite reason." Writers should only quote in order "To support an important point you are making; to illustrate a particular writer's point of view; to cite examples of experts' contrasting opinions; to illustrate the flavor or force of an author's work; to give an example of the author's style." Furthermore, "Usually you'll do better to summarize an opinion or point of view rather than illustrate it with a quotation."[1]

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1. Maxine Hairston and Michael Keene, *Successful Writing*, 5th ed. (New York: W. W. Norton, 2003), 182.

For example, the last paragraph reads a great deal like a patchwork, or what Lynn Troyka refers to as a ''cut and paste special,'" a piece of writing that not only seems derivative but also unorganized and incoherent.[2] Some readers' eyes probably glazed over during the preceding paragraph, in fact, and its larger point probably landed with a thud on its intended audience. Although some of Hairston's writing is quote-worthy, I could have stated the same arguments in my own words more succinctly. Had I done so, my essay would only be stronger. Nonetheless, Hairston has done a good job of defining the major, rhetorical reasons why someone should quote—and this essay should give her credit if it is going to rely on *Successful Writing* in any significant way. This is where summary and paraphrase become critical tools.

Briefly defined, a summary describes the overall argument or point of a particular text. Summaries emphasize the big picture and so seldom require a page citation. After all, what exact page would a writer cite in order to claim that Hairston's *Successful Writing* provides a comprehensive tutorial of the basic elements of composition? By contrast, writers paraphrase when they rewrite a part of a text (a paragraph, several sentences) in their own words. Since paraphrases focus on specific parts of a text, they require page citations.

Now consider a more effective and original attempt to incorporate Hairston's ideas, one that gives her due credit without taking up much space. Essentially, Hairston gives five reasons to quote a text rather than to paraphrase. But some of the reasons overlap and could be collapsed into each other. Hence, it might not be worth the space to quote her at length. Rather, writers might phrase her ideas in their own words, like this: In the composition textbook *Successful Writing*, Maxine Hairston cautions writers against overusing quotations on the grounds that audiences often prefer to hear an author's own voice, punctuated by quotations rather than dominated by them. Hairston identifies a few major reasons to quote directly

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2. Lynn Troyka and Douglass Hesse, *Simon & Schuster Handbook* (New York: Simon & Schuster, 2007), 546.

from a work: to support a crucial point; to sample an author's particular use of language; or to showcase conflicting opinions on an issue with evocative words.[3] This act of paraphrase, as a model, constitutes an opinion or interpretation of the source material. Although this essay draws heavily from another work, it also brings a fresh perspective to Hairston's ideas.

A piece of writing that does nothing but summarize and paraphrase, however, can strike readers as equally dull or incoherent. Such an essay might even often come across as overly broad or vague. Writers should thus incorporate quotes into their paper for the reasons that Hairston outlines, especially in order to engage the specific

A strong piece of writing consists of many voices and opinions, which coalesce into one.

parts of sources they use. Of course, doing so requires some artistry. Effective techniques exist for using direct quotations, as do ineffective ones. "The main problem with quotation arises when writers assume that quotations speak for themselves."[4]

When quoting from a text, effective writers will introduce their quotes first and then connect each quote to their main argument. Consider the last paragraph, which goes directly against the advice it cites. In fact, it leaves several questions unanswered by failing to elaborate further on the idea that quotes require something else in order for them to contribute to an argument. What does it mean that quotations do not "speak for themselves?" Why do novice writers make this assumption, what problems does it lead to, and how can they address these problems?

Here is a more effective use of the previous quote: As Gerald Graff and Cathy Birkenstein argue in their influential composition textbook *They Say/I Say*, "The main problem with quotation arises when writers assume that quotations speak for themselves."[5] Contrary to what novice writers think,

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3. Hairston and Keene, 182..

4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: W. W. Norton, 2007), 40.

5. Ibid.

it is often *not* self-evident how a piece of information relates to an author's point. Readers have not read the various works that a writer draws on in a given paper. In other words, audiences lack the context that makes cited material relevant or persuasive. Since novice writers have a lot on their hands, they often forget to tie their quotations to their arguments. A writer's job is to not only provide evidence but to give some of that missing context and to explain the implications of a cited work on the argument at hand.

Writers can create this context by building a supportive structure for every quote they use, explaining the relevance of their sources to readers. Many writing handbooks refer to this supportive structure as a frame. "The frame need not even be in the same sentence as the quotation; it may be part of the surrounding paragraph."[6] Although the present paragraph is technically framing this reference to *The Scott Foresman Handbook for Writers*, it could do so more effectively with an introductory clause. As Ruszkiewicz et al. observe, "Many phrases of introduction or *attribution* are available."[7] These phrases help build the frame, to ensure the quote fits into the sentence logically and grammatically.

Furthermore, the verbs a writer uses in an introduction will have an impact on the way readers perceive that source. Consider the difference between the verbs "offers" and "foists," in the following description of Graff and Birkenstein's *They Say/I Say*: The authors offer composition students a variety of examples for introducing quotations that use verbs such as "acknowledges," "argues," "complains," "concedes," "celebrates," and "emphasizes."[8] To say Graff and Birkenstein "foist" these examples onto students rather than offering them implies an altogether different interpretation of the book, one achieved through a slight change in diction.

Not all quotes need an explicit introduction, and it can often grate on readers' patience when a writer stops to introduce the same writer over

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6. John Ruszkiewicz, Christina Friend, and Maxine Hairston, *The Scott Foresman Handbook for Writers*, 8th ed. (Upper Saddle River, N.J.: Pearson/Prentice Hall, 2006), 658-9.

7. Ibid.

8. Graff and Birkenstein, 165.

and over again. In some cases, it works better to embed quotes into an essay without directly stating the author's name a second or third time. This method "had incorporated snippets of other writers' texts into his work" by weaving phrases into sentences, using quotation marks to distinguish the source material from the writers' own words.[9] The previous sentence comes close to doing that but fails, in the end, to maintain grammatical structure. Think of embedding as inviting a word or phrase over for dinner. The writer must take care that the borrowed phrases fit into the host sentence. In other words, the word or phrase needs the same style chair, silverware, and cuisine as everyone else—otherwise it looks terribly out of place. Use of brackets and ellipses can help here. Any time a writer wants to preclude the middle of an important passage, or otherwise alter a quote, these tools convey what the author has added for the sake of stylistic congruity. An ellipsis mark, or "three spaced periods. . . signal[ing] that words, phrases, or whole sentences have been cut from a passage" allow for flexibility when using source material, as does bracketing.[10]

Writers also need to ensure that embedded quotes, like all cited material, do justice to the original sources. It is both unethical and ineffective to shoehorn someone else's words into your argument or to quote a work out of context. For example, the last quote comes from Jonathan Lethem's clever essay, "The Ecstasy of Influence," where the author describes ways in which William S. Burroughs—a popular experimental novelist—embedded other works of fiction into his own writing *without* using quotation marks. At first, readers of this essay might think Lethem indeed discusses the academic technique of embedding. In truth, he never touches on the subject. If anyone ever looked up Lethem's essay, they would discover the fraudulent use of his words. They would see how they appear in a manner inconsistent with the ideas they express in their original context. Such fraud would weaken this essay's credibility, as well as the writer's. Even

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9. Jonathan Lethem, "The Ecstasy of Influence: A Plagiarism," *Harper's Magazine*, Feb. 2007, 23 May 2010 <http://harpers.org/archive/2007/02/0081387>

10. Ruszkiewicz et al, 574.

if the previous paragraph were rewritten so the quote fit grammatically, then it would still violate the principles of citation.

The skillful use of material in any piece of writing has a significant rhetorical impact on its reception. Essays that rely heavily on other works, to the point of stringing together several texts, imply that the author has done a fair deal of research but has yet to synthesize that material into an original argument. By contrast, writing that exclusively summarizes or paraphrases will indicate an inability or unwillingness to wrestle with the specific claims or facts used in other texts. It's best to find a balance between your words and those of others, one that requires careful consideration and close-reading of each source. The decision to paraphrase or quote, and whether to explicitly introduce material or embed it, always depends on audience, occasion, and intension. At certain times, it's best to show the exact words an author uses. Others, only the information is relevant—and you can save space and time by summarizing.

Of course, whether paraphrasing or quoting, an ethical realm always exists in the use of source material. A quote might be paraphrased, quoted, or embedded with technical proficiency. But that's only half the battle. The other half lies in making sure you do justice to the writers you quote, rather than using them for your own ends. Good writing negates the need for misquotes, in fact, since the point of quoting is not only to show authors that support your thesis but also those who disagree. A strong piece of writing consists of many voices and opinions, which coalesce into one.

R

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Rhetorical Approaches
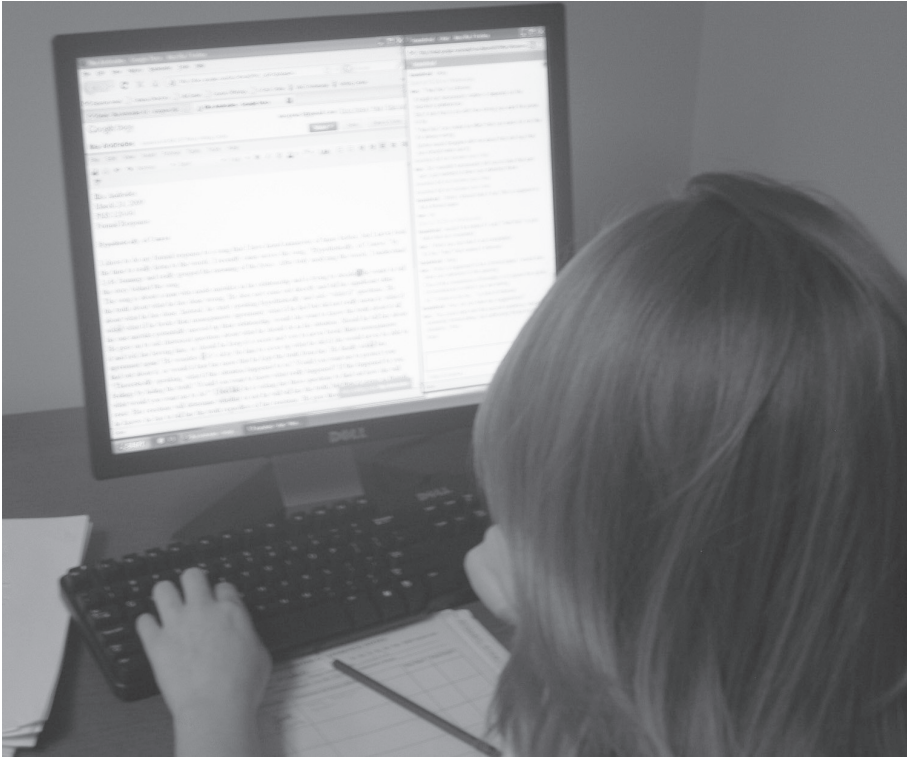
How to Read an Assignment Sheet

Summar Sparks

Assignment sheets can be overwhelming. Frequently, they are an odd combination of the specific and the vague: "Analyze *Zeitoun* in 321 words," "Reflect on your revision practices using 12-point Times New Roman font," or "Write a Blackboard post in which you critically respond to the assigned reading, and then comment on the posts of 2 other students in no fewer than 73 characters." While most of us are familiar with the language of word counts, fonts, and Blackboard, fewer of us are comfortable with terms such as analyze, reflect, and critically respond. Since the format requirements are fairly exact and understandable and the content requirements seem less precise and detailed, it can seem easier to focus on the logistical aspects of the project and avoid thinking through the substantive parts of the assignment sheet.

While assignments can often cause feelings of anxiety or panic, thinking about the assignment sheet as presenting a rhetorical situation can provide a more productive way of approaching your work.

Purpose/Aim

The first step to understanding an assignment sheet is to think through the purpose of the assignment. What does the instructor want you to learn through this particular project? What skills is the project designed to help you develop? What skills do you have the opportunity to demonstrate? As you think through these questions, remember to closely examine the syllabus. Often, the syllabus for a course will include a section listing the learning objectives. Read these objectives and consider how the specific assignment speaks to the general goals of the course. Additionally, the syllabus will often include a schedule and frequently this schedule is divided into units. Look closely at the units and think about how a specific writing assignment fits into a particular unit; consider how the writing assignment

relates to the readings and other course materials. The approach you take to an assignment is often the key to your success.

Generally, the goals of the writing assignment will correspond to the course readings or class work. For example, if the class readings have involved a substantial number of literacy narratives (which are focused personal narratives that describe how the author learned to read/write) and the assignment sheet asks for you to "reflect on your own writing practices," then you might think about reading through your class notes to determine what literacy narratives accomplish. You also might think about treating the readings as models and skimming through previous readings to get a sense of approaches to this particular type of writing. Thumbing through the assigned readings will help you discover practical ways of fulfilling the objectives of the assignment.

Occasionally, instructors will include a purpose section on the assignment sheet itself. If this is the case, read it very carefully. Consider creating your own rubric or checklist based on the information presented in this section. Most of the time, instructors will be evaluating your work based on how well you accomplish the objectives of the assignment. For examples, see the end of this essay for some sample overviews/checklist.

Audience

The next aspect of the rhetorical situation to consider is the audience. Who will be reading your writing? Most often, the answer to this question is your instructor. But, for some assignments, the audience might be a bit more complicated or diverse than just your instructor. For example, an assignment might ask you to imagine that you are writing a memo to the president of a certain corporation. If this is the case, while your instructor will be reading your work, he or she will be expecting it to appeal to a particular person in a particular situation. The particular entity is the direct audience while your instructor is the indirect audience. To demonstrate your ability to appeal to both audiences, you need to consider the discourse conventions of the communities that you are addressing as well

as the knowledge of the specific people who will be reading your work. The audience of your text should influence both the content and the form of your writing.

In general, to effectively appeal to your instructor, you will need to use academic discourse conventions. The supplemental section of this book refers to various forms of argument that you may consider using as well as several logical fallacies that you will want to avoid. But, be aware that the expectations of your instructor may change. If you are writing an informal essay, your instructor may expect a more conversational tone and a more exploratory thesis. If you are writing a more formal essay, your instructor may expect a more academic tone and a more developed thesis.

To return to our previous example, to appeal to the president of a particular corporation, you will want to use the discourse conventions of the business world. Looking at models will help you determine the format of memos and reading through the "Useable Usage Guide" at the back of this text will help you develop a convincing ethos.

You also need to consider the background knowledge of your audience(s). If you are writing about a book assigned by your instructor, you will probably need to include less summary than if you are writing about a work with which your instructor may be less familiar. If you are writing to that imaginary corporate president, you likely do not need to include a very thorough description of the corporation itself.

Text

Next, you need to consider the text itself. At this point, it may be useful to look at some of the technical requirements included in the assignment sheet. The length of time provided for you to complete an assignment may suggest the extent to which you should revise your work. If you have an entire semester to complete a project, you will most likely need to revise your work multiple times. However, if your instructor asks you to write something for the next class period, you probably need to only revise your work once or twice.

The suggested length of the assignment also provides insight into the scope of the project. If you are asked to write a one-page analysis of a text, then you will need to pick a very specific aspect of the text to examine. In one page, you simply do not have room to develop an argument about a broad topic. However, if you are given a five-page assignment, then you may choose to tackle a topic with a wider scope. With five pages, you have the space you need to adequately develop such an argument.

Author

Finally, you need to think about how a particular assignment relates to your interests and other classes. Often, it is tempting to think of assignments as something that simply must be done in order to pass a class and earn a certain credential. While such a mindset might help you earn a degree, it does not help you gain an education. Instead of thinking about assignments as something to cross off a to-do list, consider writing occasions as potential vehicles for gaining a greater understanding of yourself and your surrounding communities.

The composition class provides an opportunity for you to think about yourself and your world in a different light. While your instructor develops the parameters of an assignment, you have the responsibility to make the assignment relevant to your personal goals and objectives. When you are thinking through a writing project, consider the questions that you have about the world and think about ways that you could use a particular assignment to further examine those issues. For example, imagine that you are primarily interested in approaching class issues from a sociological perspective and are asked to write a literacy narrative. The composition assignment, the literacy narrative, provides you with the opportunity to examine how class issues impacted or affected your own learning processes. As you begin a project, consider asking how the project might present an opportunity for you to further explore your interests. In addition to asking yourself how a project relates to your own interests, carefully consider

how an assignment might allow you to further pursue a topic that you are learning about in another course.

The composition classroom often provides a unique opportunity for interdisciplinary work. While it is unethical and against the academic integrity policy to submit a paper for credit in more than one class, you can choose to investigate one topic from multiple perspectives by writing multiple papers about that topic. By focusing on one subject, you may gain the opportunity to delve deeply into that topic and more thoroughly explore it. For example, imagine that you have been asked to complete a rhetorical analysis on a text of your choice. And pretend that you have been learning about ethnography in your anthropology class. By choosing to analyze an ethnography, you will provide yourself with the opportunity to think about a topic that interests you from a variety of disciplinary perspectives and you will gain a greater understanding of both the strengths and weaknesses of ethnography as a research method. Think about what you want to gain from completing an assignment and approach your work with those objectives in mind.

While assignment sheets can be daunting, considering them as presenting a rhetorical situation can help you develop a greater appreciation and understanding of them. In turn, this will help you both earn more satisfactory grades and, more importantly, make the most of each learning opportunity. As you read your next assignment sheet, consider the purpose, audience, text, and author. After all, you can't get it done if you don't know what "it" is.

$$\mathcal{R}$$

Sample Assignment Sheets

Writing about Revision:

Arguing a Position using Scholarly Texts from the Social Sciences

Purpose

In this unit, we are focusing on understanding and synthesizing/summarizing an academic argument as well as developing our own well-defined positions. In other words, we are focusing on comparing/contrasting what other scholars are debating and constructing an argument that allows us to enter that debate. The purpose of this assignment is to argue a position by comparing and contrasting scholarly texts from the social sciences.

Checklist

___Understanding, Synthesizing, and Summarizing an Academic Argument

___Compare/Contrast the Positions of Other Scholars

___Developing a Well-Defined Position

___Enter a Scholarly Debate

A Case Study: Understanding Literacy

Overview

Working in a group of three, you will conduct a case study about literacy among college/high school students. You will conduct secondary research about literacy and primary research by volunteering with literacy programs in the Greensboro area. After gathering information about literacy from both primary and secondary sources, you will write a 15-20 page paper describing literacy issues using the theoretical terms/frameworks that you learned through your secondary research. Your paper should have a clear thesis.

As you research, you will need to narrow the scope of your project. Fifteen to twenty pages is simply too limited of a space to cover everything about literacy; you will need to focus your topic by considering your own interests, the interests of your group, and the material that you have collected. As you work on this paper, you might want to narrow the scope of your project and focus your thesis/topic by asking yourself some of the following questions:

1. How do gender issues influence literacy rates? Chapter Five, "(En) gendering Knowledge" in *Composing Knowledge* is a good place to start investigating this aspect of your topic.

2. How does access to technology influence literacy rates? Chapter Six, "Learning Technology" in *Composing Knowledge* contains more information about this particular issue.

3. What others factors seem related to literacy rates? Socio-economic status?

4. What types of programs seem to be the most successful in increasing literacy rates? What makes these programs successful?

5. How are students who are "behind" their peers treated by their instructors? By their peers? By society? In the writing center? How are basic writers treated in the classroom?

6. How do discussions of literacy rates relate to English Language Learners (ELL) or English as a Second Language (ESL) students?

NOTE: You DO NOT need to answer all (or, for that matter, any) of these questions in your project. These questions are just to help you start thinking about possible ways of narrowing the scope of your research. You will need to focus your project by asking ONE main question.

Checklist

___Secondary Research about Literacy

___Primary Research through Volunteer Work

___Clear Thesis

___Focused Topic/Answer One Main Question

___15-20 Page Paper

Developing an Idea of the Audience

Jacob Babb

Imagine a reporter covering a story for a small-town newspaper. One afternoon, an old, historical movie theater catches fire and burns to the ground. The reporter interviews several witnesses, including bystanders and fire fighters, and then begins to compose a story for the next day's edition. While crafting her article, she offers details about the theater's history, the cause of the fire, and the local authorities' reactions. The reporter has a good idea of her audience and recognizes that she writes articles for people who live in the small town and the areas surrounding it. Although she does not know each person who will read her story, she has developed an idea of her audience by predicting her readers' needs. She provides her readers with information, and she seeks to satisfy the readers' curiosity with details and quotes from the witnesses she interviewed.

Now imagine the mayor of the town giving a brief press conference on television. He expresses relief that no one was harmed in the fire. He mourns the loss of a historical landmark. He thanks the fire fighters who prevented the fire from spreading to other buildings, praising their quick response to the emergency. The mayor also understands his audience. He speaks as a representative of the town, seeking to comfort citizens.

Both the reporter and the mayor address the tragic loss of the movie theater, but the two choose distinctly different rhetorical strategies. The reporter offers the main details of the story, using quotes from witnesses to supply a more emotional response to the event, but connecting emotionally to her audience is not the reporter's primary concern. Instead, she is most concerned with offering her readers a clear and concise description of the event. The mayor speaks from a more specifically emotional position, reaching out to his audience to console them. He also supplies details about the accident, but his primary concern is to appeal to his audience's emotions. Why do these two rhetors assume different approaches? Each

has developed an idea of the audience being addressed. Although these two audiences are composed of a similar group of people, each rhetor is responsible for satisfying different roles, so each invokes a different idea of the audience, thus shaping the audience's role in the rhetorical situation.

But what does an "idea of the audience" mean?

In his essay "The Writer's Audience is Always a Fiction," Walter J. Ong argues that speakers, by virtue of addressing a physically present audience, have the ability to adjust their strategies to the audience as they speak. Writers typically compose in isolation, removed in both time and space from readers. Writers rarely know exactly what kind of readers will read their work, which requires writers to invent an idea of an audience. Ong notes that all types of writers invent—or "fictionalize," as he terms the process—their audiences: "The historian, the scholar or scientist, and the simple letter writer all fictionalize their audiences, casting them in a made-up role and calling on them to play the role assigned."[1] So writers actually *invent* audiences.

Lisa Ede and Andrea Lunsford call this inventive act "invoking an audience." Through the process of invoking an audience, writers create expectations for their audience:

> *The central task of the writer, then, is not to analyze an audience and adapt discourse to meet its needs. Rather, the writer uses the semantic and syntactic resources of language to provide cues for the reader—cues which help to define the role or roles the writer wishes the reader to adopt in responding to the text.[2]*

In other words, writers do not simply address audiences. They create audiences, giving readers roles to perform and supplying readers with cues to help them understand the roles writers expect them to fill. The writer is thus responsible for making sure the reader can find the appropri-

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1. Walter J. Ong. "The Writer's Audience is Always a Fiction," Jan. 1975, *PMLA* 90.1: 9-21.

2. Lisa Ede and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy," May 1984, *College Composition and Communication* 35.2: 155-171.

ate role. For instance, a reader looking through this essay should pick up on certain cues: The anecdote at the beginning offers the reader two different rhetor types. This informs the reader that she should expect to examine different approaches to audience.

Understanding conventions of diverse discourse communities makes it easier to invoke different kinds of audiences. We write for different discourse communities all the time, whether we are writing an application letter for a job or an essay for a political science course. Here are a couple of examples that can help us to think through how discourse communities differ: Scientists privilege data that has been carefully recorded through sustained observation. Historians, on the other hand, often deal with records of events that they cannot observe for themselves. This does not mean historians are any less rigorous in their research. Instead, it means that historians must carefully consider the authenticity and trustworthiness of documents they use to construct their histories. In other words, scientists and historians must approach evidence in different ways. Understanding this difference will help a student who is writing papers for both a biology course and a European history course in the same semester. And because she can see these distinctions, she will be able to discern differences in other types of discourse communities as well. By knowing the kinds of evidence each discourse community privileges—as well as citation styles, voice, and other distinctions—the student is able to emulate the practices of each discourse community in her work. Because she observes the practices of the discourse community, the student is able to shape her scholarship to her audience.

Writers use varying cues to establish audience expectations. By participating in a certain type of discourse, a writer suggests a certain idea of the audience. For instance, consider text messaging as a type of writing. Text messaging maintains certain stylistic conventions. The messages are generally informal and short with abbreviated spellings. A reader does not expect to receive a text message that follows the conventions of academic prose. Writers rely on these conventions as cues to their readers. By taking

it for granted, for instance, that a reader will recognize :) as an emoticon rather than a colon and a parenthesis, the writer creates the idea of an audience that understands this type of writing.

However, if a writer composes for an academic audience, he invokes a very different audience composed of readers who expect the writer to explore arguments and explain and support points thoroughly. Academic discourse is thus usually expansive. This is because academic discourse calls for writers to linger on difficult concepts, using writing as a means of working toward constructing new knowledge. Although classroom situations tend to prize academic discourse, it is only one kind of writing, with its own values and its own ideas of audience. In fact, established scholars often make a point of highlighting the arbitrary nature of academic prose by breaking the rules, an opportunity that younger scholars do not necessarily have.

Once a writer understands the type of discourse and the conventions within which he is expected to work, he can begin to construct an argument. Suppose a writer decides to compose an essay that argues that a university should no longer require a writing course. If the writer composes this essay for a university newspaper, he invokes an audience that includes students and faculty, so the writer can use different types of approaches to make the argument. Some members of the audience will be sympathetic to the argument whereas others will be more skeptical. If the writer composes this essay for a writing course, he will have to work much harder to build an effective argument because one member of the audience for this essay is a writing instructor whose professional loyalty may generate hostility toward the writer's position. Understanding that the instructor is a member of the audience helps the writer to prepare to defend the argument.

To make such an argument effective, the writer would have to think about what may help win over such a skeptical audience. Perhaps the writer could argue that ending the requirement would mean students who signed up for writing courses would do so because they wanted to take the course. This would mean that those students might be more willing to

dedicate themselves to the purpose of the course than those who would be there only because the course is required. The writer provides readers with the cue that they should be open to persuasion because the writer has considered the argument from multiple perspectives. The writer may not win over the skeptical reader, but the essay addresses what he imagines that reader's concerns may be.

Although Ong suggests that only writers must fictionalize their audiences, speakers benefit from doing so as well. Ong argues that since the audience is present, speakers can adjust their rhetorical strategy on the spot to suit the shifting needs of the audience. While this may be true, speakers still have to develop an idea of their audience in order to prepare a speech. Imagine a student preparing a ten-minute presentation calling for action to reverse global warming. As the student prepares her speech, she imagines how her classmates might react to the topic. In other words, she develops an idea of her audience, and this activity becomes a means by which she can invent new lines of argument. For instance, what if the audience is resistant to her premise that global warming is a problem? By imagining such an audience, she will be able to prepare elaborate and persuasive lines of argument designed to convince an audience that global warming is a serious problem. What if, instead, her audience agrees with her premise? She can shift the focus of her presentation more toward potential courses of action for reversing global warming because she does not first have to convince her audience that global warming is a serious concern. By developing contrasting ideas of an audience while she prepares for her presentation, the speaker better comprehends how she may build cues into her presentation that guide her listeners toward her conclusions. She can build a presenta-

> *"...writers actually* **invent** *audiences. They create audiences, giving readers roles to perform and supplying readers with cues to help them understand the roles writers expect them to fill."*

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tion that incorporates aspects of both imagined audiences, using cues to invoke the audience she wants to address.

While the speaker should try to develop an idea of her audience in advance, she should also react to her audience as she speaks. This is one of the advantages of a speech situation. If her audience is more resistant than she expected, or if they ask difficult questions, she can adjust her presentation to attempt to answer their objections to her argument. She will be grateful for the extra effort she put into preparing her presentation because she is now better able to adjust her argumentative strategy to her audience.

Let's look at an example of how one speaker invoked his audience. During his nomination acceptance speech at the 2008 Democratic National Convention, Barack Obama addressed many issues that are politically divisive in the United States. On the subject of abortion Obama said, "We may not agree on abortion, but surely we can agree on reducing the number of unwanted pregnancies in this country." Here are a couple of questions to help us examine Obama's quote closely: What kind of audience was Barack Obama addressing? What idea of an audience did Obama have in mind?

Since he delivered this speech to the Democratic National Convention, Obama obviously intended to address his speech to Democrats. However, the audience was not limited to Democrats. The speech was nationally televised, so Obama's audience was much larger and more diverse than representatives of his party. Based on the quote above, we can see that Obama considered this national audience when he (and his speech writers) prepared his speech. For instance, the syntax of Obama's phrase reveals that he is speaking to more people than Democrats only: he uses the inclusive pronoun "we" to include all Americans regardless of their political affiliations and their opinions on the issue of abortion. His use of the pronoun "we" functions as a cue to inform listeners of their role as the audience.

Obama's approach is rhetorically savvy. He reaches out to a diverse audience, employing a rhetorical strategy to reconcile differences between several groups who maintain differing political opinions and affiliations.

Instead of using language that draws attention to the differences between pro-choice and pro-life voters, Obama emphasizes a sense of unity and compromise. Obama invokes an audience that wants to solve problems. He does not promise an immediate solution to the contentious abortion debate. Instead, by invoking an inclusive audience, he creates an audience that is capable of considering compromise, which is no small feat in any debate.

We are usually not aware of it, but we think about audience almost all the time. Audience influences our decisions about how best to communicate with others. Whether rhetors write or speak in response to a local tragedy, a national debate, or a class writing assignment, they establish an idea of their audience through rhetorical choices. Although there is no foolproof method for persuading audiences, rhetors have a definite advantage. By invoking the audience in the text, they define the roles they expect their audience to fulfill. It is hard work to understand how to interact with an audience, but the rhetor holds power to create an audience receptive to her or his line of argument.

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Performing Rhetorically: Understanding the Movements of Tone in Text

Cindy Montgomery Webb

When I was young, my father often said to me, "Don't look at me with that tone of voice." It's a rather intimidating statement to hear from a tall, stout man, but it always came across humorously as he created a distorted mirror image of my expression to mock my juvenile temper. Conceptions of tone often begin in early moments like this one, grounded in a multi-sensory awareness of the visual and auditory aspects of communication. Years later, I recognize in print the paradox of my father's statement that I could only grasp through his visual and oral performance cues years before. As a number of its definitions imply, tone refers to a sound, particularly the mood expressed in language. Tone explains how we can feel what we hear and see. Words on a page are not as static and unmoving as they might seem. When we read, or when a speaker reads to us, we "hear" the voice from the page through the tone of the writing. Better stated, we hear the attitude of the speaker through the clues in communication. As we read or listen, this attitude unveils the author's idea of the audience—we "hear" ourselves being invented as an audience with certain expectations of rhetorical style.

Tone operates under a plurality of definitions ranging from musical sound, linguistic pitch, the mood of literature or art, and even muscular definition. These are only a small selection of the many meanings of *tone*. Though this word is so concise in letters, it shifts into a realm of ambiguity when it comes to definition and practice. Tone's ambiguity arises in part from its affective nature. It is more easily recognized through the way a text makes audiences feel and respond than it is through a clear set of defined formulas or practices in writing. Simply stated, tone refers to the attitude of the writer about a subject as perceived by the audience. A variety of components within any given writing style contribute to tone, most

notably word choice (diction) and sentence structure (syntax). This rhetorical term's complexity often overshadows our underlying awareness of its presence and its purpose in communication.

While the literal definition of tone provides a strong foundation for this examination, a practical definition is still in order. After all, a definition has little meaning without a contextual reference or an understanding of applicability. Rhetorically, tone offers writers and speakers the opportunity to shape the way an audience perceives a message. Just as tone has multiple meanings, there are also many words that share comparable definitions. A quick glance through any thesaurus proves this point quite easily. The practical definition of tone explained above incorporates conscious word choices: "Rhetorically, *tone* offers writers and speakers the opportunity to shape the way an audience perceives a message." The word *shape* connects to numerous synonyms: *manipulate*, *persuade*, *control*, *finesse*, *influence*. Therefore a writer or speaker could assume that exchanging *shape* for any of these synonyms would achieve the same result, but this assumption would overlook the effect (and affect) of word choice on the audience. The powerful effect of word choice becomes most apparent in this revision: "*Tone* offers writers the opportunity to *manipulate* the way an audience perceives a message." Though *shape* and *manipulate* hold comparable definitions, *manipulate* carries a very different connotation, one of unfairness or self-serving motive. These two versions of the same sentence show a considerable difference in the writer's attitude about rhetoric. While *shape* will likely go unnoticed by the audience, *manipulate* cannot fail to alert the audience of a definite projection of mood or attitude.

Sentence structure also contributes to the overall tone of communication. As in everyday speech, short sentences can sound like curt or terse comments. They assume a distance or unfamiliarity with the audience. Pithy sentences convey confidence, diligence, and no-nonsense. Longer sentences that include multiple clauses or phrases, such as this one, often feel informal and sometimes unnecessarily wordy or long-winded. Such sentences are geared for audiences more forgiving of rambling ideas than

formal audiences would be, perhaps resonating best with an informal audience focused on process over product.

Shaping audience perception significantly impacts the relationships formed in the rhetorical triangle between rhetor, audience, and message. While an audience may not always align with the perspective or the argument of the speaker, the tone used in addressing the audience can be the critical factor for determining their willingness to openly hear an alternative viewpoint. Speakers that come off as overly invested in the topic or irrational in approach lose credibility with audiences. Similarly, qualifying phrases (such as *in my opinion*, *perhaps*, *maybe*, *it appears that*) reflect a reduced confidence in the writer's own words that transfers to the reader. Developing the proper tone to suit a topic and an audience requires a careful balancing of language.

Key points to consider in developing tone include audience and topic. "Know your audience" is a phrase repeated time and again not only in academic compositions classrooms, but also in real-world business development meetings. Surprisingly, many rhetors lack an understanding of how to form the idea of their audience, much less how to write or speak specifically for one or to what purpose. Yet, most rhetors already have an unrealized awareness about these practices. Audience attention spans are limited. We're busy people. You probably feel like you don't

> *"Shaping audience perception significantly impacts the relationships formed in the rhetorical triangle between speaker, audience, and message."*

have time to read this essay right now. Consider the frequency of channel surfing among television viewers. Newspapers are organized under the premise that readers lose attention quickly, thus the most important news is located in the top half of the first page and elsewhere in the top half of the article. First impressions count. If the flash and drama of television can maintain or lose audience attention within seconds, writers are for-

tunate to have a paragraph to develop a relationship with an audience. Public speeches, like live musical or theater performances, allow speakers to make immediate adjustments as they read and respond to an audience. Writers lose that intimate negotiation; however, they have the benefit of time to carefully consider the audience and topic and to strategize for the greatest effect.

Begin a strategy with asking questions to better determine who the audience is.[1] What kind of audience will this text or presentation reach? Writers and speakers may not be aware of the audience's position in relation to their own on a given topic, but they still may be able to determine audience motivation. Classroom settings often are conducive to passive audiences, a preexisting group that is not necessarily actively engaged in the topic at hand.[2] In contrast are organized audiences, committed to actively supporting the speaker and the purpose.[3] The varying levels of motivation between these two distinct audience types justify very different approaches in order to gain audience attention.

Writers and speakers will need to encourage more engagement from a passive audience than from an organized audience that possesses its own motivation. Considering these differences, begin to reach further for an understanding of the balance between a particular audience, a message, and a writer. Writers and speakers determine the way an audience should receive a particular message based upon the message's intended effect, such as the response desired from an audience. Therefore, if the topic is one that can easily raise controversy, writers should question if their intent is to promote the controversial nature through this approach or to soften it as a means of gaining a potentially open reception among the audience. Create a list of questions from which an understanding of the audience and of potential reactions to the topic will develop.

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1. See Jacob Babb's essay, "Developing an Idea of the Audience."

2. Matthew Duncan and Gustav W. Friedrich, *Oral Presentations in the Composition Course* (Boston: Bedford/St. Martin's, 2006), 19.

3. Duncan and Friedrich, 19.

The most effective essays will develop a tone that understands the relationship between the audience and the message being conveyed. Broad distinctions include formal and informal language. Formal writing maintains a serious, objective, and often distant tone.[4] Academic or business texts typically follow a formal tone and style. News anchors, politicians, and other public speakers rely upon a formal tone to establish a knowledgeable and trustworthy persona for an audience that is not personally known. Formal language is polished. It avoids unnecessary words and slang. Its word choices remain stylized and particular. These choices in the development of a formal tone maintain a respectful relationship between the speaker and an unknown (though understood) audience. In contrast, informal writing uses a tone that is casual. It speaks to the audience in a personal way, implying familiarity with the audience. Whereas formal communication is often objective and distanced, informal communication becomes subjective and intimate.[5] Informal communication builds upon an assumed or existing casual and personal relationship with an audience, using a common language that might include slang or colloquialisms. This casual tone between speaker and audience acts as a common bond to establish rapport.

It is important to choose an appropriate tone for the given audience. Using an informal tone among an audience anticipating a formal approach can result in the message being dismissed. An audience might perceive the informal tone as lacking serious respect for the topic and the audience. Similarly, using a formal tone for an informal venue or audience can be perceived as pretentious or lacking a true connection with the audience. This illustrates the importance of creating an accurate and detailed idea of the audience, since a rhetor must have a basic understanding of audience expectations in order for the message to be received as it was intended.

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4. Bruce Ballenger, *The Curious Writer*, 2nd ed. (New York: Pearson, 2006), H-32.

5. Ballenger, *passim*.

Working through the many configurations of tone takes a good deal of practice and planning. There are many questions to consider and choices to make. Through a greater awareness of these considerations, writers come to appreciate the large effects made through developing tone. While writers and speakers hope to shape audience perception, they essentially come to reshape their own perceptions of rhetoric by moving text across the page or by extending their voices across the space of a room. In the writing process, words are never static or frozen on the page. Writers are rather like puppeteers, crafting a show of words through the smallest of movements, always performing for the audience just beyond the stage.

Rhetoric of Voice

D. Mercer Bufter

Readers come to the page with all sorts of purposes for reading, just as writers come to the page with various reasons for writing. Similarly, speakers and their audiences have various purposes for giving or listening to an oral presentation or speech. Even though all of these purposes vary, every effective rhetor tries to establish an appropriate voice. "Voice" is a tricky term that writers and critics use in many ways; however, in general, we can say that voice is related to your ethos as a rhetor and that it can be used to make your work more memorable and convincing to readers. (Obviously, this meaning of "voice" is different than the voice you use to give a speech. You cannot manipulate your physical voice in as many powerful ways as you can your rhetorical voice.)

Some writers ask if there is a difference between voice and tone. While there may be some disagreement about these terms, in *Technê Rhêtorikê*, we use "tone" to refer to the genre, or type, of writing being performed and "voice" to refer specifically to the personal style of the writer working within a given set of rhetorical conventions. For example, many comedians write or perform satire, a genre that can carry a range of tones: political, sarcastic, biting, or social. Within the bounds of that genre, satiric comedians all craft their own distinctive voices and personal styles. The same is true of even the most academic of genres.

> *"...in* **Technê Rhêtorikê,** *we use 'tone' to refer to the genre, or type, of writing being performed and 'voice' to refer specifically to the personal style of the writer working within a given set of rhetorical conventions."*

Every time writers sit down to work, they not only address the rhetorical considerations relevant to the task at hand—the topic, the goal, their idea of their audience—but also

bring a lifetime of experience, including their individual preferences, predispositions, concerns and points of view, into the conversation. As writers spend time thinking about their work and increasing their levels of skill, they begin to develop characteristic voices. Often, when professional writers become familiar with their colleagues' writing, they may critique a first draft by saying, "This doesn't *sound* like you." The element that is missing from these first drafts is voice.

A writer's voice can be serious, innocent, sarcastic, fun-loving, or reckless. Some writers will make a joke where another would make a learned allusion. Some writers define terms by quoting sources while others invoke analogies. Strong writers develop distinct voices, even when they work within a specific genre, or form, such as the newspaper opinion column. Let's look at a couple of excerpts from American political commentary from early 2009.

> *We can't keep blaming 43 for everything, especially now that we don't have him to kick around anymore. On Tuesday the new president pointedly widened his indictment beyond the sins of his predecessor. He spoke of those at the economic pinnacle who embraced greed and irresponsibility as well as the rest of us who collaborated in our "collective failure to make hard choices."*[1]

> *I love Blago.*
> *I love his beady little eyes. I love his Serbian shock of hair. I love his flaring nostrils. I love the way he jogs through the snow under indictment, like a stork in spandex trying to gallop. I love the way he compares himself in quick order to Pearl Harbor, Oliver Wendell Holmes and a dead cowboy.*[2]

1. Frank Rich, "No Time for Poetry," *The New York Times Online* 24 Jan 2009, 24 Jan 2009 <www.nytimes.com/2009/01/25/opinion/25rich.html>

2. Maureen Dowd, "Which Governor is Wackier?," *The New York Times Online* 24 Jan 2009, 24 Jan 2009 <www.nytimes.com/2009/01/25/opinion/25dowd.html>

Both of these quotes come from opinion columns, so the basic constraints of space and subject matter apply to both writers. Both would be considered liberal and both routinely comment on American politics. Nevertheless, Frank Rich and Maureen Dowd have different voices when it comes to writing.

In the first excerpt, from Rich, we hear a voice that wants to put large events into perspective. His column is about the inauguration of Barack Obama and was published in *The New York Times* on January 24, 2009. We hear somewhat elevated language in words like "pointedly" and "indictment." Rich also uses a voice that subtly assigns responsibility by using words and phrases like "collaborated" and "embraced greed." In this summary of Obama's words, he enlists a direct quote to provide a proof of his reading. However, this is also a voice that assumes its reader follows politics. Rich refers to the outgoing 43rd president, George W. Bush, as "43," and those readers in the know will catch a reference to Richard Nixon's last press conference in the 1962 California gubernatorial race.

Compare this to Maureen Dowd's column of the same day, which deals not with presidential politics but with an ongoing corruption scandal involving the then-governor of Illinois, Democrat Rod Blagojevich. She assumes a more provocative voice. Rich may have called former President Bush "43," but Dowd calls the then-Governor "Blago." She also comments directly by writing in the first-person, using "I." In the text by Rich, we can guess that he disapproves of investors who "embraced" greed, but in Dowd's piece, her irony (or is it?) is in the forefront. Her descriptions are over-the-top and she does not seem to appeal to a middle-of-the-road reader. But then again, her voice is the kind that people often say they "love to hate."

Creating voice was only one of the many tasks that Rich and Dowd had before them when they sat down to write. Throughout the writing process—from understanding assignments to generating ideas to drafting—writers juggle many jobs. Professional columnists are used to writing on deadlines and they can draw on their various past experiences to accel-

erate their process. Their voices, honed by years of work, may be evident in even the roughest of rough drafts. For many less-experienced writers, simply getting the facts straight and putting something on the page can be a huge accomplishment. For this reason, voice is rarely—if *ever*—clear or effective in a first draft.

Even though completing a draft is an important milestone, it is only the beginning of a writer's work. In second and third drafts, writers take the chance to survey their main ideas, their organizations, their transitions, and their voice. This will lead to a new set of questions. In the beginning of the process, writers might ask themselves questions such as *What am I going to write? Who is my audience? What do I want to accomplish? What's my conclusion?*, but in later drafts, they ask, *Does this* sound *like me? Is this the way I want to come across? Does my use of language match the personality I wanted to convey?*

Asking these new questions is an integral part of the *revision* process, and it is a moment when many apprentice writers stop to think about voice. Every piece of writing has a "speaker," from the poem written in a creative writing workshop to the academic essay concerning political advertising in a presidential campaign. Whether or not a piece of writing includes the use of the pronoun "I," smart readers recognize the writer's voice in the subtleties of sentence, paragraph, and argument arrangements. Because of this, successful writers take the time to develop a clear and appropriate voice in each writing task they encounter.

> *"Even though completing a draft is an important milestone, it is only the beginning of a writer's work. In second and third drafts, writers take the chance to survey their main ideas, their flow, and their voice. This will lead to a new set of questions."*

They can be successful by paying attention to rhetorical principles, thinking through their assignment, and becoming comfortable

enough with their material to write in a way that *feels* natural. When writers put in this kind of work and become personally invested in the outcome, a reader will perceive the voice as natural, convincing and effortless.

In writing, and especially in poetry and fiction, some voices come across so clearly that it is hard to parse how an author created them—they just *are*. These kinds of strong voices become an integral part of the reading experience for audiences. Look at these excerpts from two literary essays:

> *When one considers the history of the Negro in America it is of the greatest importance to recognize that the moral beliefs of a person, or a people, are never really as tenuous as life—which is not moral—very often causes them to appear; these create for them a frame of reference and a necessary hope, the hope being that when life has done its worst they will be enabled to rise above themselves and to triumph over life. Life would scarcely be bearable if this hope did not exist.*[3]

> *Sometimes the poignancy of resettlement stands out like bold script imposed on faint pencil traces. The fit between body and new setting is not good. The angles are wrong. Lines supposed to decorate a wall instead form an imperfectly assembled box in which we have been put. We perch on chairs uncertain whether to address or evade our interlocutor.*[4]

As readers become more expert, they will come to evaluate writing by looking for consistency in style and voice. By reading closely, you may be

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3. James Baldwin, "Stranger in the Village, " *Ways of Reading: An Anthology for Writers*, eds. David Bartholomae and Anthony Petrosky, 7th ed. (New York: Bedford/St. Martin's Press, 2005), 99.

4. Edward Said, "States," *Ways of Reading: An Anthology for Writers*, eds. David Bartholomae and Anthony Petrosky, 7th ed. (New York: Bedford/St. Martin's Press, 2005), 613.

able to guess that two different writers wrote the essays from which these excerpts were taken. You may also be able to guess that these writers share some common interests as a result of their respective histories and the nations from which they came.

In the first selection, taken from "Stranger in the Village," published in 1955, the American writer James Baldwin sounds measured, authoritative, careful to define his terms clearly and to communicate his point as precisely as possible. His voice is explanatory. Notice that this is not a voice that, like Rich or Dowd, would likely assign cute nicknames to people or even use contractions like "don't" or "can't." Baldwin insists that the reader pay close attention to what is being said. He refuses to "slow down" by using shorter sentences, and he explains his point in multiple ways. By doing these things, he crafts a voice that communicates the depth of thought that went into the writing.

In the second excerpt, Edward Said writes about the plight of the Palestinian people. Said was himself a Palestinian Christian who left Palestine at a young age and lived, like much of the community, in exile in various countries around the world. In this passage from "States," circa 1986, Said describes a photograph of a man sitting in a chair in what looks like a room in a relatively bare apartment. Much of the urgency in Said's piece comes from his practice of writing *almost* as if he were there. His voice is more personal than professorial. Where Baldwin writes "when one considers," Said allies himself directly with the figure he is describing: "We perch on chairs." He uses figurative language such as simile when he writes, "the poignancy of resettlement stands out *like* bold script." By using short sentences, he seems to address questions that pertain to a specific individual rather than an abstract situation and brings his writing closer to the way people might actually speak in daily conversation.

Said's and Baldwin's voices are pleasures to read for different reasons. Even though both writers address similar issues of justice, injustice, and society, we can still hear the difference in the cadences (the rhythms) of their prose and the way they handle the focus and emphasis of their sen-

tences and paragraphs. Each clearly understands his goal and writes in a way that allows his reader to connect with a voice behind the typeface. But, that voice was not created in a single draft. Professional writers speak to us today because of their dedication to revision.

As apprentice writers, a population that includes composition students, mature—by writing more and more, and revising more and more, and writing more and more—their voices will become more precise and more memorable for readers. Because writing is a cumulative skill, practice makes perfect. Writers like Frank Rich and Maureen Dowd put a column into print each week. James Baldwin and Edward Said bring years of technical discipline and hard-earned experience to their work. It takes time to grow into a voice, but finding a way to speak through the written word makes it all worthwhile.

$\mathcal{R}$

Revision Is Writing

Matt Mullins

Writing is a thinking process. Let's face it, if your professors did not ask you to write papers about the rhetoric of advertising, the ethical implications of cloning, or the effects of global warming, you might not ever think very deeply into these ideas. But why do you have to write papers and give oral presentations? Why can't you just address these problems off the top of your head in class? In all likelihood, you need time to think about these ideas and to find out what others think about them before you can ask questions about the subject that will enable you to provide some important answers. Thus, your professors ask you to write about these issues, knowing that the process you will go through to produce a paper will force you to engage with the material on a deeper level than you would otherwise. But does anyone think in perfectly-formed five or ten page papers? I know my thoughts don't come to me that way. I think in disjointed phrases, keywords, and only sometimes in complete sentences. Therefore, I never write anything in a single draft, and that includes this essay. The advantage of writing is that you have the opportunity to take your scattered and unorganized thought process and shape it into something clear and coherent. While it might seem nice to be able to sit down and just pound out a paper word-for-word in a single sitting, it is often in the stages of revising your writing that you will learn the most.

This essay is about revision, but to learn how to revise you have to know what revision is, and to know what revision is, you have to understand what it is not. "Revising" and "editing" are terms that are often used interchangeably. However, there are significant differences between the two. Revising is typically concerned with rethinking ideas in your writing, while editing is typically concerned with correcting errors in your writing style. Here's an analogy that will help you distinguish between revising and editing: let's say you're interested in selling a house. You have an inspector come take a look at the structure of the house. The inspector

informs you that the foundation is sound, and that it could withstand a devastating storm of virtually any proportion. The interior is also impressive. Every room has beautiful hardwood floors, the kitchen is spacious with brand new appliances, and the entire house is bright with natural light streaming in from big picture windows throughout. But the exterior is a different story. From the street, it's evident that the paint is chipping, there are weeds and vines growing on one side of the house, and the gutter above the front door is hanging loose. While none of these problems has anything to do with the home's foundation or with its interior appeal, it's unlikely that you'll ever get anyone inside to learn about these important features based on the house's outward appearance.

Revising and editing have a similar relationship. Revision addresses the structural soundness, or the ideas in your writing, while editing takes on the cosmetic, or surface, level of your writing. It's obviously most important that your structure is safe and sound; after all, you can't live in a house that's about to sink into the ground. You can live in a house with an ugly exterior if the inside is safe and comfortable, but when it comes time to sell that home, or even just to bring someone over to see it, the outside needs to be clean as well. When you revise your writing you are reading your own work to interrogate and scrutinize your ideas, your argument— your thought process. When you edit your writing you are reading your own work to make sure there are no surface-level errors like misspelled words, formatting problems, or grammatical mistakes. While this essay is primarily focused on revision, there are a few simple steps you can follow to improve your writing through editing. For starters, you should try reading your work aloud. Once you've read through your work yourself, you might ask a friend or classmate to read the work aloud to you. Hearing the words on the page will help you identify and address editorial problems that might distract your reader. Most importantly, you should give yourself enough time between the first draft and the due date to take a few hours off before you begin editing.

Unlike editing, revision is concerned with more than just surface-level problems in writing. Revision should focus on rethinking what you are trying to say in your writing. In her essay on revision entitled "Between the Drafts," Nancy Sommers says, "It is deeply satisfying to believe that we are not locked into our original statements, that we might start and stop, erase, use the delete key in life, and be saved from the roughness of our early drafts."[5] Sommers is drawing a comparison between our ability to revise our writing and our ability to revise the way we think about the world. When you revise, you look at your writing again and often make changes based on things you didn't see before. Sommers suggests that life works similarly. We always have the opportunity to look at things we think and believe, and to reinforce or change those thoughts and beliefs based on where we are at that moment. During the revision process, you reexamine your thoughts more deeply and, just as importantly, give your readers an opportunity to do the same.

Whenever you write you should also revise because you will necessarily know more about your subject when you've completed an entire draft of your essay than you did when you first began. It stands to reason that the conclusions you reach by the end of a paper might significantly alter what you said in your first paragraphs. You're at a different place in your thinking! So when you revise, you look at your ideas again to see if you

5. Nancy Sommers, "Between the Drafts." *College Composition and Communication*. 43.1 (February 1992): 23-31.

need to make changes based on where you are now. To return to our house analogy, in revising you are inspecting and securing the foundation, the structure of your writing, making the interior of your work comfortable and easy to understand. You may even make substantial changes, remodeling your writing. During this revision process, you'll surely see cosmetic problems like misspelled words or crazy commas. You'll be able to edit these mistakes in such a way as to remove surface-level distractions from your writing, inviting your reader inside to think about the ideas you're thinking about. But it's important to remember that no amount of surface-level repair work can make up for an unstable foundation. If there are no ideas in the writing to begin with, even the best editorial work can't cover over the absence of a solid structure.

In contrast to the simple steps to editing mentioned above, revision requires asking yourself tough questions. These questions are intended to help you make sure your writing contains solid ideas: What am I ultimately trying to say? What do I want my readers to do with my ideas? Do I want to persuade my readers? Am I assuming anything in my writing that I do not state explicitly? All of these questions assume one thing in common: time. Writing is truly like any other undertaking. If you want to do anything well, you have to invest quality time, you have to practice. Even the most gifted athlete in the world would suffer serious injury if he or she walked onto the field in the middle of a *Monday Night Football* game without practicing, and with absolutely no knowledge of football whatsoever. In the same way, writing is not about natural ability, or some mystical power that some people have and others don't have. Writing is about time, exposure, and practice. The best way to practice when it comes to writing is to revise. Think of revision as the stage of your writing where you put in some serious time. Novelist and non-fiction writer Anne Lamott says, "Very few writers really know what they are doing until they've done it."[6]

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6. Anne Lamott, "Shitty First Drafts." In *Language Awareness: Readings for College Writers*, edited by Paul Eschholz, Alfred Rosa, and Virginia Clark, 9th ed. (Boston: Bedford/St. Martin's, 2005), 93-96.

As I've already suggested, if you're writing a paper on a subject you know very little about, you're much more of an expert when you're finished writing than when you began. If you only spend time on a first draft, you miss out on the part of the writing process in which the most productive thinking takes place: the revision. Think of the first draft as your chance to develop your thoughts on your subject, and then push yourself to see if your thoughts make sense by revising your writing. With each successive draft you'll find that you know a little more and that writing is giving you opportunities to think that you might not have taken advantage of otherwise. Revision is writing, and writing is a thinking process.

Student Example: *Revision*

Kathleen King

When she began this research-based assignment, Kathleen King knew she wanted to explore the impact of music on our minds and bodies. At first, she wasn't sure what her thesis would be, but she did know she wanted to say something about music and education. After reading a wide variety of sources, she decided to present research showing the neurological and physical benefits of music to our cognitive development as a way of justifying her thesis that music education should be an integral part of all levels of education from pre-school to college.

In her first draft, Kathleen attempts to lay out her research and begin structuring her argument. She primarily works on articulating and synthesizing the different studies and sources she has read. She won't worry about a clear thesis statement or organizational issues until the next draft, and she doesn't focus on proofreading at all. Notice as you read that she doesn't even really express her thesis idea until the end of the paper. She writes herself into her thesis idea by focusing on her research and her analysis of that research. As you read, you'll notice that in many places she doesn't fully develop ideas, define important terms, or transition between topics. That's something she'll work on in the next draft. For now, she just wants to get as many of her thoughts on paper as she can. One other important thing to notice: Even though this is a rough draft, Kathleen is meticulous about citing her sources properly. In this case, she's using Turabian style, which is very similar to Chicago. You may be using MLA, APA, CSE, or some other style, depending on what course you're taking.

Rough Draft

There is something inherently enchanting about music to humanity, some primal instinct in our brains that arises whenever we are exposed to what we perceive as beautiful (or not so beautiful) music. Music has shown in many different studies and brain mappings to have a direct correlation with human emotional responses. Why is it that most of us communicate through sounds, or the visual representation of sounds? What is it about sound that takes precedence over all other senses? Music works as a kind of emotional therapy; this should not be ignored.

According to the Graham F. Welch, a musical "bias" associated with emotion begins in the womb. Fetuses in the 3rd trimester can hear the contour and pitch of their mother's voice loud and clear. Also in the 3rd trimester the fetus develops functional elements of the endocrine, immune, and nervous systems. "As a consequence, a mother's vocalization with its own concurrent emotional correlate is likely to produce a related neuroendocrine reaction in her developing child. The filtered interfacing of the maternal and fetal bloodstreams allows the fetus to experience the mother's endocrine-related emotional state concurrently with her vocal pitch contours." Each emotion is felt by the mother is felt by her baby, and the sounds and contours associated become ingrained into the baby's subconscious. To go even further, he says that when the mother listens to or sings music, it is generally for pleasure, thus also making music pleasurable for the baby before they even are introduced to this world. Studies showed that babies are able

to imitate pitch contour and vowel sounds before they are able to produce consonants and words. Pitch contour and vowel sounds are melodic musical sounds, while consonants are simply percussive identifiers. Studies also showed that babies have increased attention spans towards their mothers singing than when they are speaking.[1]

Welch says more generally that there seems to be a correlation between "acoustic characteristics of voiced emotion in everyday life and the expressive cues used to convey emotion in musical performance."[2] Everything from the rhythm of speech, the speed of speech, and the dynamic of speech for all emotions is often represented in music as expression. According to Welch, there are but six primary emotions in regards to communication-"fear, anger, joy, sadness, surprise, and disgust".[3] Each one of these emotions have different contours in speech, different dynamic levels, different intensities, different placements in the voice, and different pitch. This can be translated into the six emotions expressed in music.

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1 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245-246.

2 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 247.

3 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245.

The instinctual and emotional attachment may go even further than the womb; it may even be in our DNA. Animals, who are obviously incapable of speech, use musical sounds to communicate, sometimes as their only form of communication.[4] Whales communicate specifically with pitch. Different kinds of birds communicate and identify one another with unique calls.

Multiple studies have shown that listening to music involves the same part of the brain that deals with emotions. Listening to unpleasant music lights up the same portion of the brain as unpleasant feelings, while listening to pleasant music lights up the same parts of the brain as happiness.[5] Studies like this one are complicated and problematic as people come from different backgrounds and cultures and may possibly have very different reactions to different kinds of music. However, these studies are necessary in order to "Demonstrate the value of music as a window onto complex brain functions, while at the same time illustrating how a scientific understanding of music can yield deep insights into the nature of human thought and expression."[6]

To address part of this, Zatorre did a study with people who sometimes experience chills when exposed to a certain kind of

4 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 3.

5 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 10.

6 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 4.

music. They let each member of the study choose music that often gives them chills. The music was then played for other members of the study with no effect. 77% of the members of the study reported having chills when exposed to the music that they chose, but not for the music other members chose. This suggests just how personal an emotional connection to different musical sounds can be.[7]

Studies of the mappings of the people who experienced chills shows that the moment of these chills was most closely connected to feelings of euphoria and perfect happiness. This effects the brain in the same way as food or sex; it is connected to our brain's reward system. Chemicals are released to make us feel good and help us to stay that way.

The editors of *Musical Communication* developed a model to show reciprocal feedback of musical response. This model includes different backgrounds of the listener, context/ situations, the music itself, and finally the responses that can be made by the individual.[8] This model is very helpful when determining exactly how and why an individual has a particular reaction to music, while another individual has a completely separate one. Studies show, however, that people inherently desire resolution to the music they listen to. Evoked sensations of tension and then relaxation have a

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7 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 11-12.

8 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 8.

very therapeutic effect on the human psyche.[9] "The music has or expresses emotions only in the sense that it gives rise to such emotions in the listener. The listener, not the music itself, wants the resolution. And it is the listener who takes pleasure in, even rejoices or exalts at, the achievement of the long-delayed resolution.[10]

For further study, I will look into any other theories as to why we are so emotionally connected to music. I will also do some more research on the more specific aspects of music and the brain, using the actual names for the parts of the brain involved, and briefly explaining what this area of the brain does. I will also look for types of music that have a generally universal emotional effect, and also some examples of some cultural specifics. Also very important will be the correlation of rhythm, language, and emotion.

Music itself may very well be the oldest and most primitive form of communication. Music is therapeutic in ways that we do not yet understand, and helps us understand more about ourselves. Music should be explored by everyone so that we may understand more about ourselves, so that we may find some semblance of emotional sanity, and so that our existence can be given a "soundtrack"

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9 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), page 46.

10 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), page 53-54.

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Zatorre, Robert J. "Music and the Brain." *Annals New York Academy of Sciences* 999 (2003): 4-14.

In her second draft, Kathleen begins thinking about organization. Once she gets her argument into a well-structured order, she'll have an easier time figuring out what elements need more development, what elements need to be added, and what elements she doesn't really need. She still hasn't expressed her thesis idea explicitly, but after organizing her thoughts she has a better idea how to work it into her next draft. She adds bullet points to remind herself of points she's found that need more work. Some of her bullet points are questions. Maybe she needs to include more material on these topics, but maybe they're not necessary. Next she'll go back to the library and consult additional sources. Then she'll decide what to keep and what to throw away. She knows now that she needs to tighten her focus.

Draft 2

There is something inherently enchanting about music to humanity, some primal instinct in our brains that arises whenever we are exposed to what we perceive as beautiful (or not so beautiful) music. Music has shown in many different studies and brain mappings to have a direct correlation with human emotional responses. Why is it that most of us communicate through sounds, or the visual representation of sounds? What is it about sound that takes precedence over all other senses? Music works as a kind of emotional therapy; every person should be able to experience and appreciate music.

According to the Graham F. Welch, a musical "bias" associated with emotion begins in the womb. Fetuses in the 3rd trimester can hear the contour and pitch of their mother's voice loud and clear. Also in the 3rd trimester the fetus develops functional elements of the endocrine, immune, and nervous systems. "As a consequence, a mother's vocalization with its own concurrent emotional correlate is likely to produce a related neuroendocrine reaction in her developing child. The filtered interfacing of the maternal and fetal bloodstreams allows the fetus to experience the mother's endocrine-related emotional state concurrently with her vocal pitch contours." Each emotion is felt by the mother is felt by her baby, and the sounds and contours associated become ingrained into the baby's subconscious. To go even further, he says that when the mother listens to or sings music, it is generally for pleasure, thus also making music pleasurable for the baby before they even

are introduced to this world. Studies showed that babies are able to imitate pitch contour and vowel sounds before they are able to produce consonants and words. Pitch contour and vowel sounds are melodic musical sounds, while consonants are simply percussive identifiers. Studies also showed that babies have increased attention spans towards their mothers singing than when they are speaking.[11]

More theories?

Welch says more generally that there seems to be a correlation between "acoustic characteristics of voiced emotion in everyday life and the expressive cues used to convey emotion in musical performance."[12] Everything from the rhythm of speech, the speed of speech, and the dynamic of speech for all emotions is often represented in music as expression. According to Welch, there are but six primary emotions in regards to communication-"fear, anger, joy, sadness, surprise, and disgust".[13] Each one of these emotions have different contours in speech, different dynamic levels, different intensities, different placements in the voice, and different pitch. This can be translated into the six emotions expressed in music.

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11 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245-246.

12 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 247.

13 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245.

Discuss specific melodic contours

The instinctual and emotional attachment may go even further than the womb; it may even be in our DNA. Animals, who are obviously incapable of speech, use musical sounds to communicate, sometimes as their only form of communication.[14] Whales communicate specifically with pitch. Different kinds of birds communicate and identify one another with unique calls.

Discuss specific sounds and correlation with emotions of humans

Multiple studies have shown that listening to music involves the same part of the brain that deals with emotions. Listening to unpleasant music lights up the same portion of the brain as unpleasant feelings, while listening to pleasant music lights up the same parts of the brain as happiness.[15] Studies like this one are complicated and problematic as people come from different backgrounds and cultures and may possibly have very different reactions to different kinds of music. However, these studies are necessary in order to "Demonstrate the value of music as a window onto complex brain functions, while at the same time illustrating how a scientific understanding of music can yield deep insights into the nature of human thought and expression."[16]

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14 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 3.

15 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 10.

16 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 4.

Discuss specifics of the brain

To address part of this, Zatorre did a study with people who sometimes experience chills when exposed to a certain kind of music. They let each member of the study choose music that often gives them chills. The music was then played for other members of the study with no effect. 77% of the members of the study reported having chills when exposed to the music that they chose, but not for the music other members chose. This suggests just how personal an emotional connection to different musical sounds can be.[17]

I will also look for types of music that have a generally universal emotional effect, and also some examples of some cultural specifics.

Discuss cultural musical influence

Music and heartrate?

Studies of the mappings of the people who experienced chills shows that the moment of these chills was most closely connected to feelings of euphoria and perfect happiness. This effects the brain in the same way as food or sex; it is connected to our brain's reward system. Chemicals are released to make us feel good and help us to stay that way.

The editors of *Musical Communication* developed a model to show reciprocal feedback of musical response. This model includes

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17 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 11-12.

different backgrounds of the listener, context/ situations, the music itself, and finally the responses that can be made by the individual.[18] This model is very helpful when determining exactly how and why an individual has a particular reaction to music, while another individual has a completely separate one. Studies show, however, that people inherently desire resolution to the music they listen to. Evoked sensations of tension and then relaxation have a very therapeutic effect on the human psyche.[19] "The music has or expresses emotions only in the sense that it gives rise to such emotions in the listener. The listener, not the music itself, wants the resolution. And it is the listener who takes pleasure in, even rejoices or exalts at, the achievement of the long-delayed resolution.[20]

Music offers a kind of emotional therapy and stress relief that no other venue does. In today's teetering economy, many school districts are getting rid of arts programs. A lack of access to musical expression and communication may actually be harmful to students' creative, emotional, and psychological health. Cutting arts programs may be detrimental to the performance of the students.

Music itself may very well be the oldest and most primitive form of communication. Music is therapeutic in ways that we do

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18 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 8.

19 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), page 46.

20 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), page 53-54.

not yet understand, and helps us understand more about ourselves. Music should be explored by everyone so that we may understand more about ourselves, so that we may find some semblance of emotional sanity, and so that our existence can be given a "soundtrack".

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Zatorre, Robert J. "Music and the Brain." *Annals New York Academy of Sciences* 999 (2003): 4-14.

After conducting further research and thinking more about her topic, Kathleen works to develop her introduction. She constructs a strong thesis statement and attempts to provide context to signal her readers how her argument will support her thesis. She incorporates a new source in this draft, and cuts material she no longer needs. Her primary goal here is to focus on the thesis and the progression of the argument. For her next draft, she'll work on transitions, incorporating more research to flesh out her ideas, and polishing her writing.

Third Draft

There is something inherently enchanting about music to humanity, some primal instinct in our brains that arises whenever we are exposed to what we perceive as beautiful (or not so beautiful) music. Music has shown in many different studies and brain mappings to have a direct correlation with human emotional responses. Why is it that most of us communicate through sounds, or the visual representation of sounds? What is it about sound that takes precedence over all other senses? We are inherently drawn to pleasant sounds or a driving beat. Music offers a kind of emotional therapy and stress relief that no other venue does. In today's teetering economy, many school districts are getting rid of arts programs. A lack of access to musical expression and communication may actually be harmful to students' creative, emotional, and psychological health. Cutting arts programs may be detrimental to the academic, emotional, and life performance of the students. Every person should be able to experience, understand and experience music.

In Marvin Minsky's article "Music, Mind, and Meaning", he says "… it has become taboo for music theorists to ask why we like what we like: our seekers have forgotten what they are searching for. To be sure, 'there's no accounting for tastes'- in general …. we must try to account for how and why that happens! We must enlarge our aspirations to see that music theory is not only about music, but about how people process it… we must look below its surface, into the psychological detail of its creation and

absorption."[21] We generally ignore questions of why musical tastes can be so drastically different. Instead, starting at an early age, we should study our tastes and the tastes of others as a beginning of a lifelong inward journey.

According to Graham F. Welch, a musical "bias" associated with emotion begins in the womb. Fetuses in the 3rd trimester can hear the contour and pitch of their mother's voice loud and clear. Also in the 3rd trimester the fetus develops functional elements of the endocrine, immune, and nervous systems. "As a consequence, a mother's vocalization with its own concurrent emotional cor-relate is likely to produce a related neuroendocrine reaction in her developing child. The filtered interfacing of the maternal and fetal bloodstreams allows the fetus to experience the mother's endo-crine-related emotional state concurrently with her vocal pitch con-tours." Each emotion felt by the mother is felt by her baby, and the sounds and contours associated become ingrained into the baby's subconscious. To go even further, he says that when the mother listens to or sings music, it is generally for pleasure, thus also mak-ing music pleasurable for the baby before they even are introduced to this world. Studies showed that babies are able to imitate pitch contour and vowel sounds before they are able to produce con-sonants and words. Pitch contour and vowel sounds are melodic musical sounds, while consonants are simply percussive identifi-

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21 Marvin Minsky, *Music, Mind, and Meaning*, ed. Manfred Clynes (New York: Plenum Press, 1982), 2.

ers. Studies also showed that babies have increased attention spans towards their mothers singing than when they are speaking.[22]

Welch says more generally that there seems to be a correlation between "acoustic characteristics of voiced emotion in everyday life and the expressive cues used to convey emotion in musical performance."[23] Everything from the rhythm of speech, the speed of speech, and the dynamic of speech for all emotions is often represented in music as expression. According to Welch, there are six primary emotions in regards to communication-"fear, anger, joy, sadness, surprise, and disgust."[24] Each one of these emotions have different contours in speech, different dynamic levels, different intensities, different placements in the voice, and different pitch. This can be translated into the six emotions expressed in music.

The instinctual and emotional attachment may go even further than the womb; it may even be in our DNA. Animals, who are obviously incapable of speech, use musical sounds to communicate, sometimes as their only form of communication.[25] Whales com-

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22 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245-246.

23 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 247.

24 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245.

25 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press,

municate specifically with pitch. Different kinds of birds communicate and identify one another with unique calls.

Multiple studies have shown that listening to music involves the same part of the brain that deals with emotions. Listening to unpleasant music lights up the same portion of the brain as unpleasant feelings, while listening to pleasant music lights up the same parts of the brain as happiness.[26] Studies like this one are complicated and problematic as people come from different backgrounds and cultures and may possibly have very different reactions to different kinds of music. However, these studies are necessary in order to "Demonstrate the value of music as a window onto complex brain functions, while at the same time illustrating how a scientific understanding of music can yield deep insights into the nature of human thought and expression."[27]

To address part of this, Zatorre did a study with people who sometimes experience chills when exposed to a certain kind of music. They let each member of the study choose music that often gives them chills. The music was then played for other members of the study with no effect. Of the members in the study, 77% reported having chills when exposed to the music that they chose, but not

2005), 3.

26 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 10.

27 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 4.

for the music other members chose. This suggests just how person-al an emotional connection to different musical sounds can be.[28]

Studies of the mappings of the people who experienced chills shows that the moment of these chills was most closely connected to feelings of euphoria and perfect happiness. This effects the brain in the same way as food or sex; it is connected to our brain's reward system. Chemicals are released to make us feel good and help us to stay that way.

The editors of *Musical Communication* developed a model to show reciprocal feedback of musical response. This model includes different backgrounds of the listener, context and situations, the music itself, and finally the responses that can be made by the individual.[29] This model is very helpful when determining exactly how and why an individual has a particular reaction to music, while another individual has a completely separate one. Studies show, however, that people inherently desire resolution to the music they listen to. Evoked sensations of tension and then relaxation have a very therapeutic effect on the human psyche.[30] "The music has or expresses emotions only in the sense that it gives rise to such emotions in the listener. The listener, not the music itself, wants the

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28 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 11-12.

29 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 8.

30 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), page 46.

resolution. And it is the listener who takes pleasure in, even rejoic-
es or exalts at, the achievement of the long-delayed resolution."[31]

Music itself may very well be the oldest and most primitive form
of communication. Music is therapeutic in ways beyond complete
human understanding, and helps us understand more about our-
selves. Music should be explored by everyone so we may understand
more about humanity, that we may find some semblance of emotion-
al sanity, and so that our existence can be given a "soundtrack."

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31 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University
Press, 2002), page 53-54.

Kathleen works hard on the transition between the first two paragraphs, which was rather unclear in the previous draft. Her first paragraph tries to establish music as both fundamental to humanity and threatened in schools. But in the previous draft her second paragraph jumped into "bias," a technical term that she didn't define and a long quote that doesn't do much to contextualize her topic.

Now she rewrites to define her term and connect it to the argument. She's starting with music's impact on fetuses still in the womb to introduce music's effects on our physical and cognitive development. She incorporates a few more sources. Note that in her first two drafts, Kathleen cites four sources. In her final draft, she cites eight. She wrote drafts as she continued her research so she could incorporate new information as she encountered it. More importantly, because she was writing the entire time, she knew what to do with new sources because she developed her own thinking along the way.

Finally, Kathleen adds a title and polishes her draft to make sure there are no proofreading errors. After a long semester of work, she's ready to submit her paper.

Music: Study of More than Just Sounds
Kathleen King

There is something inherently enchanting about music to humanity, some primal instinct in our brains that arises whenever we are exposed to what we perceive as beautiful (or not so beautiful) music. Music has been shown in many different studies and brain mappings (fMRIs) to have a direct correlation with human emotional responses. Why is it that most of us communicate through sounds, or the visual representation of sounds? What is it about sound that takes precedence over all other senses? We are inherently drawn to pleasant sounds or a driving beat. Music offers a kind of emotional therapy and stress relief that no other medium does. Yet in today's teetering economy, many school districts are getting rid of arts programs. A lack of access to musical expression and communication may actually be harmful to students' creative, emotional, and psychological health. Cutting arts programs may be detrimental to the academic, emotional, and life performance of the students. Music is a study of more than just sounds, and more than the beginning of an inward journey to study mind, body, and self. Music has a significant effect on our cognitive development, and therefore every person should be able to experience and understand music as part of their education.

According to Graham F. Welch, a musical "bias" associated with emotion begins in the womb. Fetuses in the third trimester can hear the contour and pitch of their mother's voice loud and clear. Also in the third trimester the fetus develops functional

elements of the endocrine, immune, and nervous systems. "As a consequence," writes Welch, "a mother's vocalization with its own concurrent emotional correlate is likely to produce a related neuro-endocrine reaction in her developing child. The filtered interfacing of the maternal and fetal bloodstreams allows the fetus to experience the mother's endocrine-related emotional state concurrently with her vocal pitch contours." [32] The endocrine system controls our mood, among other things. Because of the connection between the mother's endocrine system and her baby's developing endocrine system, each emotion felt by the mother is felt by her baby, and the sounds and contours associated become ingrained into the baby's subconscious. To go even further, he says that when the mother listens to or sings music, it is generally for pleasure, thus also making music pleasurable for the baby before they even are born. Studies showed that babies are able to imitate pitch contour and vowel sounds before they are able to produce consonants and words. Pitch contour and vowel sounds are melodic musical sounds, while consonants are simply percussive identifiers. Studies also showed that babies have increased attention spans towards their mothers singing than when they are speaking. Babies actually enjoy and are calmed by musical expressions of their mother. Further studies indicated premature babies who were treated with continuous music and massage led to these babies being sent home

32 Graham F. Welch, *Musical Communication: Singing as Communication*, ed. Dorothy Miell, Raymond MacDonald and David J, Hargreaves (Oxford: Oxford University Press, 2005), 245-246.

and average of eleven days earlier than those babies without such treatment.[33]

In addition to its therapeutic use for fetuses and infants, Steven Mithen claims that music is actually the basis for communication: "It is the 'mental machinery' underlying the prosodic elements of language that Steven Pinker claims has been borrowed in order to create our musical ability. But the evidence… suggests that his view of language and music is topsy-turvy; on the basis of child development it appears that the neural networks for language are built upon or replicate those for music."[34] All of this points to the fact that that music has extreme importance to the human psyche. Music transcends human communication through words; it allows communication on a level beyond the limitations humanity has placed on itself.

Welch says more generally that there seems to be a correlation between "acoustic characteristics of voiced emotion in everyday life and the expressive cues used to convey emotion in musical performance."[35] Everything from the rhythm of speech, the speed of speech, and the dynamic of speech for all emotions is often rep-resented in music as expression. According to Welch, there are six primary emotions in regards to communication-"fear, anger, joy,

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33 Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body* (Cambridge: Harvard University Press, 2006), 80.

34 Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body* (Cambridge: Harvard University Press, 2006), 70.

35 Ibid., 247.

sadness, surprise, and disgust."[36] Each one of these emotions have different contours in speech, different dynamic levels, different intensities, different placements in the voice, and different pitch. This can be translated into the six emotions expressed in music.

Mithen's and Welch's arguments indicate the instinctual and emotional attachment may go even further than the womb; it may even be in our DNA. Animals, who are incapable of speech, use musical sounds to communicate, sometimes as their only form of communication.[37] Whales communicate specifically with pitch. Different kinds of birds communicate and identify one another with unique calls. Scientist have determined that Vervet monkeys (native to Tanzania and about the size of a cat) when warning each other of a predator, use distinct calls for each kind of predator. These monkeys not only make calls specific to emotions they are feeling, but they make specific communication.[38] Apes make use of rhythm and melody in their calls to communicate. As Mithen points out, "The holistic, manipulative, multi-modal, and musical characteristics of ape communication systems provide the ingredients for that of the earliest human ancestors… from which language and music ultimately evolved."[39] Musical instincts are

36 Ibid., 245.

37 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 3.

38 Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body* (Cambridge: Harvard University Press, 2006), 107-108.

39 Ibid., 121.

natural communicative abilities. We should not forsake their use for written and spoken language.

Multiple studies have shown that listening to music involves the same part of the brain that deals with emotions. Listening to unpleasant music lights up the same portion of the brain as unpleasant feelings, while listening to pleasant music lights up the same parts of the brain as happiness.[40] Studies like this one are complicated and problematic as people come from different backgrounds and cultures and may possibly have very different reactions to different kinds of music. However, these studies "Demonstrate the value of music as a window onto complex brain functions, while at the same time illustrating how a scientific understanding of music can yield deep insights into the nature of human thought and expression."[41]

To address part of this, Zatorre did a study with people who sometimes experience chills when exposed to a certain kind of music. They let each member of the study choose music that often gives them chills. The music was then played for other members of the study with no effect. Of the members in the study, 77% reported having chills when exposed to the music that they chose, but not for the music other members chose. This suggests just how personal an emotional connection to different musical sounds can

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40 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 10.

41 Ibid., 4.

be.[42] Studies of the mappings of the people who experienced chills shows that the moment they experienced chills is most closely connected to feelings of euphoria and perfect happiness. This affects the brain in the same way as food or sex; it is connected to our brain's reward system. Chemicals are released to make us feel good and help us to stay that way. No matter what type of music it is for each person, this study shows that humans are profoundly emotionally connected to music.

The editors of *Musical Communication* developed a model to show reciprocal feedback of musical response. This model includes different backgrounds of the listener, context and situations, the music itself, and finally the responses that can be made by the individual.[43] This model is very helpful when determining exactly how and why an individual has a particular reaction to music, while another individual has a completely separate one. These same studies also indicate, however, that people inherently desire resolution to the tonic or at least pleasant sounds in the music they listen to. Evoked sensations of tension and then relaxation have a very therapeutic effect on the human psyche.[44] The therapeutic effects work by engaging listeners' emotions: "The music has or

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42 Robert J. Zatorre, "Music and the Brain," *Annals New York Academy of Sciences* 999 (2003): 11-12.

43 Dorothy Miell, Raymond MacDonald and David J, Hargreaves, eds., *Musical Communication: How Do People Communicate Using Music?* (Oxford: Oxford University Press, 2005), 8.

44 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), 46.

expresses emotions only in the sense that it gives rise to such emotions in the listener. The listener, not the music itself, wants the resolution. And it is the listener who takes pleasure in, even rejoices or exalts at, the achievement of the long-delayed resolution."[45] Students can learn through musical ensembles to work with others towards the achievement of a musical resolution.

By experiencing emotions through listening and creating music, students are performing their own emotional therapy. They learn about what they like, and what types of music they associate with each mood, therefore learning about themselves and their own moods. Students learn teamwork and listening skills by working with an ensemble and understanding their part. Students who have difficulty feeling successful in other academic fields will be given another chance to find something they are good at. They develop self esteem with their own musicianship skills and even more with individual and group musical success. Music gives students the opportunity to communicate where words fail.

The fact remains that school music programs are in serious danger of being left obsolete. It seems the first thing to go in school district budget cuts are school music programs and other arts programs. Budget cuts in California, for example, has caused the number of music students to drop from 124,000 to 64,000 in

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45 Geoffrey Madell, *Philosophy, Music, and Emotion* (Edinburgh: Edinburgh University Press, 2002), 53-54.

a very short period of time.[46] In schools where there are still music programs, the students themselves often have to work to keep these programs alive and accessible. Their willingness to do this extra work suggests the students are receiving the exact social and educational benefits that have been outlined here. As Melanie C. Johnson and Imran Vittachi argue, "Music stresses teamwork and responsibility, with each student required to learn his or her part ... That translates to other academic subjects, which is why the district and school board has pushed to keep music and arts instruction."[47] Schools like the one Johnson and Vittachi identify have acknowledged the importance of music programs to students and success of their students. School districts that have managed to keep their music programs running have a graduation rate of about 90.2 percent, compared to 72.9 percent for districts without music programs.[48] This can be interpreted many different ways, but the truth is that there is a definite correlation between music programs and the performance of students. These students are better educated, more disciplined, more emotionally literate, and more in tune with themselves.

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46 John Benham, "Defending Music Programs With Economic Analysis,"Coalition for Music in Education in BC, http://bcmusiccoalition.homestead.com/defending.html (accessed May 6, 2010).

47 Melanie C. Johnson and Imran Vittachi, "Economy plays sour tune for school music programs," *Press-Enterprise*, November 23, 2008. http://www.pe.com/localnews/inland/stories/PE_News_Local_S_music24.3cff5e2.html(accessed May 6, 2010).

48 Sandra Gonzalez, "School music programs march on despite budget cuts," *The Monitor*, http://www.themonitor.com/articles/music-30375-down-band.html (accessed May 6, 2010).

Music itself may very well be the oldest and most primitive form of communication; it is therapeutic in ways beyond complete human understanding, and helps us understand more about ourselves. Music should be explored by everyone so we may understand more about humanity, that we may find some semblance of emotional sanity, and so that our existence can be given a "soundtrack". Society has this focus on studying the external; we have broken away from any and all importance place on the study of the internal. We cannot adequately understand others or the world around us if we cannot adequately understand ourselves.

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3
Rhetorical Research

Researching Rhetorically

Alan Benson and Laurie Lyda

When people hear the word "research," they tend to think of many things: the excitement of digging into a subject and *really* learning about it; the feeling of accomplishment when the researching and subsequent writing or presenting is executed well; the dejection of realizing a project went horribly awry; the tedium of pulling out the documentation style guide and citing all information. And for those who hear the term and cringe, "research" often signifies an assignment devoid of creativity on both the teacher's and students' parts, one that requires meticulous attention to detail, the regurgitation of other people's words, and writing that's dull to write *and* to read.

Unlike what many students experience earlier in their academic careers, research isn't just attention to detail and regurgitation of ideas. It is in fact a very complex concept, and as such, it is both process and product. The process allows us to mindfully consider how we will gather and analyze information, while the product allows us to support our arguments with external sources, thus building our ethos. The result is an argument—the "so what" of our research project that we want our audience to recognize and take away with them—that is more persuasive and effective.

Like other rhetorical processes, research requires constant and careful consideration of rhetor, audience, and message. The art of researching— and it is, indeed, an art—lies in its intricacy. When performing "research," we engage in metacognition and the complexity of rhetorical positioning. We think about how we think, and we consider the basic structure of our argument, our sources, our tone and voice, and all the other elements discussed in this book. In the end, we are trying to engage in the conversation surrounding the assignment and to offer our own findings, thus entering the "agora," or the marketplace of ideas, so to speak, of the classroom.

This can sound daunting to an inexperienced researcher, but consider that we perform countless acts of research every day. Did you look up the weather report before getting dressed this morning? Did you visit the Web site *Rotten Tomatoes* before choosing the film you'll see tomorrow night? Did you check consumer reports and blue book values before buying your car? Did you read the article in

"Like other rhetorical processes, research requires constant and careful consideration of rhetor, audience, and message."

last month's *Reader's Digest* about whole grains versus whole wheat, and did your grocery shopping practices change as a result? These are all examples of the everyday research that we perform.

In the academy, the process of research directly relates to our rhetorical positioning, which is inherently tied to our ethos. We use our research to create an articulate and persuasive message, whether that message is written, spoken, or visual. This process should be invigorating—seeking out new knowledge and expanding our horizons should be at the top of our priority list. However, groans and sighs are more often than not the responses that the word "research" elicits. It is true that a big part of researching revolves around the hunting of sources and the documentation style—it is a stylized process, although one that can seem random and chaotic to the untrained eye. But, rest assured, there is a method to the madness.

When considering academic resources, it is important to recognize the two main categories of source materials: primary and secondary. Primary source materials refer to information gathered first-hand. Personal interviews, self-directed studies and surveys, and personal reflection all fall under the heading of "primary" research, as do works of art, literature, and original historical documents. Secondary source materials refer to information gathered by others that has already been shared in a public forum. Books, magazine articles, Web sites, published or broadcasted interviews can all fall into the latter category of "secondary" research. While

some research projects will specify the types of sources—primary versus secondary—necessary to fulfill the required parameters, usually, we use a combination of the two. For instance, a news article on immigration laws will very likely cite statistics from a published and verified report (secondary research) as well as quotes from lawmakers and local representatives that were personally obtained by the researcher (primary research).

If the research project doesn't provide strict parameters regarding source type, then we must discern what sources will most benefit our argument. Who is the audience? If the project requires presenting at a professional conference, a high school class's *YouTube* video may not be an effective source—its ethos will not meet the audience's criteria. A professional audience consisting of government officials will likely be persuaded by substantiated facts, which will be found in journal articles, published statistical research, and if any personal testimonies are used, their veracity will need to be proven. In turn for gathering such careful research, the audience will accept the project's authority, paving the way for successful reception of the main ideas and arguments.

For this reason, as we select our sources, we must always consider how we are rhetorically positioning our research and ourselves. Paying close attention to the ethos of our sources means that, for an academic research project, we cannot simply perform a *Google* search the night before our project is due and pick the first five results as our sources. Instead, we must spend time exploring key search terms, databases, the physical resources (those things called "books"), and much more. In performing this close work, we are participating in the academy's conversation about research, which does require a specific way of performing the process and product we generally term "research."

When beginning a research project, it may be easiest to start with a large, fairly reliable secondary source like an encyclopedia. These reference works offer brief surveys of the topic and often include pointers to drive further research. Texts like the *Encyclopedia Britannica* are available

both in the library and online. Another option for beginning research is *Wikipedia*, the free, online, user-editable encyclopedia. While there have been some high-profile problems with its accuracy and validity, its recent focus on verifiable sources means that its articles are often filled with bibliographic links.

These types of sources are great places to start the research process, but please note the word "start." The days of paraphrasing an encyclopedia entry and turning it in as a "research" paper or project ended the moment you entered college. Once you get a feel for the subject and identify valuable sources, you need to move away from reference texts and dig into the research. It's generally acceptable to use encyclopedias, dictionaries, and thesauruses as sources for definitions of words, diseases, terminology, or other minor points. However, it's not appropriate to use *Wikipedia* or other encyclopedias as major sources.

This isn't simply anti-reference book bias; it's recognition of the fact that all research (just like all communication) is interpreted. Every time the data—historical information, a philosopher's theories, a medical phenomenon—is addressed, the author stresses some points and downplays/omits others. Think of it in terms of that old slumber party game Telephone: One person whispers a sentence to the person next to him or her, and by the time the sentence goes through four or five people, it's changed so much as to be unrecognizable. To get the accurate sentence, you have to ask the first person, not any of the people who have been both copying and interpreting the words.

Likewise, be careful using search engines to find sources. The Internet includes huge amounts of useful information. It also includes a lot of unresearched, biased, and just plain wrong information. The easiest way to find usable sources is to use the academic search engines available via the library Web site. These search engines let you quickly search the library's books, journals (academic magazines that are edited and reviewed by leading scholars), and online databases of articles and essays. Another op-

tion is *Google Scholar*, **scholar.google.com**, a specialized version of *Google* that searches academic sites and resources.

Once you have some sources (hopefully, lots of sources), start reading. Don't just pay attention to the *words*, think about how the authors make their cases. Reading articles and books written for a particular group of academics helps us see how people in that field argue, what kinds of proofs are required, and, most importantly, what sources the authors themselves used. As we noted earlier, research, like invention, is recursive—it continually loops back on itself. You start with one article, look at that author's sources, find some more sources (some of which you may have already read), and constantly relate each author's claims to the others. All of these voices converge in your head. Some you will agree with; others you will reject. But all of them will contribute to the final project.

It can be very easy to get lost in all of this recursive researching, reading, and relating. Toward the end of the semester, it's not uncommon to see students surrounded by piles of books and laboring under clouds of gloom. The key to maintaining sanity is to begin writing early. Some students write brief summaries of each piece they read, others "write back" to the authors, others simply jot notes. As we discussed in Chapter Two, writ-

ing and thinking are intertwined. Beginning to write while still research-
ing can make it easier to differentiate important resources from lackluster
ones.

Many research projects focus on a written component. In these cases,
smart researchers also learn to separate writing from formatting. Yes, for-
matting counts (in some classes, it counts *a lot*), but formatting can always
be fixed. As long as we keep good notes—bookmark the sites we use, and
keep the books and articles we read handy—reformatting can be a snap.
The University Writing Center can help with niggling issues of formatting
and layout, and there are many online and offline resources as well. Spend
the time on research, not on inserting commas and italics. And for research
projects with a speaking component, while documentation may seem es-
pecially challenging at first, careful crafting of in-speech attribution and
prudent, limited use of outside references can get the job done.

In the end, though, the most important thing about research is that, just
as no piece of writing is ever truly finished, neither is any research process
ever fully complete. The work done on a research project will contribute
not just to an understanding of the topic or to skills as a writer, but also to
the ability to locate and assess information. The next time you check the
weather, shop for a car, or look for a film, you may just find that you are
finding better information faster and more efficiently.

<center>ℛ</center>

Finding a Conversation to Find Research

Courtney Adams Wooten

Billy has just received an assignment from his first-year writing teacher to write a ten-page paper with sources about education. From the research session his class went to at the library, he knows that he needs to find scholarly sources. So he first goes to a library database, ERIC[1], to find research for the essay. First, he tries to type in "education" as a search term, but ERIC returns with 962,140 hits. Billy knows that he cannot look through all of these resources to write his paper. So he decides that he will try to narrow down a topic; eventually, he decides to write about bilingual education. So he types "bilingual education" into ERIC and still receives 11,198 hits for this subject. Suddenly, Billy feels overwhelmed—how is he going to look at all of these sources and write a paper in just a few weeks?

All students find themselves in this position at some point or another, whether it is in a first-year composition course, a speech course, or a fourth-year psychology class. Although length is certainly a factor, the amount of research required before even beginning to draft an essay or speech with sources causes many students to doubt their rhetorical abilities as soon as they receive this type of assignment. An important shift in thinking about research is from this process as "filler" to reach the correct page or time length and to fulfill the professor's research requirements to this process as joining a conversation. This will help you to understand the role research has in showing you how to narrow your topic, how to write a specific thesis, and how to incorporate research into your essay or speech as you develop this thesis.

Usually, students approach research in a straightforward way: find the required number of sources to back up what they think. With this model of thinking, students may write the entire essay or plan the entire speech

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1. This is the Education Research Information Center database, which contains many articles focused on topics in education.

before finding sources that merely back up what they think or they may find sources and write a paper or a speech based on what these sources say rather than what they themselves think about the topic. Research is "finished" when they have used the required number, whether that is two, five, or ten sources. Following this model to include research in essays and presentations fails to incorporate research into your ideas; instead, research is a prop for already-formed ideas or a boundary within which students must force their ideas. Rhetoric devised in this way often sounds boring or disengaged—are your ideas important? Can other people talk about your ideas? In order for an audience to engage with your work, they need to know where you stand on the issue and how you are speaking to other people who are also talking about this topic. Audiences need you to become a part of a conversation.

Returning to the previous example will illustrate how research can be used as conversation. At this point, Billy knows that he has a problem. He has a topic but too much research to read, so he knows he needs to narrow down his topic so that he can look at a smaller amount of research. Simply choosing several sources from the over 11,000 available would result in a lack of focus for his essay and, with this many sources available, it would be impossible for him to sound knowledgeable about the topic. Billy isn't quite sure, however, how to narrow down his topic. He could just start typing in random keywords with "bilingual education" to see what he comes up with, but that could take up a lot of time and he isn't sure what he could try to narrow the topic to.

Billy begins to look over the first few pages of sources found as he desperately searches for a way to narrow his topic. Looking at the titles, he suddenly notices that many of the sources discuss bilingual education in relation to specific places. Texas and California are often mentioned. Having been born in North Carolina and knowing that bilingual education is a topic of debate there, too, Billy decides to see if narrowing his topic to "bilingual education in North Carolina" will help. He types "bilingual education" and "North Carolina" into ERIC. To his surprise and joy, this

search only results in sixteen hits—a much more manageable number than 11,000. A similar search in his library's book catalog results in only seven hits. Billy now feels that he has a sufficiently narrowed topic that he can adequately research and write about.

Although Billy may not realize what he has done, he has actually just determined what conversation to become part of. With any topic that you focus on, whether it is education or the Revolutionary War or business models, you will quickly discover that there are many different conversations going on about the topic. This is what Billy did when he found so many sources related to bilingual education. No one can understand and take part in all of the conversations related to one topic. There simply is not enough time, particularly when only given a few weeks to complete a project. This is why you need to narrow your topic as much as possible before looking for sources. Once you have narrowed your topic, you can then scan through this research to determine what kinds of conversations about this topic are going on and which one you want to enter. Billy did this when he narrowed his topic to bilingual education, discovered people were discussing this in relation to particular places, and then determined to focus narrowly on North Carolina. He now has a specific conversation that he is entering, and this is the kind of specific conversation that you need to know you are entering before diving into reading research. Scanning titles or abstracts of articles and books is a quick way to find out what conversations are going on without intensely reading many sources that may not be part of the conversation you eventually enter.

Before reading these sources, a tentative thesis would help Billy to think about what he's looking for and further narrow his search for what to use in his essay. He now has a limited number of sources that at least partially focus on a specific conversation he wants to be a part of, but Billy probably will still not want to be part of all the specific conversations going on in these sources. In fact, doing so would likely still require writing a book that Billy doesn't have time to write. So he formulates a tentative thesis for his essay so that he knows what his ideas are and so that he can see what

people are saying about these ideas. After some pre-writing, he formulates the following thesis: *Bilingual education in North Carolina helps Latino-American students by providing an atmosphere where they can use two languages, Spanish and English, to explore their cultures and to integrate their private and public lives.* Billy reads the sixteen articles, particularly focusing on the parts where the writers discuss how bilingual education affects students' pride in their cultures and how it affects their comfort levels at home and in school. Not all of the chapters in the books pertain specifically to these topics, or these conversations, so Billy skims through the chapters and determines one or two in each to focus on.

"When writing or speaking, you never want your voice to be unnecessary."

This reading takes quite some time, but by the time Billy is done reading, he feels that he understands the conversations people are having about bilingual education in North Carolina. He also changes some of his ideas about bilingual education. Some of the writers make effective arguments about the negative effects of bilingual education on students, so he thinks through his ideas again, using more pre-writing to sort them out, and formulates a new thesis to use as he writes his essay: *Bilingual education in North Carolina allows Latino-American students to explore their Latino and American cultures, but it may negatively impact their abilities to adapt to public life.*

Billy's willingness to change his thesis based on new knowledge about his topic is important. Without this willingness, approaching research as a conversation is not effective. When you are part of a normal conversation, you often will change your ideas based on what other people say or tell you. If you see research in the same way, you know what you think about a topic before entering a conversation, but it is often a good idea, particularly when you don't know what others think about a topic, to listen to what they are saying before you enter the conversation yourself. This way, you know what their ideas are and where they are coming from, and

you can take time to understand these and how you would answer them before talking. This is what Billy does when he reads his sources; he listens to what they say and then reformulates his own thesis before beginning to write a draft. His opinions have changed based on the conversation, so he now knows what he will say as a part of the conversation.

Writing a draft of the essay or crafting an outline of a presentation is now Billy's, and your, step into the conversation. It is an opportunity to actually join the conversation and contribute to it in a meaningful way. You can do this because you now know exactly what conversation to enter, what others are saying in this conversation, and what you want to add to it. If all you are doing is joining a conversation in order to agree with someone, to say "I agree" without adding anything else, then your voice becomes unnecessary. When writing or speaking, you never want your voice to be unnecessary. So you should consider how your ideas, your experiences, and even the different people you are talking to through research are adding to the conversation. Are you agreeing but providing new examples or new ways of thinking about something? Are you disagreeing and telling others why? Are you doing a little of both? These are important questions to consider as you look at your new, reformulated thesis and your research to determine how to write, how to enter the conversation.

With Billy's new thesis, he has two clear topics, two clear conversations, within bilingual education in North Carolina that he wants to enter into. The first is that it "allows Latino-American students to explore their Latino and American cultures" and the second is that it "may negatively affect their abilities to adapt to public life." As he read his sources, he took notes on which ones addressed which of these topics. This tells him where these sources will fit into his essay. In addition, he noted which sources agreed with his ideas and which disagreed. Even though he modified his original thesis based on ideas he read, he still doesn't agree with everyone. He knows he can't simply ignore those who disagree with him; just like in a face-to-face conversation, this would be rude and would make him seem ignorant about the topic. Instead, he determines how he will interact with

those writers that he agrees with and those he disagrees with. Sometimes he speaks to other writers one at a time, especially if their ideas directly address what he is talking about or if other writers spoke about this writer often, indicating that he or she is a well-respected person in the field who needs to be directly addressed; sometimes he speaks to other writers in groups, especially if they express similar ideas. As his paper takes shape, he occasionally still modifies his ideas as he writes based on the intense reading of his sources he continues to do as he includes their voices in his essay. At the end of the writing process when he turns in his essay, Billy realizes that his essay doesn't say what he thought it would when he first began writing. However, he also realizes that it is an essay that is thoughtful and addresses the ideas that other people have, whether they agree or disagree with him.

Billy's choices are unique to his situation, just as your choices will be unique to your situation. Perhaps you will read research, listen to a conversation, and decide that your original ideas haven't changed. Or perhaps you will completely change your mind and have to revise your entire thesis to match these ideas. These are all reasonable approaches as long as you take time to listen to the specific conversation you want to join and as long as you address the ideas that others are making in this conversation, whether they agree or disagree with you. When you have done so, you can write or speak with confidence, knowing that you are knowledgeable about your topic and that you are fairly representing and speaking to others who are part of this specific conversation.

The Art of Annotation

Will Dodson

One of the most useful tools available to the writer and reader is annotation, recording your thoughts in writing as you read another author's work. There are two types of annotation: informal annotation, which involves writing in the margins of the book or essay you're reading, and formal annotation, which involves writing a short document that summarizes and analyzes a work. As you may imagine, annotation is most effective when you first annotate informally and then turn those marginalia (notes in the margins of a page) into a formal annotation.

But what, exactly, is the purpose of annotation? Fundamentally, annotation imprints your reading in your memory and organizes your reactions to the reading so you can articulate a response. The techniques are simple, as the following examples demonstrate, but the process is complex. By physically writing down your reactions, underlining or highlighting key terms, and writing summarizing phrases next to important passages, you engage your entire body in remembering the reading. This process makes recall much more effective than simply reading a text straight through without making any notes.

Take a look at this example. I have annotated a page from Cindy Montgomery Webb's "Performing Rhetorically" in *Technê Rhêtorikê.* My marginalia takes a few different forms:

- **Underlining key terms**. What I decide to underline depends on a variety of factors. First, I think about the course in which this textbook is assigned. What are the key themes of the course? What does the instructor focus on in class? Next, I think about the text itself. What terms seem to be most important to the author? Finally, I think about my engagement with the text. What terms are unfamiliar to me?

- **Defining unfamiliar words.** Often when we read we're tempted to skip over words we don't know. This is a dangerous habit; if you don't know the words you're reading, you're not really reading, because you don't know exactly what the author is trying to say. Always read with a dictionary or dictionary website available. Mark words you don't know and write short definitions in the margins.

- **Summaries of main points.** Your ability to summarize accurately and efficiently is one of the most important skills you'll develop in college. Whenever you read a passage or section that makes particularly important points, try to summarize them in a phrase or two. If there is too much to summarize, simply write a word like "Important" next to the passage, so you will easily recognize it later if you need to read it over again.

- **Responses.** Always read with a critical frame of mind. Do you agree with something an author has written? Make a note, and sketch reasons you agree. Do you disagree? Why? Has an author made a point that doesn't consider a point of view you think is important? Make a note of it. Your questions and comments can be the genesis of strong essays, research projects, and, most important of all, thoughtful and well-considered opinions that you take with you through life.

Annotating in the margins, obviously, refers to physical books and articles. But what if you're reading a web-based source on your computer? There are various ways you can still annotate. Some prefer to print all their web readings so they can annotate in the traditional way. Others open a word-processing document and write notes that identify the section from the reading to which the notes refer. Still others save their readings as PDFs and read them in Acrobat Reader/Writer or some other program that allows them to type notes directly on the document. Whatever method you use, you should keep in mind the importance of annotation to your learning process and make it a habit of your reading.

communication. As we read or listen, this attitude unveils the author's idea of the audience—we "hear" ourselves being invented as an audience with certain expectations of rhetorical style.

Tone operates under a plurality of definitions ranging from musical sound, linguistic pitch, the mood of literature or art, and even muscular definition. These are only a small selection of the many meanings of _tone_. Though this word is so concise in letters, it shifts into a realm of ambiguity when it comes to definition and practice. Tone's ambiguity arises in part from its affective nature. It is more easily recognized through the way a text makes audiences feel and respond than it is through a clear set of defined formulas or practices in writing. Simply stated, tone refers to the attitude of the writer about a subject as perceived by the audience. A variety of components within any given writing style contribute to tone, most notably word choice (diction) and sentence structure (syntax). This rhetorical term's complexity often overshadows our underlying awareness of its presence and its purpose in communication.

While the literal definition of tone provides a strong foundation for this examination, a practical definition is still in order. After all, a definition has little meaning without a contextual reference or an understanding of applicability. Rhetorically, tone offers writers and speakers the opportunity to shape the way an audience perceives a message. Just as tone has multiple meanings, there are also many words that share comparable definitions. A quick glance through any thesaurus proves this point quite easily. The practical definition of tone explained above incorporates conscious word choices: "Rhetorically, _tone_ offers writers and speakers the opportunity to shape the way an audience perceives a message." The word _shape_ connects to numerous synonyms: _manipulate, per-_

Margin notes: "Tone has many definitions"; "our tone helps decide audience reaction"; "example"

The formal annotation serves a more comprehensive purpose than annotating in the margins. Formal annotations typically are used to prepare for a research-based paper or some other kind of writing that synthesizes various sources. An annotation includes the bibliographic citation for the source, an evaluation of the authority of the source, the source's thesis or purpose, a brief summary of the material, and a discussion of how it is relevant to your research and how you will use it in your essay.

- **Bibliographic Citation**: The source's bibliographic information in exact MLA, APA, or other style. Not only will an accurate citation help you find the source again if you need it, it will also help you put together your works cited list when you finish your paper.

- **Evaluation of Source's Authority:** In the evaluation, look at the author's expertise—the quality of his/her research and experience—and whether the source is in a highly regarded or scholarly publication. Consider the author's credentials. If they're not listed with the source, you should look the author up on the web. If you can't find the author, his or her credibility might be questionable. Check whether the information is accurate and the author is well-informed, thoughtful, and balanced in her/his presentation. Do other sources agree with or contradict the author's data and/or conclusions? Make a note when they do.

- **The Source's Thesis or Main Claim**: Include a statement that summarizes the main point of your source, while asking yourself if it is relevant to your research

- **Summary**: Include a brief summary of the material. Try to keep it no longer than 4-5 sentences. What is the essence of what it is saying? Perhaps you will quote key passages, using parenthetical citation. Make sure that *if you quote, you cite in correct format*. Annotations that are incorrectly cited lead to papers that are incorrectly cited, which leads to unintentional plagiarism.

- **Relevance to Your Research**: In your own words, discuss the relevance to your research. This will give you a chance to make sure you understand what it says and see how it pertains to your own point of view or argument. Show how you will use it to support, show how you will argue against, and/or show how it modifies your argument. You may jot down quotes and how you will use them in this section of the annotation as well.

Take a look at the following example of a formal annotation. Sarah Bordelon, in a Freshman Seminar course on Detective Fiction, decided to write a research paper about the mystery writer Josephine Tey. Here is her evaluation of one source:

SAMPLE ANNOTATION by Sarah Bordelon

Maurice, Arthur Bartlett. "The Detective in Fiction." <u>The Bookman</u>. 15.(May 1902): 231-236. **Rpt. in** <u>Nineteenth-Century Literature Criticism</u>. Ed. Jay Parini. Vol. 14. Detroit: Gale Research, 1987. 231-236. <u>Literature Resource Center</u>. Gale. University of North Carolina-Greensboro. 18 Oct. 2009 <http://go.galegroup.com/ps/start.do?p=LitRC&u=gree35277>.

This article compares the methods of deduction between Sherlock Holmes and Gaboriau's Taboret. The author, Arthur Bartlett Maurice, was a newspaper editor and appears to be an amateur scholar. Most likely, his article is not meant to be a textbook reference, but rather a documentation of his own personal theory regarding the influences of Arthur Conan Doyle's Sherlock Holmes character.

Maurice's main point of the article is to support his claim that Conan Doyle's character Sherlock Holmes was influenced by the romantic movement, and in particular Edgar Allen Poe's works. He then goes on to compare Holmes' methods of detection with that of other famous literary detectives like Lecoq and Taboret. He argues that the methods of Holmes and Edgar Allen Poe's Detective Dupin are very similar, in that they use what he considers to be "romantic logic" to determine the solution to crimes. In the case of Lecoq, however, the reader in inclined to believe him simply because he has already proven that his solution is the only possible solution to make; all other possibilities can be discounted.

The main evidence Maurice uses in these arguments are specific examples from the texts of these literary detectives.

"in romance we care to refute only what seriously jars our sense of what is logical" This quote from Maurice will be helpful in my essay, because it references the influence of the Romantic movement on detective fiction in general. With this quote, Maurice is implying that authors of detective fiction that use Romantic influences have more leeway to make illogical suppositions than that of other times of detective writers. Because the movement is based more on emotion rather than logic, crimes are often solved with the use of judging ones emotions and reactions, and not always on hard facts.

I can use Maurice's arguments in my comparison of Josephine Tey's detectives (namely, Alan Grant). Just as he argued that Sherlock Holmes was influenced by authors of the Romantic period, so can I say that Tey was influenced by Romantic factors. I especially plan to use his quote on romantic logic vs. other types of logic to prove my thesis. In his article, Maurice brings up the point that detective fiction whose solution is based on pure logic can sometimes lack certain human characteristics that appeal to the readers. That is what makes detective novels like Sherlock Holmes so desirable to read. I plan to tie this into Tey's novel *A Daughter in Time*, which essentially disregards the logic of scholars who, for centuries, maintained that Richard III ordered the murder of his two nephews in order to secure the crown of England.

<div align="center">***</div>

As you can see, Sarah included all five elements of a good annotation—citation, author's credentials, thesis, summary, and analysis. She used the format to speculate on the source's usefulness to her purposes. Though she was writing about Josephine Tey, she found a source that did not directly address her subject to be useful because she took the time to understand the source's topic, and considered how it could fit her own. Writing the annotation required her not only to read the actual article being annotated, but also to seek out additional research on Romanticism and other mystery

writers. This extra work helped her understand the article's relevance to her own paper. Further, Sarah wrote the annotation in such a way that if someone unfamiliar with her topic were to read it, he or she still would be able to understand what she's talking about. By taking the time to write her annotation formally, Sarah saved herself work later in her research paper. She was easily able to transfer her thoughts into a formal paper format, because the writing was already clear and structured.

The extra work of annotating as you read, and writing formal annotations after you read, pays off in a better understanding of your reading, a more articulate expression of your perspective, and better grades at the end of the semester. Readers who develop regular annotating habits develop better memories for what they read, become more effective writers, and express more comprehensive and coherent thoughts. Consider these examples, and look around on the Internet for more examples (a Google search will result in several thousand useful ones). Your annotations, should you develop regular habits, will help you immeasurably as a writer, a student, and later as a professional.

$\mathcal{R}$

Keeping the Beat: How the Thesis Guides Effective Writing

Charlie Guy-McAlpin

What is a thesis? We hear this word thrown about constantly in our classes—"make sure you have a strong thesis"—but few students feel comfortable with their ability to explain what exactly a thesis is and why teachers emphasize it. *Thesis* is like one of those words we encounter in a novel that we could not really define if prompted, but basically understand in the context of the sentences surrounding it. But we need to pay more attention to this word, *thesis*, because it embodies the whole project of an essay. The thesis frames your discussion, gives it purpose and energy, keeps both you and your reader focused on the essay's significance, and invests power into your conclusions. By taking some time to figure out how a thesis functions within the larger context of the essay, we become more active agents in its construction and offer more persuasive products to our audiences. The writing process also becomes less mystifying, more empowering, and yes, more fun.

A thesis is an argument. "Make sure you have a strong thesis" means "make sure you have a strong argument."[1] Teachers insist on a thesis because they don't want stale book reports. They want you to bring in your own voice and make claims. Professor Smith knows what happened to the Cherokee nation in Georgia; she wants to see what you can say about it. She wants you to introduce your perspective, to join the exchange of ideas that embodies the ideal of higher education. She wants to see your interpretation of the material.

You are probably comfortable with this kind of rhetoric about the thesis. It may be as much as anyone has bothered to tell you about the meaning be-

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1 Bear in mind that the technical academic definition is a little different: *thesis* simply means a unique perspective on an issue, and the pithy declaration in your introduction is your *thesis statement*, which outlines that unique perspective. By defining *thesis* as *argument*, we are relying on a broader definition that lends more clarity and force to these terms.

hind this antiquated word. But this essay's argument—my thesis—claims that the term embodies much more significance when we think about its function in the essay as a whole. And though this essay focuses on writing, these suggestions apply to speeches as well. By exploring the myriad ways that a "strong thesis" can make an essay or speech persuasive for our audience, we empower ourselves to construct more compelling arguments.

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A word's history, its etymology, can be instructive as we try to understand its current meaning. *Thesis* is an ancient Greek word that described the "setting down of the foot or lowering of the hand in beating time" (OED). In other words, it meant keeping a beat like a bass drum. This primal definition is instructive in two ways: first, it indicates that a thesis comes down hard, forcefully and clearly. Second, it implies repetition; the thesis does not simply represent an emphatic introduction, but also a steady, prominent rhythm. Thus, we can characterize the argumentative thesis as something that must both begin clearly and also reappear regularly throughout essays and speeches.

A clear and engaging thesis introduces a persuasive essay, but it is rarely easy to invent such a thesis. As you decide about what to write, keep "a thesis is an argument" in mind. Scholarship is a conversational exercise. Instead of writing to the void, persuasive scholars show how the thesis conflicts and agrees with other people's arguments. We research secondary sources so we can enter this conversation, learn from it, and allow these voices to illuminate our own ideas. Nobody expects us to be spontaneous geniuses, nor would such an attitude benefit a community of thinkers. But by conceptualizing the thesis as an argument, we let others help us decide what is worth arguing and how to argue it.

An essay must begin with a strong thesis—a compelling argument—because our readers need to know what to expect from the following pages. As you write, think of your reader as someone to whom you owe a debt. Your audience is investing time into reading your prose, so you are indebted to that time and must do what you can to repay it. You can start by making a substantial down payment, and that is your opening thesis statement. The

thesis tells your reader what you will argue throughout the paper, and thus provides an overarching logic that will contextualize the body of your essay. By extension, the thesis should also imply or even explicitly state the major pieces of evidence that you will discuss in your essay. Your goal here, in the first or second paragraph as a general rule, is to set your foot down forcefully and establish the beat.

For a thesis to come down with force, it needs to be clear and concise. Your reader should be able to identify the argument and predict the discussion's trajectory. If a thesis is vaguely or sprawlingly constructed, it will lose its force and leave your audience feeling off balance and disoriented. Unclear theses are especially problematic in speeches, where audiences cannot take the time to read the thesis statement carefully. I frame this problem in terms of our audience, but it applies to us as writers as well. If we can't condense our thesis into a compact kernel of potential energy, then we won't be able to effectively break it down and persuasively argue its parts. Overly broad theses will send you flying past your page limit, or falling into weak generalizations, or simply feeling lost about how to proceed. On the other hand, excessively minute theses that can be proven in a page or two will cause contrary problems. The trick is to find that happy middle ground where you can persuasively work through your argument's components in the space provided. Thus, a clear and concise thesis both provides the writer with a guiding framework for the essay and also makes the audience comfortable with that framework.

Oftentimes we leave our thinking about the thesis right there in the first couple of paragraphs, but the best essays revisit it continuously. Most of us have gotten to that point in a paper where we stop, realize we have no idea what we are saying or how to proceed, and panic. You can deal with this common dilemma in several ways: go back to your notes, or your primary text, or your secondary sources for new ideas and clarifications; but one of the most helpful strategies is to go back to your thesis. As you become lost in your mental gymnastics your thesis remains apart, clear and forceful, keeping a steady beat. If you look back at your thesis and figure out how you want to proceed, that's great, but the larger point here is that *your audience may have*

become lost too. Do we expect readers to also go back and find the thesis for clarification? Probably not. We are the writers. That is our job.

The example of writer's block functions to prove a larger point. We need to remind both our audience and ourselves how the discussion relates to the thesis—throughout the essay—and it is our responsibility to do the reminding. We call this *signposting*. Whenever you have pursued a train of thought for a couple of paragraphs, or a couple of pages, and begin to transition to a new argumentative point, take the time to figure out where you are positioned in proving your thesis. Ask yourself how that point fits and how your next point will build upon it, and spell out that intersection for yourself and your audience.

Look two paragraphs back, for example, at how the first sentence carefully shifts our discussion from the introduction to the body of an essay, supporting my thesis by claiming that this is where some of the thesis's really crucial work happens. The "keeping a steady beat" metaphor also provides a recurring signpost, designed to remind you of the thesis's relevance throughout an essay. The exercise of signposting thus keeps writers focused on the thesis so we stay on track, avoid tangents, and hit all the necessary elements of our argument. It also keeps audiences oriented and engaged, helping them place our current evidence and analysis into the context of the essay's larger claims. Signposts are especially important in speeches, because listeners will easily lose track of these claims. So while your thesis establishes the beat, signposts keep it loud and steady.

Common knowledge dictates that the conclusion should restate the thesis, and this rule commonly strikes writers as oppressively dull. But this frustration cools when we think about the thesis as a continuous process throughout the essay. If our thesis is a kernel of potential energy, then our analysis is working to make that energy kinetic—to make the kernel pop. Our arguments apply pressure to the thesis and expand it, adding complexity and definition. It is a turbulent process, which is why we signpost to control the progression. Now, should we spend our final paragraph—our big finish—simply copying and pasting what we wrote in the first paragraph?

Of course not. That would be a travesty to our hard work. But our essay has excitingly shaped and colored that thesis, and the conclusion needs to tie all of that together.

"Restate the thesis" is a weak shorthand for a crucial exercise. The conclusion must remind the audience where the argument began, but it should also embody the complexity that we developed throughout; it needs to pull our thesis and our signposts into one final statement, a closing argument that encapsulates what came before but opens up to larger implications as well. Don't literally restate the thesis, but tie it together as a kind of summary on which you can build some final thoughts that speak to the major implications of your argument. Think of it as a coda, a chance to revisit the rhythm of your thesis and end it with a final, emphatic bang.

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All effective arguments take a side, and this one is no exception. This essay treats the writing process linearly: you develop a thesis, write your analysis, and finish with a conclusion. Many of us write exactly this way, but many of us do not. Others writers, including plenty of your professors, avoid writing the introductory paragraphs until after they have written the rest of the essay, because only then can they adequately understand what the thesis actually *is*. Neither process is right or wrong; writers simply conceptualize the planning and revising processes differently. If you relate more to the latter process, then think of this advice in revision terms: figure out what your thesis was and condense it for the introduction; find the hazy areas of your argument and revise them, then signpost them; rewrite your conclusion to reflect these changes.

Regardless of your process, the final product will only reach its full persuasive potential if it achieves the level of concision and organization that this essay suggests, and you can only achieve that clarity by focusing on the primacy of the thesis throughout your essay.

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4
Rhetorical Contexts

Rhetoric and the Creative Writer

Amelie Welden

When you sit down to read a novel, watch a sitcom, or listen to an album, you probably aren't consciously thinking about rhetorical appeals or the five canons of rhetoric. You are, however, engaging in rhetorical interpretation. You might be considering who created the work and what you know about her or thinking about how the work fits in with other compositions. You might be considering what you as a member of the audience are bringing to your "reading" of the "text" or what the author's goals may have been in creating the piece. (Note that for the purposes of this essay, "text," "reading," and similar terms will be applied broadly—it's possible to read a movie, a photo, or other visual objects in many of the same ways that we read texts.) Rhetorical concepts apply to every composition—whether academic paper, business memo, novel, sitcom, or album. Writers who are asked to compose or analyze a piece of creative writing, you can use the same rhetorical strategies as those used to understand a persuasive essay or a research paper.

As a category, creative writing encompasses a wide range of texts, typically including fiction, poetry, drama, and creative nonfiction. These classifications can be slippery, as the categories often overlap. For example, a poetic ballad may tell a fantastical story, which places it in the categories of both poetry and fiction. Or a play might recount an incident from the playwright's life, making the resulting work both drama and creative nonfiction. Arguably, even the term "creative writing" itself can be considered a bit misleading or redundant, since all writing is intrinsically creative.

With those caveats, the rest of this essay will explore some ways to apply the concepts of rhetoric when composing creative work. We'll look especially at rhetorical appeals (ethos, pathos, and logos) and the five canons of rhetoric (invention, arrangement, style, memory, and delivery).

Fiction

Fiction is typically defined as imaginative narrative. In other words, fiction is storytelling that focuses on invented, rather than actual, characters and events. However, fictional works may also include some elements of reality. Think, for instance, of the way the movie *Forrest Gump* depicts historical events through the eyes of a fictional character, or the way many fictional narratives are set in real locations like New York, or Paris, or the "Wild West."

Fictional stories can be told in many different formats, including novels, short stories, poems, plays, films, and comics. Regardless of format, perhaps the largest rhetorical challenge fiction writers face is persuading readers to believe in the worlds they have created. Whether a fictional world is realistic or fantastical, readers must believe in its authenticity if they are to engage with the text. Thus, one vital rhetorical goal of the fiction writer is to pull readers into the world of the story and keep them there. Entire books have been written about how to make fictional worlds believable, and there are myriad strategies for doing so. Among many other tactics, writers might describe settings and characters with vivid imagery, present clear motivations for their characters, make sure character and plot developments are logical within the created world, and present a convincing narrative voice and compelling dialogue.

Another important emphasis for fiction writers is arrangement, which means the order chosen to relate events and other textual elements. The way a writer arranges her narrative has major implications for the meaning of the overall work. If the writer has created a narrator whose thoughts are scattered, for instance, the story might best be told in short, disconnected snippets in order to reflect and underscore that scatteredness. Plot-wise,

fiction writers don't always tell a linear story, which follows the course of action from beginning to end. They may instead choose a nonlinear story arc and start somewhere in the middle of the action, then go back to provide some background information, and then continue with the present action. Some stories even start at end of the action and go backwards in time. Of course, certain genres of fiction tend to follow stricter forms; for example, mysteries rarely give away "whodunit" at the beginning of the narrative, since that suspense is usually part of what keeps readers going. In any case, the arrangement of a fictional narrative should reinforce its overall meaning and purpose.

Style is similarly important for fiction writers. Elements like word choice, sentence length, syntax, and voice are essential to creating a convincing fictional world. Like the order of the narrative, these elements should underscore the work's larger meaning and help develop the narrator(s) and other characters. For instance, when composing a scene where action is building and events are moving at a fast pace, a writer might use short, rhythmic sentences to heighten the sense of urgency. When writing from the perspective of a child character, simple

> *"Elements like word choice, sentence length, syntax, and voice are essential to creating a convincing fictional world."*

words and syntax are often most appropriate. If describing a lush jungle, a writer might choose more rich, lyrical vocabulary and sentence structures than if he were writing about a stark desert landscape.

The nature of fiction means that particular rhetorical appeals tend to be emphasized over others. Fictional narratives offer an especially good opportunity to use appeals to pathos. One way writers accomplish this is through the creation of characters that garner readers' empathy. If a reader understands and identifies with a character and her plight, the reader is likely to feel connected to that character and thus have strong feelings about her needs, desires, and struggles. Some writers use empathetic characters and their situations to help make fairly overt arguments. For ex-

ample, while somewhat controversial today in terms of its character depiction, when *Uncle Tom's Cabin* was first published, author Harriet Beecher Stowe used its characters and narrative to make a strong abolitionist argument, one that helped turn public opinion toward abolishing slavery. Other fiction makes more subtle pathos-centered arguments by shedding light on human nature, the world around us, our relationships and connections, and just about any other topic. A fiction writer's use of language, rhythm, syntax, and voice can add complexity and texture to an emotional appeal.

Ethical appeals in fiction can be effective as well, but they also can become a little sticky since fictional narratives contain two sources of ethos: writer and narrator. The ethical stances of these two entities may or may not be the same. For instance, a writer with no experience in medicine might create a narrator who is a doctor. Similarly, a character's views about politics or religion may or may not be compatible with those of the author. In fiction, a writer can draw upon her own ethos and the ethos of her characters to make the arguments she wishes to make.

Appeals to logic are certainly a part of a fictional work, though less obvious than appeals to ethos or pathos. Some authors may use dialogue or the narration of characters' inner thoughts to make arguments based on logical appeals. A narrative's arrangement also can create a logical appeal, as the order of events and other elements in a given fictional world often builds a sense of believability. Some forms of fiction, like fables, are purposefully created to serve as examples of a particular point – this fact means that the fables, in some sense, automatically intend to use logos.

Poetry

Poetry is a wide-ranging genre in which compositions are usually presented in verse form. Poems can address any subject and may be fictional or nonfictional. They can tell stories, present images, relate ideas, and/or accomplish any number of other purposes, in lengths that range from the very brief—such as three-line haikus—to the very long—like the epic poetry of Homer.

Technically speaking, some forms of poetry follow fairly strict formal rules for length, rhyme, meter, and even subject matter. On the other hand, "free verse" poetry allows the writer more autonomy in determining her work's structure. In any case, all poetry is concerned with elements like rhythm and sound, in addition to meaning. Most poems are designed to be read aloud or to convey an element of music even when read silently from the page. In songwriting, poetry is quite literally set to music, adding yet another element—in this case, an auditory one—to its structure.

Given the auditory nature of poetry, it's no surprise that delivery often comes into play for poets more than it might for other writers. The oral delivery of a poem can add much to its meaning through the speaker's emphases, inflection, and rhythmical sensibility. Traditionally, poetry has often been memorized, so the canon of memory can also be an important element of this genre.

Like fiction writers, poets are always aware of style and arrangement. Poetry places a great emphasis on both language and structure. Precision in word choice is particularly important, as many poets strive to pare down language to its most essential elements, and to do so in a way that marries sound and meaning. The style of poetry is often vivid with imagery and original expression, meaning that poets try to find fresh ways of approaching, discussing, and making connections among their subjects.

"Drama writers have a unique opportunity to use visual, auditory, and language elements together to create a more complex narrative than might be possible through the written word alone."

Because of its intensity, many people believe poetry can be the most powerful literary genre for appealing directly to readers' emotions. While appealing to pathos certainly is not the aim of all poets, many do want to connect with their readers on an emotional level. Some poets persuade their readers almost solely through emotion, resisting the creation of poems that make logical sense or rely on the ethos of the narra-

tor or author. Instead, these poets favor verse that deals with the inherent power of language and sound to create a deep connection.

Poetry also makes use of logical and ethical appeals. For fictional poetry, the previous discussion of rhetoric in fiction applies. However, in nonfiction poetry, there isn't the same ethical tension between narrator and author, since they are usually the same person. This means that poets writing nonfiction—for instance, poets writing about their own experiences or recounting an event—might have a clearer path towards making appeals to ethos. Poets also may have room to build logical arguments in much the same way that other writers might construct logical appeals in essays, though this seems to be less common.

Drama

The canons of memory and delivery are certainly evident in poetry, but drama is where these rhetorical devices become vividly apparent. Drama includes written works—fictional or nonfictional, in poetry or prose—that are intended for performance on stage or screen. Dramatists compose written texts that will eventually be translated not only into spoken words, but also into visual elements of action and setting. Dramatists may also rely on aural elements like music, sound effects, and so on.

Drama writers have a unique opportunity to use visual, auditory, and language elements together to create a more complex narrative than might be possible through the written word alone. Take, for example, the phrase "Yeah. Right." Depending on the actor's delivery, these words can either take on their literal meaning of indicating agreement, or they can mean the exact opposite. The interplay between action and spoken word can also create more complex plots and characters.

A dramatist can also rely on action and visual imagery to move the plot along. For instance, if an audience sees a character tossing and turning in bed, it's clear that the character is sleeping uneasily and is likely upset about something, even without any dialogue. The catch, of course,

is that the dramatist initially must write stage or screen directions into the script to indicate what the actors will be doing. In these cases, the actor's delivery of the writer's work is silent, but just as rhetorically effective as oration, if not more so.

Like fiction authors, dramatists must work to persuade the audience to believe in the world that's been created, whether this world and its characters are based in reality or imagination. It's particularly important for dramatists to create dialogue that is both believable and compelling. Also like fiction writers, dramatists must think about the best way to arrange the story they're telling, and they can make strong appeals to pathos through characters and their plights. They can further make ethical appeals that come from a character's ethos or the ethos of the writer and logical appeals through dialogue and/or a logically-progressing storyline.

Like poets, dramatists pay careful attention to the way their words will sound when delivered on the stage or screen. Because drama presents language primarily in spoken form, elements of style that are particularly important for dramatists include syntax, diction, and other aspects of dialogue. The rhetorical canon of memory clearly becomes important when actors memorize the words and actions they will ultimately deliver on set or stage.

Creative nonfiction

Creative nonfiction can refer to any work not fictional in nature. Like fiction, this genre comes in many forms—poetry, drama, prose, narrative, non-narrative—that utilize various elements of rhetoric. The genre as a whole is too far-reaching to pinpoint particular ways that rhetorical devices operate; however, a strength of creative nonfiction is its ability to use ethical and logical appeals in particularly effective ways. For instance, because there doesn't have to be a discrepancy between writer and narrator, the author can craft straightforward ethical appeals. In terms of logic, some forms of creative nonfiction—such as certain types of essays

and persuasive journalism—focus on building logical appeals through research, facts, and examples that might be cumbersome if presented in drama, fiction, or poetry.

Overall, creative nonfiction has many of the same rhetorical considerations that have already been discussed. For example, some journalistic feature articles tell stories, so they have much the same relationship to the rhetorical canons and appeals as would a fictional narrative. Biography, autobiography, and memoir have similar concerns, with an added highlight on the canon of memory. Documentary makers use many of the same rhetorical devices as other dramatists, and speechwriters employ elements of poetry and drama in their focus on style and delivery, though speeches can often make broader use of logical and ethical appeals as well. While these are just a few brief examples of how rhetoric can play out in nonfiction, remember that for the most part, it's always possible to infer the rhetorical approaches from our earlier discussions of fiction, poetry, and drama when dealing with different kinds of nonfiction.

Writing Creatively and Rhetorically

As this discussion makes clear, rhetoric factors into many of the most important decisions a creative writer makes. So if you're given a creative

writing assignment, starting with the invention stage, carefully consider the message and the audience, and then decide which form(s) of creative writing might best convey that message to the audience. If the goal is to show a child the importance of family relationships, what might be the best creative vehicle for that message? What if the goal is to create awareness about poverty among the general public? Also consider your ethos as the author and how that might factor in. For example, if the assignment is to address traveling abroad, do you have personal experience that may be relevant? If so, a memoir or a nonfiction poem may be appropriate. If not, a fictional story or play, or a piece of journalism that profiles a well-traveled friend might be more effective.

On the other hand, if the assignment is to write in a particular form like a short story or a poem, you'll start with the form in mind and consider what audience that form may reach most effectively, as well as what kinds of messages might be most appropriate. For instance, if you're asked to write a sonnet, you might consider that traditional sonnets often deal with the theme of love. Would you like to work with that theme in your own poetry, or would you like to craft a message that breaks with traditional convention? Who do you think is most likely to read your sonnet, and how might you tailor your work accordingly?

Once you've gotten an idea about how author, audience, message, and form will work together in your creative writing, think more specifically about the rhetorical factors that are most prominent in your chosen form. What kinds of appeals might you emphasize? If you're writing a love sonnet, will you want to emphasize logical appeals, ethical appeals, and/or emotional appeals? Considering that you're writing poetry, what might you think about in terms of style, arrangement, memory, and delivery? Should you be thinking most about word choice, sound, order of information, creating memorable dialogue, or all of these? What else? How would the answers be different if you were writing a one-act screenplay, or a chapter from a novel, or a political speech?

Creative writing is writing, which means that rhetoric and rhetorical choices are important considerations. Asking questions, like the ones in the previous paragraph can help focus your approach to a topic and put you on the way to a rewarding creative writing project. While the term "creative writing" stresses another essential part of what makes such writing effective—creativity!—thinking creatively isn't enough. To be a truly successful creative writer requires thinking rhetorically.

$\mathcal{R}$

Analyzing Visual Media

Zach Laminack

Visual rhetorical analysis, though it might sound complicated, is related to the kinds of visual interpretations we make daily, whether negotiating road signs, seeing an advertisement, or reading someone's facial expressions. We negotiate, interpret, and make sense of images almost constantly. One of the primary ways we make sense of images is through our interpretations of advertising. The difference between quickly associating an advertisement with the brand it advertises and performing an in-depth visual rhetorical analysis is, at the outset, a matter of time and attention to detail. Visual rhetorical analysis asks us to reorient our perspectives from the speed and rapidity we're accustomed to, in order to see a visual text as we might see a written text—that the sense of the "whole idea" is actually a function of the cohesion and confusion of the individual elements it comprises.

Visual texts, however, assemble their components in much less obvious ways, made more subtle or covert by the speed of their presentation. TV commercials are a good example. Usually lasting no more than 30 seconds, TV commercials are designed to communicate lots of information in a limited time. Commercials are often layered with references to other images and ideas, but in ways that need no overt explaining. They rely on your ability as a "reader" to rapidly decode the images constituting the message. However, the speed and the goes-without-saying nature of advertising references are invitations for rhetorical inquiry. The essential starting points of visual rhetorical analysis are slowing down and reviewing, whether watching a 30 second commercial a few more times, or carefully considering the visual elements, perhaps of a magazine ad that you might just flip through otherwise. Performing visual rhetorical analysis requires attention to detail, asking some key questions (and asking more questions about those questions), and steadily unpacking the layers of references most viewers of advertisements and visual media take

for granted. Before considering an example, in this case a World War II-era U.S. Government poster, one key question needs to be addressed. If we think of images as texts, how can we "read" images in the same way that we read traditional textual media?

Reading the Image as a Text

Images, like texts, depend on a process of visual decoding in order to understand or make a meaning of the elements that compose the whole. Reading is just such an act of visual decoding, but one so familiar that we rarely stop to think about it.[1] Something familiar is also something that goes without saying, and one of the purposes of rhetorical analysis is to reorient our perspectives on the familiar, or to "defamiliarize" our assumptions about what it is that goes without saying. The new perspective on the familiar that we gain from the questions of rhetorical inquiry forms the basis of rhetorical analysis, whether we perform that analysis on traditional textual media or on images and visual media. From this perspective, we can read advertisements, photographs, television, film, digital media, art, or architecture as kinds of texts, working systematically as the combination of the elements that compose them.

Briefly, let's look at an example of how to defamiliarize architecture so we can read it from a new perspective. Buildings may seem a particularly abstract example, but they also communicate a message. The U.S. Capitol Building, for example, stands for more than its form, and communicates ideas of government, the nation, and America in several and simultaneous ways. The grand scale of the building, its material, its prominent location on a hill top, its position at one end of the National Mall, in line with the Washington Monument in the center and the Lincoln Memorial at the other end, all work together to communicate a message of unity and coherence

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1 Several theorists and rhetoricians have argued this point. Some, like Jonathan Silverman and Dean Rader, have written entire textbooks around this point. See their *The World is a Text: Writing, Reading, and Thinking About Visual and Popular Culture*, 3rd ed. (Upper Saddle River, N.J.: Pearson/Prentice Hall, 2009).

on one level, the importance of the federal government on another, and an image of the nation itself on yet another. By considering the elements of the structure, and its location among other structures, we come to see the Capitol as something more than itself, as something perhaps less familiar than we first thought. The techniques of defamiliarizing we can apply to the Capitol are a part of the answer to the second question of how we "read" visual media and images as a kind of text. Now we need to clarify another important point of visual rhetorical analysis: the interplay of image and text.

The Image and the Text

Apart from text, images communicate with viewers through a system of interactions between reference and referent, or the image and the object. To further clarify the distinction between written and visual text, consider the following international pictograms as examples. [2]

These symbols need no direct textual support in order to communicate their meaning. The image of the telephone handset is recognizable without a caption. Though in an airport, for instance, a traveler may see the telephone icon accompanied by "telephone, teléfono, téléphone, telefon" if he doesn't speak English, Spanish, French, or German, the icon is likely enough information in itself. Likewise the shape of a jet airliner, or the

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2 These icons were designed through a collaboration between the American Institute for Graphic Arts and the U.S. Department of Transportation. The goal of the collaboration was to produce universally recognizable icons for use throughout the United States transportation network in order to ease communication barriers and institute a standardized system. The first set of thirty-nine symbols was designed and commissioned in 1974, and sixteen more were added in 1979. For more information about these DOT pictograms, see the AIGA website, at http://www.aiga.org/.

knife and fork, are images that need little explanation. If our traveler finds himself nervously watching a taxi meter counting up on the way to the Stockholm airport, and passes a sign reading "Flygplats 4 km," he might continue sweating out his long journey, if he doesn't understand Swedish. But if the word he might not recognize is accompanied by the pictogram of the airplane, our traveler might learn a bit of Swedish, and relax about the fate of his rapidly dwindling travel money. These pictograms are important examples of images as a kind of text because we can so easily recognize them. In other words, the reference (the image of the airplane for instance) corresponds directly to its intended referent (the airplane itself), and thus communicates its intended meaning (airport) without need for the accompanying text as an explanation.

The distinction between the image itself and the text surrounding or accompanying the image is a useful starting point for visual rhetorical analysis. In popular media, images are often accompanied by words, and the words often work with the image to produce the total rhetorical effect. Yet as in the simplified case of the pictograms above, images do not rely absolutely on text to transmit their meaning. Photographs are some of the best examples of this distinction. The photograph on the front page of a national newspaper, for example, is designed to communicate elements of the story to the passerby, while also enticing the pedestrian to buy a copy of the paper. News photos, though, are often arguments in themselves, and can be read independent of the article to which they correspond. The interplay between the text and the image, as in the example of a news photograph, can be considered through Jack Selzer's useful distinction between "textual" and "contextual" modes of rhetorical analysis. "Textual" analysis of a news photograph would focus in on the elements of the image independent of the "contextual" information of the article it accompanies. Think of the earlier analysis of the U.S. Capitol: a textual analysis would focus on its specific formal architectural details, where a contextual analysis would combine that information with a reading of its location along the National Mall. In the case of our example image, the World War II poster,

"contextual" analysis would consider the myriad factors of the historical information necessary to "read" the image, while a "textual" analysis would consider its formal elements, or to use a photographic metaphor, what is within the frame. A thorough visual rhetorical analysis considers both elements simultaneously, and asks questions about the interplay between the two modes. For example: How do the formal elements of the image speak to its context? How does our knowledge of context cause us to re-imagine the meaning of the formal elements?

To perform a visual rhetorical analysis, then, we need to slow down and carefully consider the image, both as a complete text and as the total-effect of a number of formal elements. From this textual angle, we can proceed to the contextual, raising questions about the total-effect of the elements as they work with and against the information surrounding the image, whether directly as in the case of a news article, or indirectly in the case of historical, cultural, and economic references the image may either evoke or suppress. In addition to these questions, basic questions of rhetorical analysis are in play as well. As with more traditional modes of rhetorical inquiry, questions about the author, audience, and purpose are equally involved in visual rhetorical analysis as well, as are questions of the degree to which the rhetorical appeals (ethos, pathos, and logos) interact and act persuasively on the viewer. So, in addition to asking questions of "text" and "context," writers of visual rhetorical analyses also ask questions about the author's relationship to her audience, or how the author's imagined audience influences her purpose for arranging and delivering a given text in a specific way. Additionally, you might ask what kinds of feelings or reactions the image is eliciting, or how it plays to your sense of things or reasons with you. You might think about how it establishes its authority, or to what degree the image relies on you as the viewer to recognize the contextual references it makes. Your answers to these questions, when grounded directly in the textual elements of the image, form the basis of your visual rhetorical analysis.

Analyzing the Image

As an example, we'll consider a World War II-era poster. The image presents us immediately with the elements we've discussed so far in general terms. Text is printed on the image, and the image accompanies the text. The communicative effectiveness of this piece seems, on first glance, to rely directly on the interplay of the text and the image. Other formal elements, however, set the tone for the way we interpret the text, either the words printed on the image of the book, or the words at the bottom of the image that form the caption.

The background of the image is a dark and cloudy red. (Visit http://www.loc.gov/pictures/item/96502725/to view the image in color.) Its hue rises in intensity nearer to the top of the image, and darkens at the horizon, where storm clouds and lightning bolts add to an ominous mood. In the foreground, several Nazi soldiers, signified prominently by their red armbands (a stark contrast to the grey-white ground and book in the background) and tall jackboots, are tossing books onto a raging fire, which climbs above the heads of the soldiers, as their commander, to the left of the foreground, looks on. The figures in the background, however, help establish the scale of the perspective, both in terms of their distance from the foreground and most importantly against the scale and immensity of the book that rises high above the soldiers and looms over the book-burning party. The tiny figures are attempting to chip away at the stone façade of the book, and are setting small fires around its base.

The book forms an important formal contrast to the scene. Its immensity suggests its indestructibility while also suggesting the futility of the soldiers' efforts. Its stone façade reinforces this interpretation, and suggests its invulnerability to the fires set at its base. The book here, constituted by these elements, stands in as a signifier for the container of ideas which, like books, cannot be killed by fire. In this sense, the book becomes a fortress, well fortified with the weapons of "the war of ideas." U.S. President Franklin D. Roosevelt's words are literally written in stone on the façade of the book, a formal element that reinforces the strength of the message
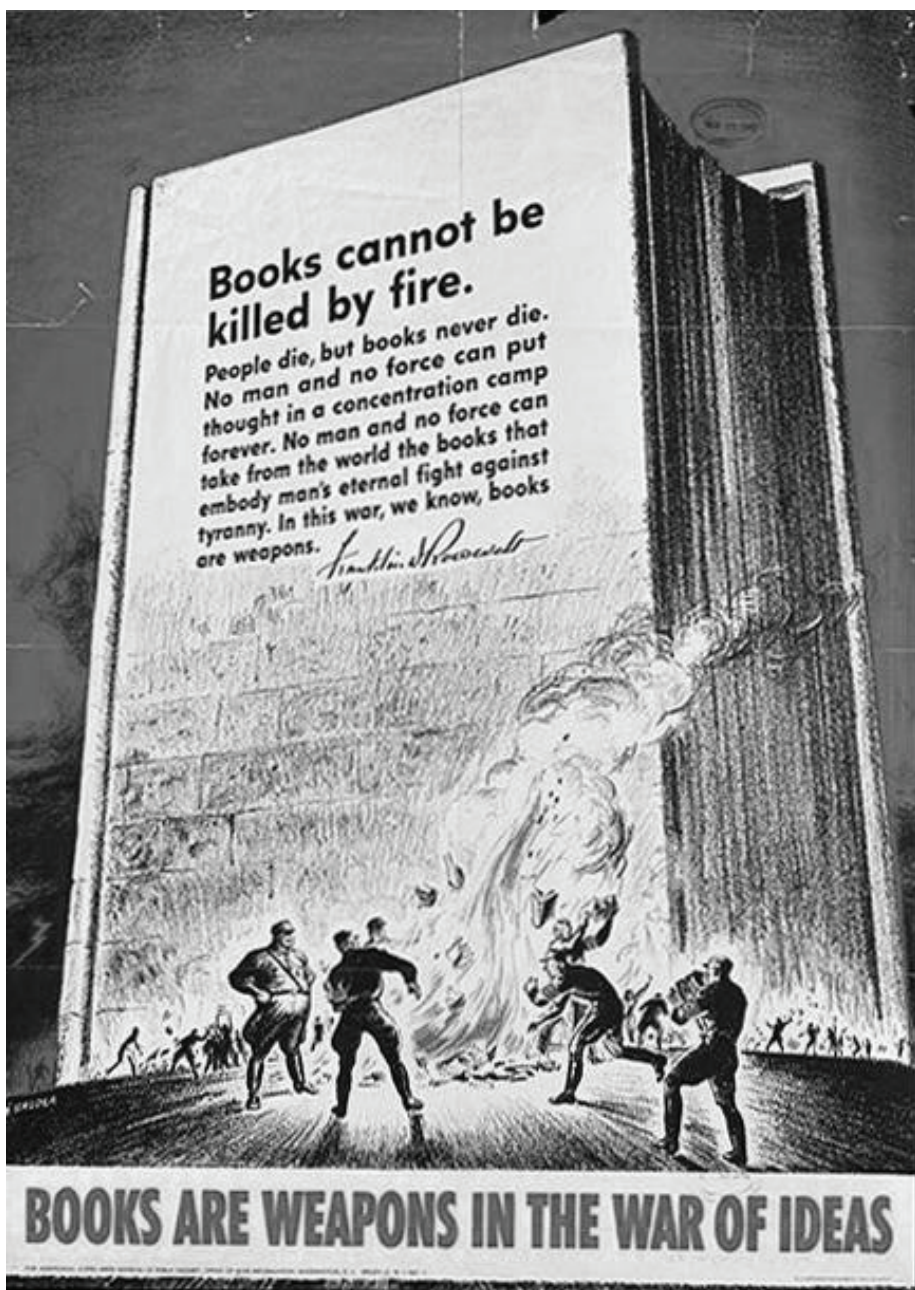
the words convey. The words "never," "forever," and "eternal" are made doubly significant by the image.

Immediately we are confronted with a rhetorically forceful message derived from the constituent elements of the image: despite their efforts, the Nazis' attempts to destroy knowledge are futile and worthless. The resilience of the book, and the ideas it houses and defends, is underscored by the monumental presence of the book literally rising from the ground and standing between the viewer and the blood-lit sky. The visual elements of the text argue that regardless of political climate, authoritarian regimes, or direct assaults, "man's eternal fight against tyranny" will continue, and will prevail.

The triumphal rhetoric of this image is made richer with a look into its contextual elements. In 1933, groups of students and soldiers in Germany participated in large scale book-burnings in an attempt to destroy and eradicate information deemed "un-German." President Roosevelt's quotation is a direct reaction against the totalitarianism and cultural control implicated in the destruction of books and knowledge. Roosevelt's quotation, alongside the powerful image of the monumental book rising against the efforts of the soldiers, also highlights the difference constructed between the democratic and free U.S. and the totalitarian and fascist state of Germany under Nazi leadership. This rhetoric of the image, in light of the context of the image, becomes politically and culturally charged, both as a response to the actions of the Nazis in 1933, and as an explicit reaction to the ideology of control and manipulation. The image also operates on the viewer by eliciting reactions of fear, anger, and dark humor. The Nazis pictured in the image, despite the blood-colored sky and stormy atmosphere, are disfigured and depicted in slapstick poses, in order to further underscore the intended message meant to deny the Nazis' political and cultural efficacy, either at burning books and killing ideas, or at waging war.

An extended analysis of this image would undoubtedly consider the history of the book burnings further, and juxtapose the message of the

image and text against the U.S.'s own participation in a propaganda war, which though more benign, also contributed to a form of cultural control and political persuasion. This brief analysis of the image, however, demonstrates the principle methods of visual rhetorical analysis, and opens questions about the complicated relationship between the image and text. Careful attention to the details and formal elements of the image offer an interpretation of the whole, which alongside an interpretation of the text, generates the rhetorical effect of the poster. Reading the text in this way illuminates its immediate message and sets it against its historical and cultural background, in ways that draw out important questions about the purpose of the text, its creators, and its audience.

The questions applied to propaganda posters from the 1940s are the same questions applied to advertisements from the 2010s. As images become more complicated and disseminate more rapidly, the need to read them as texts becomes more pressing. Cultural persuasion happens on the level of the image, whether through advertisements, films, television, digital media, or photography. If one of our goals is to understand something about the methods and avenues of cultural change, reading into the images of culture offers a glimpse into the process of persuasion and a way to re-read the familiar.

$\mathcal{R}$

Rhetorical Analysis and Film
Daniel Burns

One of the more popular and useful assignments in an introductory writing course is the rhetorical analysis: an approach that invites students to interpret each rhetorical appeal—logos, ethos, and pathos—through its constituent parts. Patsy Callaghan and Ann Dobyns' rhetoric textbook *A Meeting of Minds* usefully divides those parts or "elements" into five types: diction, syntax, structure, examples, and persona.[1] Specifically, it is the interrelationship of an appeal's word and phrase selection (diction), word order and sentence sense (syntax), sentence and paragraph composition, or general expository mode (structure), significant patterns and emphases regarding content (examples), and continuity of voice and tone (persona) that facilitates the audience's clear understanding of a given communicator's purpose. Thus, the complex interaction of rhetorical elements that composes a communicator's message through his or her rhetorical appeals clarifies when an audience perceives these appeals and elements in a carefully read, or, for the purposes of this article, rigorously *observed* rhetorical analysis.

Extending this method of analysis to the example of moving photographic images, the popular entertainment form we call "movies" for short, demands that we replace Dobyns and Callaghan's suggested vocabulary with the "elements" of cinematic form. This transition from a linguistic medium to a visual one is not without its challenges. Indeed, remarking on the intellectual opportunity an emphasis on visual literacy affords contemporary students, film historian David A. Cook to some extent anticipates this terminological necessity, advocating for the importance of "reading" a film "text" as capably as a print one. Deftly articulating the urgency of cultivating what remains an underdeveloped educational skill, Cook writes:

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1. Ann Dobyn and Patsy Callaghan, *A Meeting of Minds: Strategies for Academic Inquiry and Writing*, 2nd ed. (New York: Pearson/Longman, 2007), 105-118.

> *If we made an analogy with verbal language, we should be forced to consider ourselves barely literate—able to assimilate the language form without fully comprehending it. We would, of course, be appalled to find ourselves living in a culture whose general verbal literacy level corresponded to that of a three-year-old child.*[2]

These remarks call attention to the dominant cultural context in which film participates, joining those other material forms of contemporary visual communication (commercial art, photography, digital media, animation, etc.) generally taken for granted in the mass-mediated stream of daily life. At the same time, they forcefully highlight the universal persuasive interactions in which film takes part. Of course, an important factor to consider when parsing a film text's use of persuasive appeals is the way the *textual* details that construct the work interact with the *contextual* details surrounding it. Among the wide array of crucial contextual details one might address includes the social, cultural, historical, political, and generic (genre-related) levels of meaning the film both perpetuates and perhaps comments on. When thinking about this textual and contextual interaction, we might ask the following questions: Why did the film need to be made at this date and time? What social or political mores does its content honor and defend (or mock and reject)? Does its approach to storytelling join a generic tradition, or depart radically from those conventions? What historical or cultural energies motivate these alignments or departures? To *actively* engage this intersection between textual and contextual fields is to stop viewing *passively*, that is, to reject the normative mode in which an audience uncritically accepts the suggested message and instead begins challenging it. Toward this end, a few basic terms will be helpful as we adapt our rhetorical analysis from a print medium to a visual one.

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2. David A. Cook, *A History of Narrative Film*, 4th ed. (New York: Norton, 2004), xix.

The Four Basic Elements of Film Form

Film form can be simplified to encompass four basic elements: *mise-en-scène*, *cinematography*, *editing*, and *sound*. Each one of these categories, it should also be noted, contains subsidiary components that construct the completed film. A successful rhetorical analysis, performed on a selected film example, will depend largely on one's comfort level and facility with these general terms, their corollary parts, and the interactions between them.

Mise-en-scène [pron. *meez-ahn-sen*], a French phrase that translates literally to "putting/placing on stage; or putting/placing in the scene," comprises all the variables that construct the scene: *setting*, *art direction*, *lighting*, *costumes*, *performance*, etc. Film scholar Louis Giannetti emphasizes the synonym "frame" with reference to mise-en-scène, since it "encompasses both staging of the action and the way it's photographed."[3] Narrative films often manipulate the elements of misè-en-scene, such as decor, costume, and acting, to alternately emphasize or undermine the significance of a particular scene.

To begin a rhetorical analysis of the misè-en-scene with these elements in mind, we might imagine a static frame from a given film, and consider how each layer composing it contributes to the rhetor's (here, the director) overall purpose and message. Is he or she working within a given genre (e.g., comedy, romance, horror, thriller/suspense)? Are the conventions or popular expectations of that genre being fulfilled, or do the director's decisions challenge those expectations in some unusual way? How about the actors' performances: stylized or realistic? Does the makeup and dress enhance or undercut the actor's chosen aesthetic, and again, do these choices meet genre expectations? How might the scene's set design and lighting reinforce these conventions? If the film's scene is a particularly emotional one—a character experiencing the "depths of despair" for example—is a dazzlingly stark high key lighting mix an effective choice for the pathos

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3. Louis Giannetti, *Understanding Movies*, 11th ed. (Upper Saddle River, N.J.: Pearson, 2008), 579.

appeal? By contrast, would a show-stopping musical number that express-es a character's euphoria be best served by moody, or *chiaroscuro* light-ing? Most importantly, if the director makes the counterintuitive choice suggested by these questions, it is important for viewers to consider *why* against the film or genre's larger context.

Cinematography, or camerawork, is often abbreviated as simply "the shot," and expresses the camera's behavior toward a scene, specifically, how "any motion…changes the camera's perspective on the subject."[4] The three spatial axes along which cinematography is generally defined include *scale*, *angle*, and *movement*. Shots are divided into four types ac-cording to how much of the human form is visible, a measurement of scale that includes the *long shot*, *medium shot*, *close-up*, and *extreme close-up*. The camera's position in relation to the subject being photographed is its angle, of which there are three (*high*, *eye-level*, and *low*). Finally, common camera movement can include *tilting*, *panning*, *tracking*, *zooming*, *handheld*, *crane* and *aerial shots*.

Each cinematographic element has particular historical and cultural as-sociations attached to its position and perspective. The *close-up* and *extreme close-up*, for example, are often considered the director's most powerfully empathetic tools, with the obvious capacity to reveal human emotions on a simultaneously intimate and grand scale (through its projection on a massive screen before a large audience). After all, if one were to think about this approach to scale by way of analogy, approaching another hu-man being at such close proximity is likely to reveal similarly detailed emotional content, though without the relative safety of the mediating camera lens. High and low angles can reflect variances of power: a figure shot from above suggesting vulnerability and weakness, while a towering subject captured via a low angle composition implies force, dominance and strength. Adding forward, backward and lateral movement to scale

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4. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2006), G-1.

and angle complicates the range and depth of potential meanings exponentially, as the camera's mobility betrays a personality, perhaps even a character, of its own. When one thinks of authorial persona, the voice and tone expressed by a work's controlling intelligence (or *narrator*), a camera's movement implies another presence within the story-world, one through which the audience's attention is both concentrated and estranged. A classic example of this contradictory position is exemplified by the so-called "bird's eye view" of a vista taken from some omniscient vantage point no human perspective could naturally attain, further complicated by the use of aerial or crane photography. This approach sets the scene, making accessible important expository elements like "What is our location?" and "Who is involved?" while also drawing attention to the lofty, perhaps impossible range of movements these technologies allow.

If *mise-en-scène* and *cinematography* organize space in a film, *editing* refers to the way time is structured. From the composition of individual *shots* (or shot-pieces,[5] as the early Soviet film theorists referred to them) through the assemblage of shot *sequences* to construct a coherent *scene*, film editing "hinges" on linkages or transitions. Each type of transition has its own series of expectations as most viewers have come to understand film form popularly. *Fade-ins*, for example, in which dark slowly sharpens into light, generally signal the film's opening scene. Literally opposite, or rather, symmetrical with this opening are *fade-outs*, gradual diminution from light to dark that anticipates the film's end. Inter-scene transitions like *dissolves* or *wipes* usually emphasize the consolidation of time within a storyline, the former superimposing the end of one shot onto the beginning of another by blurring one moment in time with another, while the latter literally moves one shot out of the way—a more or less similar rhetorical purpose achieved through a crisper delineation.

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5. Vsevolod Pudovkin, "From Film Technique: On Film Editing," In *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, 6th ed. (Oxford: Oxford University Press, 2004), 7-12.

Easily the most important term in film editing is the *cut*, another catchphrase term connoting the entire editing process while denoting an actual practice. Cutting refers specifically to splicing the closing frame of one shot onto the beginning of the next shot, a linkage that occurs so rapidly given the speed at which a series of film frames passes before the human eye (24 frames per second) as to be nearly imperceptible. By contrast, a more jarring variation on the standard cut is the *jump cut*, in which the editing process calls attention to itself through a more deliberately perceptible splice. For our purposes here, it is important to note that this tension between continuity and discontinuity/cohesion and dissonance has an additional rhetorical importance due to its profound effect on the audience's reception of the rhetor's message. Indeed, entire styles of filmmaking have been built upon the implicit ethos reflected by these alternately accessible and diffuse modes of editing.
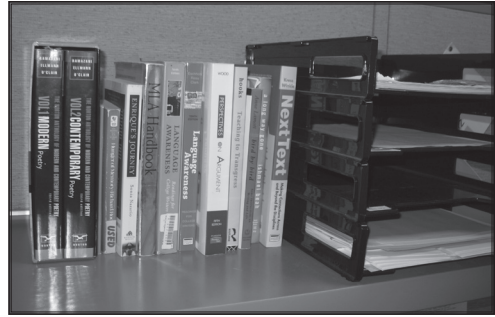
Continuity editing, for example, privileges clarity, concision, symmetry, and smoothness of transition. Among its various methods, *crosscutting*, *establishing shots*, *eyeline matches*, and *shot/reverse shot* are the most widely used, constructing a tight causality through a carefully packaged representation of screen time and space. *Disjunctive editing*, in contrast, favors a more elliptical approach to cutting. The director's goal may be to alienate or upset the audience's expectations, perhaps by heightening or distorting the film's representation of the real.

The final element of film storytelling is sound, of which there are four variables: *speech*, *silence*, *music*, and *ambient sound* (sometimes controlled by *sound effects*, sometimes a product of the natural environment). Generally speaking, sound is delivered to an audience through one of two modes: *diegetic* or *nondiegetic*. Diegetic sound can be accounted for within the story-world of the film; for instance: mouths move and dialogue issues from the

soundtrack; a chance trip through the park reveals chirping birds and rustling leaves; a radio is switched on and music is heard. Nondiegetic sound, by distinction, is sound imposed on the story-world, either "editorializing" on the action through voiceover narration, or perhaps more insufferably, through song. A quick quiz: That patronizing tendency featured in countless romantic comedies in which a popular song is played in cute counterpoint to the two leads' developing crush (a tune with no visible source playing it)? *Nondiegetic.* The passionate sounds of their eager embrace (visible onscreen) when—all-too-predictably—they get together? *Diegetic.*

Rhetorical analysis of any kind, as implied by its terms, demands that we move from an evaluative framework to an analytical one. To let one's personal taste prevail by branding the work a wholesale success or failure is not nearly enough. In other words, to say "I loved or hated it" (apologies to Gene Shalit) is to miss the point entirely, though certainly popular review criticism has conditioned us to rely on this default approach. Instead, while films will perhaps always straddle the line between private obsession and public celebration, the rhetorical analysis of these visual texts allows us to move from the local and limited—how do I feel about this movie?—to the more intellectually rigorous: what sort of cultural work does this visual text do?

For Further Reading

Bordwell, David. *The McGraw-Hill Film Viewer's Guide*. New York: McGraw-Hill, 2004.

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Student Example: *Film Analysis*

Dana Shumate

Dana Shumate's assignment was to watch a film about characters in high school, choose a specific scene, and analyze its rhetoric of adolescence—that is, how the scene portrayed adolescent characters, their values, and their relationships with one another. Dana contextualizes her film, Grease, *in the time period it was released; she briefly summarizes the entire film in her first paragraph and then contextualizes the scene she's chosen within the film as a whole. She uses basic terms of film technique to describe what happens in the scene and explores the film's rhetoric through its camerawork, editing, sound, and acting.*

Note that Dana chooses not to use rhetorical terms such as ethos, pathos, and logos to describe her interpretations. Yet she discusses all three appeals, crafting her writing to a general audience who may not understand what ethos, pathos, and logos mean. Try to identify where and how she accomplishes this.

Grease and Adolescence on Film

By Dana Shumate

In the late 1970's, the United States was dealing with difficult issues such as the Watergate scandal, the end of the Vietnam War, and the mass suicide of the followers of Jim Jones. It was against this historical backdrop that the film *Grease* was released in 1978. *Grease* is set in Rydell High School and follows a group of teenagers of the class of 1959 through their last year of high school. The film is based around the love story between Danny, the stereotypical 'cool' leader of the T-Birds gang, and Sandy, an innocent and shy girl from Australia. One noteworthy scene in the film takes place at the drive-in movie theatre. Sandy and Danny are on a date, but Sandy is upset with Danny because at the recent dance Danny danced with an ex-girlfriend. The scene also follows Rizzo, a sexually active character who is subsequently dealing with a pregnancy scare. The scene highlights the ways important issues and topics that are dealt with in the film.

The drive-in movie theatre scene shows an element of nostalgia for the past. Many scenes in the film are set in areas that are iconic for the 1950's, such as the malt shop or the drive-in movie theatre. The T-Birds are the gang of Rydell High School. However, they are portrayed as lovable characters, not as juvenile delinquents. In fact, the worst thing that the

gang members do is sneaking into the drive-in in the trunk of a car. With the numerous social problems facing people in the 1970's, the nostalgia portrayed by the simplicity and goodness of the 1950's might have been appealing.

In addition to showing an element of nostalgia, the drive-in scene high lights several other themes and topics dealt with in the film. Thescene shows Danny and Sandy sitting in the car, and Sandy is obviously upset. She is sitting upright and stiff, completely closing herself off from Danny. The viewer then learns that Sandy is upset with Danny because of his ex-girlfriend. Danny and Sandy have a typical high school relationship, with fights and issues of jealousy. Sandy's costume also gives the viewer information about her character. She is dressed very differently from the other girls, wearing pastel green, a white lace collar, and a ribbon in her curled ponytail. Her costume causes her to appear more childlike and reflects on the innocence and purity of her character.

Danny then asks Sandy to wear his ring. Sandy immediately becomes more affectionate, kissing him on the cheek and telling him that she now knows that he respects her. By Danny's facial expressions, the viewer can deduce that this was not the response that Danny was looking for. In giving Sandy the ring, Danny was hoping to advance his sexual relationship with her. However, due to the purity of her char-

acter, Sandy responds to the gift with an emotional response, not a physical one.

The scene cuts from Danny and Sandy to the ladies' restroom with Rizzo and Marty. The parallel editing—cutting between Danny's car and the restroom—sets up a contrast between innocent Sandy, who is talking about respect, and Rizzo. Rizzo is a sexually experienced character, and is dealing with a pregnancy scare. Yet, the film handles the issue of teenage pregnancy lightly. Although Rizzo seems slightly upset, the actual feelings that would accompany a pregnancy scare are greatly minimized, and she's more concerned with the gossip of her friends.

The film also brings up the issues of friendship and gossip in the scene. Rizzo tells her friend Marty in the restroom that she thinks she may be pregnant, and Marty promises to take the pregnancy secret "to the grave." However, when Marty steps outside the restroom she immediately begins to tell other people that Rizzo is pregnant. The film uses a dolly shot to show the gossip being passed from one teenager to the next, with Rizzo walking along behind the spreading gossip. The news of Rizzo's pregnancy actually reaches the end of the line of cars before she does. This reflects the quick diffusion of gossip throughout high school students.

The film then cuts back to Sandy and Danny sitting in his

car, where he is making awkward advances toward Sandy. He fakes a sneeze to get his arm tighter around Sandy, and then stealthily attempts to touch her chest. The diegetic sound of the drive in movie previews adds to the awkwardness of Danny's sexual advances as the announcer asks, "Could space monsters mate with earth women?" Sandy realizes what Danny is attempting and storms out of the car, condemning his "sin wagon" and throwing his ring at him. Sandy then stomps away from the drive in, as Danny shouts at her that "you can't just walk out of a drive in!"

Now deserted at the drive in, Danny begins to pour out his frustrated emotions into a song. However, the first line of the song is not about Sandy, but about being "branded a fool" and what the other kids will "say Monday at school." A major theme of the film is maintaining appearances. Danny is concerned by his relationship problems with Sandy, but he is also very concerned with what his friends will think of him because of her rejection. This is common among high school students, and the desire for popularity and status is seen in many films about high school.

The drive-in movie theatre scene of *Grease* incorporates many important issues and themes dealt with in the film. Love, sex, relationships, friendship, gossip, pregnancy, and the importance of appearance and status are all addressed

in the film. These topics are commonly seen in high school movies. They are also topics that seem to be universal to high school students, regardless of location or of the time period.

The Response Essay

Rachel Bowman

Whenever we communicate, it's because we're responding to something. We tell a friend we'd rather stay in tonight because we're afraid someone we don't want to see will be at the restaurant. We make small talk even when there's "nothing to say" because we've picked up on body cues that tell us someone is ill at ease. Even when we're talking to ourselves or writing in a diary, we're responding to something. There would be no reason to speak, or to write, if this were not the case. This is because we are always affected by our environment, and we are built to react to stimuli: if someone sneaks up on us, we jump. But in circumstances that are not fight-or-flight situations, we have time to think and to decide how we will respond based on how we would like the situation to proceed. We can consider not only our immediate, instinctive reactions to what we have seen, but also our desired outcome, our chances of success, and how the people around us will react to our response.

Our academic system is organized around the principle of considered response. Scholars, who share the goal of extending knowledge, are always responding to each other—every time they write. This is why we refer to the writing academics do as "the scholarly conversation." The writing that scholars publish in books and journal articles is addressed to other scholars in the field, who can then read and respond to that writing, expanding the field's knowledge with each exchange. When a new scholar enters the field, she is entering a long-standing conversation with rich strands of discussion that can serve as jumping-off places for her own thinking (which will, in turn, serve others). In an oft-quoted passage, rhetorician Kenneth Burke dramatizes this metaphor:

> Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun

long before any of them got there, so that no one present is quali-
fied to retrace for you all the steps that had gone before. You listen
for a while, until you decide that you have caught the tenor of the
argument; then you put in your oar. Someone answers; you an-
swer him; another comes to your defense; another aligns himself
against you, to either the embarrassment or gratification of your
opponent, depending upon the quality of your ally's assistance.
However, the discussion is interminable. The hour grows late,
you must depart. And you do depart, with the discussion still
vigorously in progress.[1]

Academic disciplines are like parlors filled with dynamic discussions that continue as scholars come and go, each doing their part to further the conversation.

Of course there are some differences between the kinds of conversation that happen at dinner with friends and the more formalized, written conversation in which scholars engage. Most obviously, scholars who communicate with one another on paper sometimes never meet face to face (especially when one of the writers is long dead). But the metaphor is still useful. Essentially, the scholarly conversation and the parlor conversation share this premise: listening to others and responding is what creates our most lively and unexpected insights. Often, it is only in conversation with friends, when we stutter half-formed thoughts and expect our friends to complete them, that we realize what we truly think about a given topic. In a written conversation, this kind of immediate feedback is not possible, but the scholarly conversation is a way to get at the same kinds of interactive insights that arise in face-to-face conversation.

If all academic writing is conversational and always in response to something, what is a "Response Essay" and how is it different from a journal article or any other academic paper? The difference has to do with scope and focus. A journal article responds to many different works—to the conversa-

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1. Kenneth Burke, *The Philosophy of Literary Form* (Berkeley: U of California P, 1941), 110.

tion at large—and the author has a responsibility to know quite a lot about what has been written about her topic by other scholars. The response essay is a shorter piece and is often focused on responding to the work of just one writer. Instructors assign response essays because they help students to understand the conversational nature of scholarship without placing on them the burden of knowing thousands of years' worth of scholarship about a particular topic. By making the act of conversing with scholars more accessible, they help students to remember that they are not writing in a vacuum. (If a vacuum is a black hole, a space of nothingness, to write as if you are in a vacuum is to write as if no one else has ever thought or written about your topic before.) When students begin to write a paper, sometimes the blank screen seems so much more real to them than what they're responding to that they forget they're not really writing into a vacuum. They feel they must start afresh, conjure an argument out of thin air, make material substance out of nothing. The response essay assignment offers material to work with. The writing to which you are responding, as well as your own first reactions to that writing, are the raw materials of your essay. They only wait to be shaped.

So how does one go about writing a response essay? The first steps happen while you're reading. As you move through the text, take note of your reactions. Does a particular phrase really irritate you? Does a writer express a thought you've always had but never been able to articulate? Did a passage bore you, fail to hold your attention? Did a passage make you think about something in your own life? Or about an issue or idea you hadn't thought of before?" Make notes in the margin. Draw stars or emoticons if you like. Write "hmm" or "really?" Better yet, scribble whole sentences. The important thing is to make sure your notes will remind you what your reactions to particular parts of the essay were while you read. Writing specific notes will help you to assemble concrete, particular examples for your own essay. Later, you can expand on these notes in some freewriting—that is, writing without editing yourself, writing to discover what you think. Then you can try to figure out why that phrase was irritating. Perhaps the writer is operating from an entirely different value system

than your own, or perhaps her position is close to yours, the very small-ness of the difference between you serving as the cause of your irritation, confusion, interest, excitement, or whatever reaction you have.

Imagine yourself having a face-to-face conversation with the writer of the text to which you've been asked to respond. How would you express your reactions? How do you think the author would respond? Think of yourself as an interviewer: what questions would you ask this writer, and how do you imagine she would answer? (Hint: if you don't think she *could* answer a particular question, you've found something fruitful to write about.) Pretending you're actually speaking with the author can facilitate your flow of thought as you decide what to write. You may find yourself writing a response to an imagined response that will fit beautifully into the essay you'll eventually turn in.

If make-believe is not your style, there are other ways to generate mate-rial for a response essay. Try to decipher the implications of an argument. If the author makes an argument that X should do Y, ask yourself what would happen if X did Y. If you find yourself agreeing with what the author says but still need something to say besides "I agree," you can try extending her thoughts to the next logical step. If what she says is true, what else must be true? For example, if an author successfully argues that a particular school does a good job educating students who can adjust well to college, then you might argue that we need to find ways to make more schools like that one. If you tend to disagree with a lot of what the author says, try disprov-ing some of the author's evidence or disputing the way she has interpreted it. If you're indifferent, or bored, ask yourself why. Did the author misread her audience or the relevance of her argument? Is she simply missing the point, talking about the wrong thing? (Are you?) Whether you mostly agree or mostly disagree, your essay should get at the heart of what is at stake in an author's argument. Determine how the author answers the "So what?" and "Who cares?" questions and decide whether you would answer them the same way given the information you're working with.

As you generate material for the essay, you'll get a stronger sense of your own position. You may start out with something vague, like "I think this author doesn't know what she's talking about." Then as you formulate imaginary interview questions or isolate particular pieces of evidence, you may realize that you aren't convinced that one important piece of evidence is true. Or you may decide that though all of her evidence is true, it doesn't mean what she says it means. Or she may hold mistaken assumptions about her audience, assuming that they care more about X than Y, when in fact you care deeply about Y. These specific, concrete responses are excellent material for your essay.

If your essay is to be short, you may wish to concentrate on only one facet of your response, like the appreciation of one particularly astute perception. If you plan to write a longer piece, think of how all your concrete bits of argument fit together. For example, a writer might hold a mistaken assumption about the audience, which leads him or her to assemble evidence that isn't relevant to the audience's concerns. Your essay would include what these assumptions are, why they are mistaken, and how the evidence does not match the issues the audience needs to hear about. Or a writer may imply that a particular act only affects a small group of people, while you see that it affects many others. In this case your essay might re-interpret all of the writer's evidence with a view toward how the act in question is connected to much larger webs of meaning. When you're writing a longer essay and you need to include lots of material, look for a unifying factor that will bring all of your points under one roof. You may notice that the "So what?" and "Who cares?" questions are very useful for this synthesizing move, as in the above examples.

Your essay needs a thesis, an articulate perspective that you're trying to support. The fact that all the specific examples in your essay are a response to one piece of writing isn't enough—it's only the starting point. You should focus on what *you* have to say, deciding how much summary and quotation you need based on what your audience needs to know to

understand your thesis. (For the purposes of a particular assignment, some teachers may decide for you how much summary or quotation to include.)

Arrange the specific examples, insights, and bits of evidence in your essay according to the needs of your own argument. This may involve writing, say, one discrete paragraph summarizing your author's position and then several paragraphs about your own, but not necessarily. It's likely that a blended organization style will be helpful. This will allow you to refer to the author's own words while you make a particular point, or summarize a brief passage from the text just before you analyze that passage in your argument. Use all your knowledge of rhetorical arrangement to decide how to group the concepts you want to convey and then how they should be ordered; the most important thing to keep in mind is that the structure of the essay should serve to communicate your argument.

When you have examined your response to a particular piece of writing and articulated it in a way that makes it clear to an audience, you have engaged in the most fundamental of scholarly pursuits. And in some ways, writing a response essay is the easiest way to write academically. Responding to someone else's writing gives you a starting place as you figure out what you think about a given topic. You have a ready-made sounding board, something to play off of, even if you are initially indifferent to it. All the resources of instinctual, insight-sparking conversation are available to you. There is always a context to write into, always something there behind the blank screen. Whenever you sit down to write, you have a conversation to enter.

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Oral Presentations in the Composition Classroom
Melissa J. Richard

It is no wonder that the thought of giving an oral presentation strikes fear into the heart of many a student. Rather than listening to a teacher or watching other students discuss a text while seated at a desk, you've suddenly been pushed to the front of the class and asked to speak knowledgably on a subject that, only a few short weeks before, you may have known nothing about. The presentation may also require more than speaking from behind a podium; some assignments call for the use of visual aids, acknowledgement of audience concerns in a question and answer session, and appropriate movements and gestures. Such a prospect can be nerve-racking.

Many composition courses emphasize oral communication assignments and activities that enhance students' understanding of the skills one normally encounters in a writing class. Pairing written and oral composition is not unusual, as both writing and speaking are acts of verbal communication, the process of sending and receiving messages through language. Along with writing instruction, oral presentations promote greater awareness of rhetoric and its functions in particular contexts, and reinforce rhetorical concepts applied to the work of writing and reading: audience awareness, the appeals, and the canons. Giving a presentation also furthers understanding of nonverbal communication, a dimension of rhetoric difficult to discuss with written texts. Oral presentations complement other activities that promote critical thinking about the work rhetoric does in all acts of communication.

Oral presentations come in many shapes and sizes. They can be formal or informal, individual or group. The nature of the presentation depends on the subject matter of the course: Students may be expected to present informed opinions on course readings, personal topics, or social issues. Some written assignments require an oral component involving

further discussion of the written topic or of the student's writing process. A course focused on storytelling, for example, might require a written personal narrative linked to a performance of the narrative; a course on current events may ask students to debate a political or social issue in groups; and a course concerned with digital rhetoric might include an interactive presentation about a research project. These general examples illustrate various classroom contexts in which oral rhetoric will shift depending upon circumstance, which in turn reflects on how contexts in writing similarly work.

In order to successfully navigate an oral assignment, the speaker should begin preparing by first determining the context in which she is asked to speak, as this will shape the way she forms the presentation's content and delivery. You wouldn't write a persuasive essay as you would a personal essay; the same holds true for oral presentations. You have to analyze the rhetorical situation for the best possible means of reaching your audience through the words you use, the order in which you organize your ideas, and the appeals you employ so as to persuade, inform, or entertain (again, depending on the context). Notice how this sounds no different than what you already know about approaching writing assignments; while the media of writing and speaking are in some ways different, the rhetorical dimensions of language ensure there will be similarities between them as well.

Effective writers and speakers connect with their audience. There are many nonverbal factors that contribute to this connection and remind us that in the world of rhetoric, what is *not* said is just as important as what *is* said. In written texts, punctuation, line and paragraph breaks, and symbols like asterisks and ellipses order language to aid reading and comprehension. In spoken texts, facial expressions, voice inflections, pauses, gestures and movement can enhance—or, sometimes, contradict—what is being said. Nonverbal signals in spoken discourse help the audience follow the verbal message across shifts in content and tone.

As a speaker, you must cultivate an awareness of nonverbal signals and consider what you do, or don't, want the audience to see. For example, if you have a habit of looking down when presenting material, you might assume that the audience is paying attention because you are standing in front of the class. Not so. However, if you make eye contact with the audience, move around and appear confident, they will see that you are engaged and take you more seriously. Such rhetorical positioning is a quality that will help convince the audience of the importance of your message. In essence, nonverbal signals improve the effectiveness of a presentation if used deliberately and appropriately; they harm the presentation if the presenter is unaware of how the audience will interpret them.

"As a speaker, you must cultivate an awareness of nonverbal signals and consider what you do, or don't, want the audience to see."

While oral presentations connect with the rhetorical nature of the writing classroom on many levels, they also offer an opportunity to build confidence in public speaking and create a stronger classroom community. It becomes much easier to share opinions with a group when one has had practice speaking in front of that group. Practice also encompasses active engagement in class discussion; by preparing for and participating in regular class discussions, students hone the speaking skills necessary to succeed in more formal presentations. As students discuss readings and other course tasks with each other, they also get to know one another better. Learning about others not only bridges and reveals crucial differences that can induce speaking anxiety, but also provides a sense of the potential audience: their value assumptions, approaches to events in and outside of the classroom, and biases that might prevent a message from coming across in a formal presentation. Oral communication helps you to "read" group dynamics and think critically through student-to-student interaction, and classroom discussions provide the opportunity to evaluate and

interpret your audience and consider how you might best speak to them, as well as making you more comfortable speaking *in front* of them.

Regardless of whether you are in an English class or a class focusing on another discipline, keep in mind that in order to succeed in both the university and careers beyond, students need to be able to communicate effectively in written and oral contexts. Performing oral presentations, and thinking critically about the rhetorical dimensions of oral communication, help you to hone your skills as a rhetor and future professional.

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Conferencing Rhetorically

Rae Ann Meriwether

While many composition instructors emphasize the fact that rhetoric is everywhere—in pictures, Web sites, songs, comics, music, and everyday conversation—students unaccustomed to thinking rhetorically often forget the importance of their rhetoric when interacting with instructors outside of the classroom. Since many instructors hold student conferences throughout the semester, it is important to remember that these individual meetings are indeed rhetorical situations. As such, they demand conscious forethought on the student's part to present himself most effectively in this specific context and to this particular audience (i.e. the instructor).

As a composition student, you might be unfamiliar with the practices of student/instructor conferencing and perhaps find the concept overwhelming. In this technological age, when much interpersonal communication takes place via email and text messaging, you might not be used to face-to-face conversation with an instructor. Conferences require intense, focused conversation, and it is easy to feel as if you have no idea what to say or how to say it. On the other hand, you might look forward to these meetings, knowing exactly what you want to discuss and how to maximize your conference time. Regardless of your experience or level of comfort with student/instructor conferences, remember that usually an instructor holds conferences with one broad objective in mind—to help *you* succeed in her class.

While your success is the underlying goal of most student/instructor conferences, instructors usually inform students of additional, more specific goals for each conference. For example, they might schedule conferences in order to get to know their students on an individual basis, help revise an essay draft, discuss learning needs and strategies, go over a specific assignment, review a portfolio or for various other reasons. Other instructors may require that you come to the meeting with an agenda of

your own, ready to ask questions and lead the discussion. The instructor's specific intentions will provide clues as to how you should approach the conference rhetorically.

If you recognize the student/instructor conference as a rhetorical situation, then it follows that such a meeting should have a purpose and that your rhetoric must take into account the subject, audience, context, and methods of appeal in working toward that purpose. Quite often, students make the mistake of approaching a conference as if they were the audience, and the instructor the writer/speaker. Students walk into a conference with the expectation that they will listen and respond to the instructor's comments and questions without having to do much else. Of course, the instructor will thoroughly consider and employ her most effective rhetorical strategies; she will ponder how best to respond to student needs, what questions will be most helpful as they revise papers, what to say to inspire them to think critically about the subject at hand, and so on. Yet, the teacher's efforts do not preclude the student's. As in any successful conversation, there must be give-and-take between the parties. Both the student and the teacher must express their desires and needs, and both must listen to each other respectfully and respond accordingly. In short, both must alternate the roles of audience and speaker.

Since the student's role requires speaking as well as listening, you should go into the conference with something to speak *about*. The best way for you to maximize the student/teacher conference experience is to come prepared with specific questions about the work in general, the assignment, or the course. Students who are struggling to incorporate quotations seamlessly into a research essay should bring a draft of the paper and a copy of one or two research sources. Students who feel proud of a polished paragraph or two in an argumentative essay might wish to read aloud in the hope of gaining confirmation that those paragraphs work well in the overall argument. Students confused about how point of view affects narrative might ask whether first- or third-person works best, and then choose a specific section to discuss and go over in detail with the

instructor. No matter the task at hand, you should always come prepared with questions or issues to discuss.

In addition to being prepared, consider your ethos during the conference. Many composition instructors are friendly and personable, so it may seem appropriate to address them as friends rather than instructors. However, friendly or not, instructors want students who take their classwork seriously, who work hard to improve no matter what quality of work they begin with, and who show that they have put some thought and reflection into the meeting at hand. If a student spends the first ten minutes of a twenty-minute conference talking about last night's football game or what she did for the holidays, the instructor will probably assume that the

> *"Since the student's role requires speaking as well as listening, you should go into the conference with something to speak* about.*"*

student cares little for academic work. If the student responds in monosyllables to the instructor's questions or barely speaks at all, the instructor will probably infer that she has not put any thought or effort into this meeting and thus is wasting both of their time. While most instructors do not grade students on conference work *per se*, the impressions they receive of students in conferences can hold some weight when it comes time to grade individual assignments, portfolios or even the overall grade for the course. Rhetorically savvy students—whether slackers simply trying to pass with as little effort as possible or straight-A students who wish to maintain their perfect GPA—will present an academically serious ethos to their instructors.

While preparing your role as a speaker in the student/instructor conference probably seems like quite a bit of work on its own, playing the audience role may be even more difficult for some. Students should listen to instructors with an open mind, but temper this openness with a healthy dose of independent, critical thinking. As most of us know, balancing these

two stances can be extremely difficult. Students usually trust their instructors and with good reason; becoming college instructors requires striving through many years of higher education and hard work. However, trusting the instructor does not mean to mindlessly follow the instructor's suggestions; a student who does so indicates either a lack of critical thought or downright laziness. Instead, listen with respect and discernment, carefully considering everything that she says, but also maintaining ownership over your work. In the end, *you* are responsible for the essay, presentation, project, portfolio, or narrative.

Participating in a conversation, as both speaker and listener, demands attention, effort, and activity—it does not work if the speaker talks without regard to his audience or if the listener sits quietly without hearing or questioning the speaker. For student/instructor conferences to succeed, students must accept responsibility for speaking *and* listening well—utilizing all of their rhetorical skills to make the conference the most productive meeting possible.

The Portfolio Process

Brian Ray

Students sometimes compare writing to the experience of having teeth pulled, going to church too early on a Sunday morning, or desperately running into a house with a spilling bag of groceries. Writing might even feel like watching a horror movie. These comparisons all implicitly perceive writing the same way—painful and objectifying. Writers using these analogies see themselves as the passengers of their writing, not the pilots. On the other hand, experienced and professional writers describe writing as backpacking, conducting a train, herding sheep, sailing a ship, or building a house. Big difference! But these pros started as novices. They arrived at more positive and active views of writing somehow. And their method is not a secret.

The pros might have gotten where they are any number of ways, but one method recreates their experiences. It's called the portfolio-based course.

Not the most dazzling name, but the idea is what's important.

The first day of class, composition instructors will probably introduce the writing portfolio, a simple idea that's easy to dismiss at first. On the surface it sounds mainly like a second chance. People who make mistakes on their drafts the first time get a do-over. Meanwhile the good writers who nail their assignments the first time can correct a few typos, sit back, and enjoy life. But that's not how the portfolio works. Instead, college writers will use revision and feedback to take charge of their essays like never before. Portfolios help young writers learn to pay more attention to their growth as writers, with less anxiety about each individual paper.

Portfolios come in all shapes and sizes. Sometimes instructors have already made up their minds about what they want to see at the end of the semester: two revised research papers and a personal essay, for example. Other times they leave it up to the members of the class to decide what exactly goes into the mix and how to organize. In any case, the portfolio en-

ables students to perform a number of rhetorical acts. By choosing which papers or projects to include, students communicate to their instructor how they see the course as valuable to them, which lessons they found the most enriching, and how they have developed as both writers and individual intellects.

If the teacher has already determined most of the content beforehand, however, then students can still use organization and presentation (delivery) as a way to comment on the course. For instance, how do you want your teacher to read your portfolio? Should your teacher read all final drafts, crisp and new, and then read all revisions? Reading this way would emphasize the papers themselves, almost hiding the work that went into producing them. Or would it be better to read each paper from first to final draft? Organizing the portfolio this way would encourage more attention to the changes that occur between drafts. Consider also how many drafts should be included. Many teachers might ask only for a first and final draft. Nonetheless, students might actually decide to submit every single draft of a particular paper, including those used in peer review sessions and those that neither students nor peers evaluated. In that case, students send a message that they worked hard on the paper and developed their ideas over a long period of time. Doing this, all students reconstruct the course through their own interpretive lenses.

But college writers have more explicit ways of advising their teachers how they wish their work to be read and judged. Most portfolios require a reflective statement or cover letter to articulate, identify, and justify the choices they have made in their writing. The cover letter serves as an important rhetorical opportunity. It provides each student a voice to discuss how the course has or has not improved their writing or critical outlook. This letter also gives everyone the authority to judge and interpret their own progress, speaking back to the grade book. Teachers may not require their students to make every single revision they suggest in order to attain full credit. Rather, they might look to the cover letters to gauge how students have incorporated feedback and to what extent students have

developed a critical perspective toward their own work. For example, a student could discuss in his cover letter how he decided to focus efforts on the research and content of a piece, meanwhile acknowledging possible weakness in structure and organization. The cover letter can explicitly state what further revisions could be done with more time. A cover letter that engages in such critical reflection has the potential to convince or persuade a teacher to respond more positively—even to slightly alter the criteria used to evaluate such a paper. Hence, the reflective essay or cover letter constitutes an extremely important rhetorical dimension of the portfolio.

Composition instructors look for self-awareness, voice, and confidence in these final words, which are not always "graded" themselves so much as they are listened to, searching for evidence that their students have matured as writers and critical thinkers. In this light, students should spend some time deciding what they want to communicate through their portfolios, how to communicate, and why. A student who has included five drafts of a personal essay and two drafts of a rhetorical analysis might spend some time explaining why their process became more involved for some assignments than others. The difference might allude to a greater degree of investment in the personal writing compared to analytical. Conversely, it might owe to increased difficulty of finding voice in a narrative versus the relative anonymity of academic discourse. Teachers really *are* interested in hearing their students weigh these issues at the end of the semester. Someone who dismisses the cover letter as just another assignment is throwing away a chance to have some say in how his work is read, to engage in some final dialogue with his instructor. It's likely that many inexperienced writers have never been asked to talk at length about themselves *as* writers. Take advantage of that.

Revision, at first, does not sound like fun. Before college, the very word "revision" means that something has gone wrong and needs to be fixed. But college writing takes a very different spin on this process. Revision entails looking again, not just at the paper itself, but at the very ideas and

experiences behind the writing. Revision gives all writers more control over what they think about the world. A writer might remember hating a trip to visit grandparents when constructing the first draft of a personal essay. But re-writing and re-visioning that experience can lead to a metamorphosis of consciousness and identity. Revising an essay about abortion rights or sky-diving leads to new thoughts on ostensibly familiar subjects. Ideally, then, a writing teacher doesn't just point out things to "fix" in a paper but asks questions in order to facilitate these intellectual shifts. The goal, of course, is not to change those views but to strengthen them by understanding them better. An essay might go through five drafts, but one more draft after that might change everything about one's perspective on that topic. That's not just fixing problems. That's exercising power over the world.

"Revision gives all writers more control over what they think about the world."

Nobody can ever perfectly and completely put down his thoughts about any issue the first time around. People who believe they can have probably never revised any of their work, so they don't know what they're missing. In fact, most people sit down a dozen times or more to produce a polished piece of prose. The great thing about most writing courses is that instructors *want* to read lots of drafts of papers. They're happier to see an essay grow from a seed to a tree than they are to see only the tree.

Revision also translates into agency. If there is one thing a portfolio course helps to alleviate, it is the procrastination at the root of binge writing, otherwise known as eleventh-hour writing. Binge writing, more than anything, leads to the sensation of objectivity. Those novice writers from the beginning of this essay, who view writing as severe torture, only think about what writing does to them. They do not think about what writing can do for them, or how they can use writing to address the world and change reality.

Too often, students will let their anxiety about a paper build until a day or two before deadline. The night before, they crank out the mini-

mum number of pages after much suffering, and in their haste either rush through or skip altogether vital steps such as brainstorming, planning, outlining, incubation, revision and editing, and proofreading. New writers eliminate these steps not always out of laziness, but because they begin each paper in a state of dread, already exhausted by worrying about a big fat "F" or a "C" that symbolizes and confirms their failures. That's not power from writing. That's a nightmare, and it's easy to avoid. Writers are not consciously committing a sin when they binge write. They simply have not learned healthier ways. The difference between "C" and "A" is no longer a complete jungle. This does not completely prevent binge writing, of course. But if implemented wisely and followed through, the portfolio system acts preemptively against such problems.

Beginning writers have often heard it's good to start papers "early," but they are told the wrong reasons for doing so. In fact, there is no such thing as starting a paper "early." Inexperienced writers may not notice it, but their brains start interrogating an assignment the day they get it. Using these brainstorms and writing a little each day makes for more confident and independent writers who can figure out themselves and the world, solving complex problems with their pens and brains. Ideally, the portfolio-based course reinforces these good habits.

Portfolios, simply put, give everyone the benefit of learning from their writing rather than simply from their supposed mistakes. The idea of learning to write as learning to avoid mistakes goes out the window. Mistakes become natural aspects of writing, although the process-focused

teacher still cares about final drafts. Even if composition instructors do not worship at an altar of grammar and style, these technical aspects are also natural aspects of writing, and they serve an important role in communication with others. Errors decrease a writer's agency because they send a variety of negative messages to readers. Other conventions like thesis statements and the use of quotations and punctuation have the same impact on agency. The portfolio course does away with some of the pain novice writers have suffered from the imposition of these conventions, but the ultimate point of portfolios is to help writers achieve those tough goals.

Taking this philosophy seriously leads to a better writing life—one that turns writing from a dentist appointment into a journey.

Supplementals

- *Textual Analysis*
- *Logical Fallacies*
- *Theses, Claims, and Forms of Argument*
- *A Useable Usage Guide*
- *Using MLA*
- *A Short Guide to Using APA*
- *Proofreader's and Editor's Symbols*

Textual Analysis

You probably have already read, and written, a number of essays, and you have probably had occasion throughout your career in school to read numerous short articles in magazines and newspapers or on your computer. In its broadest sense, the word *essay* can cover everything from a short report to a lengthy, technical article. The motives behind essays are also varied. Essays are written to entertain, to explain, to persuade, to justify one's actions, to beg for support or money, to sell, to condemn some person or action, to report on what has been done in an experiment or accomplished on a job, to encourage patriotism, to inflame one group of people against another, to deceive, to express adoration and love—the possibilities are myriad. In addition to essays, authors compose literary works of all sorts—short stories, novels, poems, and plays—to accomplish all of the same ends.

Teachers of rhetoric use the more inclusive term *text* to cover such variety, and they add oral communication to the list. Modern critics engage in analyses of such divergent texts as Fourth-of-July speeches, campaign addresses, parking regulations, and recipes. They analyze novels, short stories, and poems. Modern critics also approach their texts from an astonishing variety of perspectives: there are sociological critics, feminist critics, historical critics, psychological critics, Marxist critics, cultural critics, post-modern critics. A text to contemporary critics is anything but a group of words whose meaning is carved in stone, and just as there are common elements of fiction that help us to understand and analyze short stories, so are there, though perhaps less standardized than in fiction, elements common to all prose texts.

COMMON RHETORICAL ELEMENTS

All written texts—whether they are essays or handwritten notes—contain certain common, rhetorical elements. As you read and analyze an essay, you should examine and identify each of the following:

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Audience

The intended audience of an essay may be identified by looking at the author's style (his diction and sentence structure), the complexity and type of ideas discussed, the essay's length, its purpose and situation, and the persona adopted by the writer.

Where an essay is published, in *Time*, *Field and Stream*, or *Scientific American*, is also a clue to the educational level and interests of the audience. The intended audience is discovered inductively; for example, we might determine that the 5:30 evening news is aimed toward an older, conservative, affluent audience by noting the number of advertisements shown during the half-hour for such things as denture cream, investment opportunities, and luxury automobiles.

Purpose

What does the writer want the reader to understand, to feel, to do? Writers want to change their readers' beliefs or attitudes, make them laugh, make them cry, make them understand a complex issue. A list of purposes would be very long: to entertain, to persuade, to explain, to frighten, to teach, to anger, to placate.

Situation

All discourse is constrained by the situation in which it appears. Situation, loosely defined, is the context in which a particular text appears or the occasion on which a discourse is delivered. For example, the following are different situations with different contexts: you are required to write a ten-page report on the causes of the American Civil War in history class; you volunteer to speak to your younger brother's scout troop on tae kwon do; you write a letter applying for a summer job at Yellowstone National Park. Each situation or context demands a different response. In analyzing an essay, you should try to determine the situation or context in which the essay was written and the specific constraints such a situation

places on what the writer says. Keys to context or situation for published essays include when it was published, in what magazine or journal it was published, and the tone and language employed by the writer.

Voice and Tone

The writer reveals his personality, his attitudes, his prejudices and desires through what he says and the way he says it. Just as there is a narrator who tells a story from a particular point of view, just as there is a "voice" in poetry, so there is a speaker in an essay, a **persona** (in Latin, literally "actor's mask"). A writer may unconsciously reveal the kind of person he is through what he writes. We may determine that he is arrogant, friendly, aloof, narrow-minded, or flippant. More often the writer's purpose, his audience, and the writing situation cause him to assume or adopt a persona. Aristotle says, for example, that when trying to persuade an audience we should present ourselves as honest, open-minded, and knowledgeable, with the *best interests of our audience in mind*. The persona a writer adopts may also reflect his social or cultural role. For example, we expect a priest and a movie critic to write in certain ways reflecting their different roles and positions in society.

Finally, the tone of an essay is closely connected to **persona**. Writers may adopt tones that are serious, playful, ironic, antagonistic, or passionate, among others. In writing a critical analysis of an essay, you should determine the persona and tone of the writer. Whether consciously or unconsciously revealed, tone is crucial to the total effect a text has on its audience.

THE RATIONAL APPEAL

Because persuasion is an attempt to make ideas and proposals attractive to an audience, you should become familiar with the methods writers and speakers use to appeal to their audience. Aristotle identified these appeals as the rational appeal (*logos*), the ethical appeal (*ethos*), and the emotional appeal (*pathos*). These three appeals are generally interwoven throughout

an essay, but you must understand how each works to analyze that essay effectively.

Aristotle believed that what separated mankind from other animals was the ability to reason. Many writers thus employ rational appeals in an attempt to convince their audiences to accept or reject particular beliefs, claims, or courses of action. When a scientist writes a paper claiming to have discovered a new sub-atomic particle, when a biotechnology lab claims to have discovered the gene that causes Huntington's disease, when an engineer claims that a system of mass-transit will solve a city's transportation problems—all support their claims with evidence and logic. If a writer provides little or no proof for the claims he or she makes, you should be wary of accepting those claims, even though the claims might seem to be true. Further, in writing an analysis of an essay that focuses on its rational appeal, you will first need to review the section, "Constructing an Argument," which defines *logic* and *argument*. In addition, you should consider the following:

Burden of Proof

A basic principle of reason, as of law, is that the burden of proof rests with the person making a claim. A claim is a proposition, a statement about what is or is not true. If the state claims that Joe Smith murdered his wife, for instance, then the state must prove beyond a reasonable doubt that Joe is guilty; Joe does not have to prove that he did *not* murder his wife. Careful writers will not make claims that they cannot back up. Thus, when you read essays, always look to see what *evidence and support* the writer provides to back up her claims. Further, be wary of non-testable claims. A non-testable claim is set up in such a way that no possible evidence or change in circumstances could render it false. As Stephen Jay Gould writes in *Evolution as Fact and Theory*: "A set of ideas that cannot, in principle, be falsified is not science. [. . .] Unbeatable systems are dogma. [. . .]" For example, if someone argues that people *always* act from selfish motives, and no counter example you come up with, no action or set of circumstances you devise, is ever accepted as an example of an unselfish action, it is a

non-testable claim; that is, it is an assertion of belief. Beliefs are strongly held attitudes involving judgments about the world and are often accepted as articles of faith, beyond the realm of rational inquiry.

Fallacies

Logicians have identified a number of common fallacies (faulty reasoning that may appear to be good); you need to look for them when you analyze a writer's argument. Refer to the section, "Constructing an Argument," for a list of the most common fallacies.

Toulmin Analysis

In an *Introduction to Reasoning* (1984), Steven Toulmin presents a simple, practical method for analyzing an argument. He divides his analysis into an attractive scheme of three primary parts—claim, data (grounds), and warrant. To begin with, one must determine the claim the author is making. There are several types of claims on which to base one's argument.

CLAIMS. A **factual claim** is a declarative sentence that asserts something is or is not the case, was or was not the case, or will or will not be the case. "Denver is the capital of Colorado" is a claim about reality. "Dallas is the largest city in Texas" is also a claim about reality. "The Chicago Cubs will win the pennant" is a claim about the future. (One must wait until October for verification of it!) "Socrates lived in ancient Athens" is a claim about the past which can be verified by reading accounts of his contemporaries. Thus, claims of fact can be **verified or falsified**. That is, a factual claim is true if it corresponds to reality—or is a **tautology** (something true by definition, such as "A bachelor is an unmarried man.").

A *value claim* is a declarative sentence that asserts something is good or bad, right or wrong. Some value claims are merely *expressions of personal taste*, of liking or disliking: "Broccoli tastes bad." "I prefer living in the city to living in the country." "I feel hot." Such claims cannot be disputed.

Other value claims are **moral or aesthetic judgments**: "Stealing is wrong." "A liberal education is better than a technical one." "Andrew Wyeth is a better painter than Jackson Pollock." Such value claims are supported by reference to a code of values, an accepted ideal, or a set of criteria the arguer uses as the basis of his claim. The Christian *Bible* might be the basis for the first claim, the Humanist ideal for the second, and standards of realist painting for the third.

A **causal claim** is a declarative sentence that asserts something is, or was, the cause of something else. "Smoking is a major cause of cancer" is a causal claim. "Slavery was a major cause of the American Civil War" is another.

A **definitional claim** is a declarative sentence that asserts something is just like, or is exactly the same as, something else. "Keeping animals in cages is just like keeping slaves in shackles" is such a claim. "Abortion is murder" is another.

A **deliberative claim** is a declarative sentence that asserts that something should or should not be done. These are sometimes called **claims of policy**. "You should quit smoking" is a deliberative claim. "The state of Utah should adopt a law making English its official language" is another deliberative claim.

Following Toulmin's system, first find the **claim**, the conclusion of the argument or the thesis of the essay. Make sure that the claim is a testable-claim (that it is possible to support the claim by evidence), and that it is not preposterous or whimsical. For example, the following claim was made by a student in a paper on women in the military:

Women should not be allowed in ground combat units in the army.

GROUNDS. Next look for the data that support that claim, that is, the evidence the writer gives in support of his proposition. For example, the student supported the above claim with the following evidence:

The fact that a woman can get pregnant may keep her from per-forming her task, thus rendering the squad ineffective to perform in a combat situation. An example of this situation occurred when I was stationed at Ft. Rucker, Alabama; in my squad there were four men, and each of us was assigned a different task: machine gunner, sniper, squad leader, and Dragon gunner. We went on an exercise and the machine gunner became ill. He was rushed to the hospital, and I had to take over his task. The result of his illness was a catastrophe. When we attacked the enemy we were slower because I had to perform the jobs of two men. There-fore, the squad lost the battle, which not only had an effect on the squad but produced a chain reaction and destroyed the whole company. Thus, if a woman were to be assigned to a combat unit and she became pregnant, it would have a negative influence on the whole company.

WARRANT. Third, look for any support that the writer gives to show that the evidence is relevant to the claim. For example, if the writer cites the statement of an authority, does he or she give the credentials of the authority? Is the authority speaking in his own field of expertise? If a major scientific study is discussed as evidence, are other confirming studies also cited? For example, the student writing on women in combat added the following to the evidence given above:

More than 1,200 pregnant women were evacuated from the Gulf region during the Gulf War; that is the equivalent of two infan-try battalions. If the loss of one man from a squad can cause a company's performance to drop, how much more harm would there be with the loss of two battalions of soldiers? It would have a devastating effect.

BACKING. Fourth, look for information that gives added support to the Warrant. For example, our student next added the following sentence to the above warrant:

> *The statistics on the number of women evacuated from the Gulf*
> *War were released in a report by the Pentagon.*

REBUTTAL. Finally, check to see if the writer has acknowledged counter claims and arguments; that is, has he mentioned and then refuted claims that contradict his own? Also see if the writer has explained apparent exceptions to his evidence or mitigated the force of counter claims in some way. For example, our student included the following in a refutation section:

> *Some women argue that many other countries use women in*
> *combat roles. This statement is not altogether true. There are*
> *very few countries that have women in combat roles. Israel was*
> *one of those countries who tried to put women in combat, but*
> *they quickly stopped the program because it was a catastrophe.*
> *Israel still uses women in its military, but does not allow them*
> *in combat.*

Using Toulmin's scheme will help you recognize the structure of the argument you are analyzing and the strengths and weaknesses of that argument; however, simply because a writer supplies a warrant and backing for a claim does not mean that his argument is sound or cogent. Be sure to apply the standards of appropriate evidence and reasoning to the argument. Finally, remember that arguments are made to be convincing and that we are daily inundated by the mass media with hundreds of claims. The only rational stance to adopt in a world such as ours is one based on a respect for truth and an attitude of skepticism. In his essay "Of Cannibals," Montaigne says, "We should be on our guard against clinging

to vulgar opinions and [. . .] we should judge things by light of reason, and not from common rumor."

THE EMOTIONAL APPEAL

If all people were as dispassionate as Mr. Spock or Data on the old *Star Trek* television series, then an account of the argument of an essay, of its rational appeal, would be the only analysis we would need to make. Yet while all people may be born with the capacity to reason, reasoning well requires knowledge, training, and practice. However, to echo the French eighteenth-century writer Jean Jacques Rousseau, we *felt* before we *thought*. Feeling, Rousseau said, is primary; it, not reason, makes us human. Further, as Antonio R. Damasio, Professor of Neuroscience at the University of Southern California, has pointed out, "emotions […] inform the deployment of logic."

Therefore, when we want to persuade an audience, we often find it necessary to appeal to the personal nature of our topic. People are generally more interested in those matters that touch their hearts than in statistics or logic. The writer of a persuasive argument cannot ignore the fact that much of our identity resides in our emotions and imaginations. If we are to convince readers, we must appeal to their emotions, attempting to ascertain which of our emotions they will accept or approve. The skillful writer can then use certain associations which will elicit the desired emotional response in his audience. For instance, if he is addressing a religious group, he might associate the idea of human leadership or fellowship with Christ. This reference links the writer's own propositions to what the audience already identifies with and respects. Sometimes a well-placed word or phrase will enhance the emotional appeal of an argument, as when a writer of an essay against pornography mentions "innocent" children. Conversely, writers know, because they know the emotional character of their audience, what not to use in their appeal.

Thus, emotions are powerful forces in humans, and while we might think of some people as "lacking feeling," most people are strongly affected by their emotions. In Part II of *The Art of Rhetoric*, on "Emotion and Character," Aristotle lists ten emotions. The first four are positive—calm, friendship, favor, and pity; the next six are negative—anger, fear, shame, indignation, envy, and jealousy. In his 1872 book, *The Expression of the Emotions in Man and Animals*, Charles Darwin began the modern discussion of the nature and origin of emotions. More recent investigators have emphasized the neurological basis of emotions and have listed eight basic emotions—anger, fear, joy, sadness, acceptance, disgust, surprise, and interest or curiosity. Others have divided emotions into "primary" and "secondary" emotions. Robert Plutchik, late professor at the Albert Einstein College of Medicine, lists the eight basic emotions as fear (terror, shock, surprise), anger (rage), sorrow (sadness), joy (happiness, glee), disgust, acceptance, anticipation, and surprise. In an article in *American Scientist* in 2001, he gave a three-dimensional "color wheel" model of the emotions. From "outsidein" the opposed emotions on the wheel are:

Pensiveness, Sadness, Grief—Ecstasy, Joy, Serenity Boredom, Disgust, Loathing—Admiration, Trust, Acceptance Distraction, Surprise, Amazement—Vigilance, Anticipation, Interest Annoyance, Anger, Rage—Terror, Fear, Apprehension

Finally, while we consider our emotions *natural*, we know that these emotions are conditioned by our culture, our social background, and our individual upbringing. Writers appeal to their particular audience's emotions in order to motivate them to action or to gain their commitment to a belief or a group. For example, writers are well aware that people respond emotionally to words and images that appeal to certain deep-seated human desires, such as love, sex, nourishment, and pleasure. Conversely, people respond emotionally to what they fear: rejection, privation, pain, and death. On the one hand, writers appeal to their audience's sense of

comfort which they derive from belonging to a group such as a family, city, state, or country, or their affiliation with a certain ethnic or linguistic group, economic class, or political party; on the other hand, writers play on their audience's fear and distrust of things or people who are strange or foreign to them.

The language used in emotional appeals can be direct or subtle. Writers can use words that have an obvious and immediate emotional impact on their audience and that are calculated to provoke a strong and predictable response. For instance, how do you react to the following words: *jerk, extremist, atheist, bubba, dumb blonde*; or to *peace, patriot, Christian, Muslim, entrepreneur, mother*? For example, note Richard Nixon's use of emotionally charged language in the following paragraph, the conclusion to a famous speech he made on television in September of 1952; at the time many people were calling for his resignation as candidate for vice-president under Dwight Eisenhower because of allegations of misappropriation of campaign funds:

> *But just let me say this last word. Regardless of what happens, I am going to continue this fight. I am going to campaign up and down America until we drive the crooks and the communists and those that defend them out of Washington, and remember, folks, Eisenhower is a great man, and a vote for Eisenhower is a vote for what is good for America.*

The words used in this passage depict two contrasting sets of images. The first set creates the image of a man battling against the forces of evil: "I am going to continue this *fight* [. . .] until *we* [Note the shift in person. He is one of us.] drive the *crooks* and the *communists* and *those that defend them* out of *Washington* [. . .]." Here is the image of a man trying to drive out evil from one of our political holy places, perhaps like as Jesus drove the moneychangers out of the Temple. The second set of words—"*Eisenhower is a great man*" and "*what is good for America*"—evokes the feelings of pride we

have in a renowned military leader and associates those feelings with our feelings of patriotism. These feelings of greatness, goodness, and loyalty to our homeland are linked to the lonely fight against evil conducted by this man on our behalf.

In another example, in 2008 as the war in Iraq entered its sixth year and the number of United States troop deaths rose to over 4,000, President George W. Bush continued to defend the righteousness and necessity of the war. Speaking of those who had given their lives, he said, "one day people will look back at this moment in history and say, 'Thank God there were courageous people willing to serve, because they laid the foundation for peace for generations to come.'" Bush here uses the words "God," "courageous," "serve," and "peace" to evoke religious and patriotic emotions. He further intimates that history, "one day," will ultimately be on his side in judging the morality of the war, and that the future, "generations to come," will praise those who, under his leadership and command, gave their lives for the benefit of their countrymen. With this statement, President Bush both aligns his policies in Iraq with God, country, and history, and implies that those who oppose the war and want to withdraw U. S. forces lack courage, foresight, and backbone.

The emotion of a passage may also arise naturally from the writer's subject and the intensity of the writer's engagement with that subject. For example, few would question the sincerity of the emotion expressed in the following sentences by the Russian writer Leo Tolstoy who, at the peak of his career as a writer, with fame, wealth, an interesting circle of friends, a family—all that a person might desire—suddenly experienced a terrible, gripping sense of the utter futility of life. He wrote of this life-altering experience in *Confession* (here translated by David Patterson):

> *If not today, then tomorrow sickness and death will come (indeed, they were already approaching) to everyone, to me, and nothing will remain except the stench and the worms. My deeds, whatever they may be, will be forgotten sooner or later, and I myself will*

be no more. Why, then, do anything? How can anyone fail to see
this and live? That's what is amazing! It is possible to live only
as long as life intoxicates us; once we are sober we cannot help
seeing that it is all a delusion, a stupid delusion! Nor is there
anything funny or witty about it; it is only cruel and stupid.

The intensity of feeling in this passage arises from the writer's emotional involvement with his subjects—death and the meaning of life. Tolstoy conveys his fear of death and his sense of the utter meaninglessness of life in such phrases as "sickness and death will come," "the stench and the worms," and "I myself will be no more." These words are simple, direct, and unadorned. Tolstoy also employs an everyday image of a drunk versus a sober man to convey his feelings about every man's blindness to the reality of his own death. The emotions we feel when we read such a passage arise directly from the subject and the writer's engagement with it. Tolstoy's primary purpose is to convey his feelings, to make us feel what he himself feels.

In writing a critical analysis of an essay that focuses on its emotional content, therefore, you will need to look carefully for any emotionally charged words used by the writer, at any images the writer creates through description, and at any figurative language the writer uses (see the section on analysis of style later in this chapter). In addition, ask yourself the following questions:

- What emotion is the writer trying to make the reader feel?
- Is the writer's use of emotion consistent with his purpose?
- Is the writer's use of emotion appropriate to his subject, his audience, and the occasion?
- Does the writer's use of emotionally charged language dominate the essay, or is it subordinated to more rational arguments?

Answering these questions will also help you decide what the writer's attitude is toward his material and his audience. For example, is the writer asking the reader to sympathize or be outraged? Is the writer being satiric or ironic?

Finally, what can an analysis of the emotional appeals made in an essay tell us? First, it can clarify a complex argument by helping us separate the emotional appeals from the logical ones. Focusing on the language and metaphors employed by the writer in developing his emotional appeal can help us gain emotional distance, and thus objectivity. Therefore we may begin to notice that the writer gives little solid evidence to support his claims and essentially begs the question he is trying to prove. Or we may find that the emotional language drives home a point supported abundantly by evidence and reason. Second, an analysis of the emotional language and appeals in a speech or an essay can sensitize us to the sometimes subtle assault on our emotions made in newspapers and magazines, or over television and radio, by politicians, preachers, teachers, and radio talk show hosts (and overwhelmingly in advertisements). Studying the emotional appeals made even in a single essay can help us to understand and to arm ourselves against such assaults. Emotions are very powerful; be wary of allowing yours to be manipulated.

THE ETHICAL APPEAL

Besides being rational and emotional creatures, humans are also moral beings. We like to think of ourselves as "being good" and "doing what is right." We are, therefore, more willing to believe those people who we think are honest, upright, fair, and knowledgeable. The ethical appeal is, according to Aristotle, the most potent of all the means of persuasion. For writers' arguments to be effective, their ethos must be apparent in their work and realized by their readers. Simply because a writer presents an argument does not mean that he or she can expect the reader's assent, or even attention; nor can the mere presence of sincerity or emotion bring

about the desired assent. To determine the nature of the ethical appeal, one must understand that the writer's words have emotional associations as well as definite meanings. Although the ethical appeal is not restricted by any given specific rules or qualities, certain components can be discussed. For example, three major qualities of the ethical appeal illustrate how writers can reveal their character, their authenticity, through the words they choose.

For a writer or speaker to be convincing, he must make apparent to the audience his **good sense**, **good will**, and **good moral character**. **Good sense** suggests that the writer is capable of making practical decisions and choosing the proper means to achieve an end. It must be apparent to the reader that the writer is confident in his argument and that it is, in fact, correct and that he views his topic in the proper perspective. Very simply, **good will**, the second component, consists in the writer's making clear to his audience that he has nothing but good will towards them. He must demonstrate that he shares their good intentions and basic aspirations and that he shares, too, some of their biases and prejudices, if necessary. The third component, **good moral character** is successfully presented if the writer convinces his audience that he would not deceive them and that he genuinely knows right from wrong. To acquire this trust, the writer must be sincere and believable.

Good writers and speakers will attempt to present themselves as reasonable and trustworthy. They do this, first, by showing that they know a lot about the subject they are discussing. They may reveal their credentials (their college degrees, their current position in government or at a university for example), they may discuss the research they themselves have done or discuss a wide range of research conducted by others (up-to-date research, of course), or they may provide convincing examples and other support for their generalizations and conclusions. Second, they may show their thoroughness by their consideration of all relevant material and points of view that have a bearing on their subject. Finally, they may

show their fairness by considering opposing points of view and differing interpretations of the facts, by discussing those other positions courteously, and by acknowledging the strengths of those positions where reason demands they should. Ultimately, they want their readers or listeners to believe that they, themselves, are upstanding and creditable people who can be believed and who have the welfare of their audience at heart.

Keep in mind that the ethical appeal emerges throughout the essay. It is not something a writer merely inserts in his introduction or between paragraphs. A writer's ethos develops as he or she makes clear to the reader the possession of all three of the components: the heart is genuine, the intentions good, and the recommendations worthy of the reader's attention.

Writers, like trial lawyers, must convince their audience. While it is a popular cliché that "facts speak for themselves," we should be mature enough to realize that they don't; they must be given a voice and a context by a speaker or a writer, and that voice shapes the way we understand the facts.

ANALYSIS OF STYLE

Jonathan Swift described style as proper words in proper places. Today, the word *style* is used in a number of different ways to describe such things as fashion, written formats (as in letter style), and the way people live (as in lifestyle). Written prose style reflects the education, experience, and habits of thought of the writer as well as the basic elements of rhetoric: purpose, audience, voice, and situation. Style is also part of the argumentative and emotional design of an essay. The clarity and force of an argument depend as much on style as on logic; likewise, the emotional impact of an essay depends heavily on style.

To analyze a writer's style you must focus on the words a writer uses and the way those words are arranged in phrases, clauses, sentences, and paragraphs. The purpose of a stylistic analysis is to show how a writer's

language, sentence structure, and imagery contribute to his overall purpose and design (or how they contradict it) as well as the way they reveal the writer's attitude toward his subject matter and audience. You can approach a stylistic analysis in one of two ways:

1. You can take one element of style, say the writer's use of figurative language, and analyze the entire essay in terms of this one element alone.

2. You can examine a single paragraph, or several related short paragraphs, and do a more complete analysis of several elements of style.

In general, a writer's style depends on the way he uses the following:

Diction

The kinds of words writers choose, their *diction*, depend upon their educational and linguistic background and upon the audience and purpose of their essay. We can arrange words along a scale based upon an analogy with social custom. For example, just as men wear suits and ties on solemn and formal social occasions, so writers use formal diction on solemn occasions and for serious purposes.

FORMAL DICTION. Formal diction is characterized by polysyllabic words, many with Latin and Greek roots (*transference*, *multidimensional*, *orthodox*), abstract words (*cognitive*, *affective*, *discipline*) and words specific to a particular science or profession (medical terminology or legalese, for example). Formal diction contributes to a formal style, which is also characterized by its objectivity and the writer's use of the third person, both of which distance the writer from the reader. Formal diction is often used in college textbooks, scientific journals, and philosophical essays; formal style is standard for exposition of serious subjects directed to educated audiences.

INFORMAL DICTION. At the other end of the scale, comparable to men wearing T-shirts, cut-off shorts, and flip-flops, is highly informal diction. Informal diction is characterized by monosyllabic words, many with Anglo-Saxon roots (short, familiar words, such as *man*, *run*, *fish*, *speak*), colloquialisms, dialect (*"y'all"*), slang, contractions, and non-standard usage (*"ain't"*). Informal diction more closely copies everyday speech and contributes to an informal style, characterized by its subjectivity and the writer's use of first person, which attempts to bring the writer and the audience closer together. Informal diction is used in texting, e-mails, personal letters, the personal essay, and all sorts of short, written communication. As always, audience and purpose are important in the degree of informality of one's diction and style. Between these two poles (say, a man wearing loafers, slacks and an untucked shirt) is a broad range of diction that incorporates words from both ends to a greater or lesser degree.

Besides the degree of formality or informality of the diction of an essay, you can also look at whether the words a writer chooses tend to be more abstract or more concrete, more general or more specific, or more dependent on denotation or connotation.

CONCRETE AND ABSTRACT WORDS. Concrete words stand for items that you can touch and see, such as *book*, *desk*, *cat*, and *fireplace*. Writers use concrete words to help us visualize what we read. Abstract words, such as *honor*, *justice*, *love*, and *peace* do not call up specific images; nevertheless, we have some way of visualizing them: we can picture a child in the arms of its mother when we read the word *love*, for example. Even more removed from our ability to visualize, however, are certain super-abstract words generally deplored by most good writers as *jargon*; *factor*, *case*, *condition*, *thing*, and *degree* are examples. It is very hard to visualize a *factor*. Concrete diction contributes to a more familiar style and brings us closer to the writer: we see what the writer has seen; we feel what the writer has felt.

SPECIFIC AND GENERAL WORDS. Likewise, specific words create specific images, while general words help us to group classes of items. Again, we can set up a scale with very general words on one end and very specific ones on the other: *creature*, *animal*, *human*, *male*, *boy*, *son*, *Daniel*. Good writers are always moving between the general and the specific, going from one end of the scale to the other as they move between broad statements of ideas and issues and specific, detailed examples. Specific language helps us see how large philosophical, moral, or political issues affect us on a personal level. We want a wide-angle lens to show us the big picture; we need a telephoto lens to show us the details.

DENOTATIONS AND CONNOTATIONS. Finally, writers use words for their limited, denotative meaning or for their emotional associations, their connotations. Think of another scale with scientists on one end using words for their specific meanings and poets on the other end using words that have multiple meanings and wide associations. A writer's purpose and audience are again extremely important. A politician at a political rally, for example, may use such evocative words as *freedom*, *democracy*, *free enterprise*, *village*, and *family*. A scientist at the other extreme may use words like *dorsal*, *ventral*, and *suture* that have precise meanings. Scientists want to communicate their ideas directly and clearly; they want neither the confusion that might arise from using words that have multiple meanings nor the emotional reactions that highly connotative words might create.

Syntax

Syntax designates the way words are arranged to form phrases, clauses, and sentences. One way to analyze a writer's prose style is to look at the sentences he habitually uses. For example, some writers use longer sentences than others, piling up phrases and clauses within a single sentence. Others prefer short, more direct sentences. The sentences of the American authors William Faulkner and Ernest Hemingway provide a classic example of this contrast:

The boy, crouched on his nail keg at the back of the crowded room, knew he smelled cheese, and more: from where he sat he could see the ranked shelves close-packed with the solid, squat, dynamic shapes of tin cans whose labels his stomach read, not from the lettering which meant nothing to his mind but from the scarlet devils and the silver curve of fish—this, the cheese which he knew he smelled and the hermetic meat which his intestines believed he smelled coming in intermittent gusts momentary and brief between the other constant one, the smell and sense just a little of fear because mostly of despair and grief, the old fierce pull of blood ("Barn Burning").*

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees ("Hills Like White Elephants").*

The first passage from Faulkner shows his preference for complex sentences with clauses embedded within clauses. The sentence is evocative and rich with emotional overtones. The second passage from Hemingway, however, shows his preference for short, simple sentences. The prose is direct and disarmingly simple.

What can we learn from an analysis of the sentence structure of such writers? First, we can gain insight into what might be called the "world view" or the psychological perspective of the writer. Faulkner's complex sentences reflect the complex world portrayed in his novels—a world where narrators try to recapture the past in recursive attempts to understand and reinterpret the present. Hemingway's habitual use of short, simple, subject-verb-object sentences reflects his belief, also portrayed in his fiction, that life is lonely and harsh and must be confronted directly with simple dignity. Second, a study of sentence structure can help us understand the power,

effectiveness, and emotional impact of writing as well as learn, through an understanding of such techniques as repetition and parallelism, how to replicate such effects in our own sentences.

In your own analysis, to determine sentence length, for example, count the number of words in each sentence in several paragraphs and divide by the number of sentences to get an average word length per sentence. (Count all the words, including function words, such as articles and prepositions.) You might also count the number of very short sentences, say those under eight words, and the number of very long sentences, say those over thirty words. Again, to determine the frequency of the different types of sentences, count the number of sentences by type in several paragraphs. Determining sentence length and type, for example, tells us how well writers develop their topics, how detailed their explanations are, and how much they qualify their generalizations. Some writers hammer home their points with short, direct blows; others allow us to follow the chain of reasoning that leads them to subtle and complex truths. One benefit of an analysis of this sort is that you can compare the length and type of your author's sentences to your own; you may find that clarity is not necessarily the result of short, simple sentences, nor is brevity always the soul of wit. To convey the richness and complexity of an imagined world, or the intricacies of a subtle argument, a writer may need the flexibility of a wide range of syntactic structures.

Sentences are defined as being **loose**—where the main clause or idea comes first and qualifying statements and dependent clauses are tacked on, or **periodic**—where the dependent clauses and qualifying statements come first and the main clause comes at the end. For example, consider the following two sentences:

I waited three long days in your outer office, continually embarrassed by the number of people who came, waited a short while, and went in, smirked at by secretaries traipsing in and out, and feeling degraded by the position of beggar I had to assume.

Continually embarrassed by the number of people who came, waited a short while, and went in, smirked at by secretaries traipsing in and out, and feeling degraded by the position of beggar I had to assume, I waited three long days in your outer office.

The first sentence trails off after the main clause about waiting for three days in an outer office by simply adding details, one after the other. The reader focuses on each added detail but in the process relegates the earlier ones to the back of the mind. By the end of the sentence, the importance of the three-day wait has waned. In the second sentence, however, tension and suspense are built up as we add one detail to the next because we don't know what they refer to. The answer explodes at the end, and we feel the frustration and sense of indignity the writer has had to endure for three long days. We usually write words one after the other, adding details, descriptions, and explanations as we think of them, following the normal subject-verb-object pattern of English. Loose sentences are thus the workhorses of prose; periodic sentences add drama, suspense, and intensity.

There are other qualities of syntax that are important in analyzing prose style. Books on rhetoric devote much time to such qualities, including the methods writers use to expand and collapse sentences, the way they use particular punctuation marks to achieve certain effects, and their methods of opening and closing sentences. Prominent among these other qualities are the ways writers employ **parallel sentence structure**, **antithesis**, and **repetition**:

PARALLEL SENTENCE STRUCTURE. English demands that parallel or equal grammatical structures be used on either side of a coordinating conjunction: *"cat and dog," "running and playing," "jump and shoot,"* but not *"running and jump."* English also demands parallel grammatical structures in series: *"books, magazines, newspapers, and television,"* but not *"books, magazines, and decided to leave."* Writers employ more elaborate schemes of parallelism to develop parallel ideas and to give force to them. Consider the emotional impact of the following two sentences:

But, in a larger sense, we cannot dedicate—we cannot consecrate—

we cannot hallow—this ground (Lincoln's *Gettysburg Address*).

In this justly famous sentence, Lincoln emphasizes his inability to say anything that could remotely capture the sacrifice and heroism of the men who fought at Gettysburg. By repeating the same phrase, "we cannot," three times, and by raising the importance and force of the verb each time—going from the rather mundane "dedicate" to the more spiritual "consecrate," and finally to the holy and sanctified "hallow"—Lincoln's sentence does what he says he cannot do.

Now consider this sentence: *In such condition, there is no place for industry, because the fruit thereof is uncertain: and consequently no culture of the earth; no navigation, nor use of the commodities that may be imported by sea; no commodious building; no instruments of moving, and removing, such things as require much force; no knowledge of the face of the earth; no account of time; no arts, no letters; no society; and which is worst of all, continual fear, and danger of violent death; and the life of man, solitary, poor, nasty, brutish, and short* (Thomas Hobbes's *Leviathan*). In this loose sentence, Hobbes describes man in a state of nature, before the advent of civilization. The sentence builds on a series of parallel "no" clauses indicating the bareness and harshness of man's condition without the rules and laws of society. It ends in a climax of short, parallel adjectives that have the rapid-fire force of machine gun bullets.

Sentences employing **antithesis** balance contrasting ideas in parallel structures. We use *but* or *or* instead of *and* many times to signal a contrasting idea. In the following opening lines (the sentence continues), from *A Tale of Two Cities*, Charles Dickens expresses the glaring contradictions in French society on the eve of the French Revolution: *It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair [. . .]* .

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REPETITION. Repetition of words, phrases, and sometimes whole sentences is used to drive home a point or build suspense or tension within a paragraph or essay. A famous example is the speech of Marc Antony in Act III, scene ii, of Shakespeare's *Julius Caesar*, where Antony repeats the ironic phrase "Brutus is an honourable man" four times in a short speech to the Roman mob. Look at the repetition in the following lines by Martin Luther King:

> *I have a dream that one day on the red hills of Georgia, sons of former slaves and sons of former slave-owners will be able to sit down together at the table of brotherhood.*
>
> *I have a dream that one day, even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.*
>
> *I have a dream my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today!*

The repetition of the phrase "I have a dream" emphasizes the fact that freedom, equality, and justice for African-Americans are still *only* dreams. Yet the repetition also affirms Dr. King's belief in change and the ultimate goodness and brotherhood of all men. The phrase, repeated a number of times in the entire speech, rings in the ear like the repetitions in a prayer.

FIGURES OF SPEECH. Finally, writers many times use figures of speech to shock or surprise their readers, to emphasize a point, or to clarify their ideas. For example, Jane Goodall, in "The Exploitation of Non-Human Animals," uses simile and metaphor when she speaks of laboratories that are "not unlike concentration camps," and when she says that many people remain "largely ignorant" of what goes on in laboratories "rather as the German people were mostly uninformed about the Nazi concentration camps." She further says that chimpanzees "live out their lives as prisoners, in bondage to man." These two comparisons equate animals first with the

victims of Nazi genocide and second with slaves. The figures of speech are used to transfer our emotional revulsion against these historical atrocities to the current treatment of lab animals.

In analyzing the style of an essay, you should not simply *point out* parallel sentence structures or figures of speech; you should explain how such elements of style contribute to the clarity, purpose, or force of the essay as a whole. For example: Does the writer use specific and concrete diction to help us visualize his ideas? Parallel sentence structure to help us grasp equal points? Repetition to help us keep complicated discussions in order? Further, does the style of the essay fit the purpose, voice, and situation of the essay? Does the writer use a formal style for a serious subject or formal occasion, or a formal, perhaps inflated style, for a trivial subject? (Sometimes a contrast between style and subject is a deliberate attempt to create humor or satire.) Finally, do the stylistic features of the essay contribute to or detract from the force or emotional impact of the essay? Is the writer deliberately trying to arouse our emotions with the choice of diction and sentence structure, or simply trying to convey his or her own feelings? Is the writer teaching us or preaching to us? As you can see, style is a complicated, integral part of all writing that directly creates meaning in an essay, not just a flourish added by a writer to make his prose "pretty" or "important."

Organization

Writing a rhetorical analysis of an essay is not an easy task, but it can be made easier if you follow a plan and avoid some common mistakes. Keep in mind that your general purpose in writing a critical analysis is to explain and evaluate what the author has written.

First, follow a logical plan in preparing and writing your essay:

1. Read the essay to gain a general understanding of its purpose and meaning, underlining and writing notes in the margin to mark important passages.

2. Outline the essay, focusing on the thesis and the major supports of that thesis (evidence, examples, explanations, extended arguments, causes, effects, and so on). If the writer fails to support his or her claims, or if he or she uses colorful, emotional language, be sure to note these facts. Making this outline will give you a much clearer idea of the structure and scope of the essay.

3. Make a decision about what critical approach to take in analyzing your chosen essay. You might want to focus on the writer's use of the rational, emotional, or ethical appeals, or perhaps you might do an analysis of the author's style as it is exhibited in a single paragraph or several related paragraphs.

4. Now that you have chosen an approach, read the essay again, listing or otherwise noting examples of the types of support, instances of sound or cogent (or of specious) reasoning, or emotive language you want to emphasize in your essay.

5. Organize the material you have isolated, draw your conclusions, set up a thesis, and write your paper, providing copious examples from the essay to support general observations.

6. Be sure to mention the author's full name and the complete title of the essay in your introduction.

7. Finally, be sure you give your essay a precise, descriptive title such as "Audience Appeal In 'Letter from Birmingham Jail.'"

Second, avoid the following mistakes in writing your rhetorical analysis:

1. Be sure that you have a *critical* thesis and not a *descriptive* one. A critical thesis is one that states an evaluation or judgment of anessay based on your analysis of it. For example: *In "Some Thoughts on the Exploitation of Non-Human Animals," Jane Goodall mounts a strong emotional appeal by using highly connotative language, vivid figures of speech, and an effective moral analogy.* A descriptive thesis, however, merely summarizes what the author says in the essay: *In "Some*

Thoughts on the Exploitation of Non-Human Animals," Jane Goodall says that experimenting on animals, even if it benefits humans, is morally wrong. This thesis will lead the writer merely to summarize what Goodall says in her essay; it provides no *analysis* of what she says or direction the critical analysis will take.

2. Keep in mind that assertions are not arguments but judgments; they must be supported with details and examples drawn from the essay. For example, if you say that Goodall engages in fallacious reasoning, you must name the fallacies she uses and give examples of them drawn from the text. You must also tie in what the author says to the point you are making. Don't say merely that "Goodall uses emotionally charged words, such as 'concentration camps,' 'suffering,' and 'heartless monsters.'" Instead, for example, say that "Goodall's use of words and phrases such as 'concentration camps,' 'suffering,' and 'heartless monsters helps to develop her emotional appeal by causing the reader to think of scientists as cruel and inhuman."

3. Never use such phrases as "It is my opinion that [. . .]" or "I believe that [. . .]." A critical analysis is written from a third-person, objective point of view.

4. Do not write about your chosen essay in the past tense; use the historical present: not "Goodall *said* [. . .]" but "Goodall *says* [...] ."

CHECKLIST

1. Have you read the essay you are analyzing a second time, looking up all the words and allusions you are unfamiliar with?

2. Have you annotated the essay, underlining important points and making marginal notations?

3. Have you established the author's intended audience, her purpose, the situation, if possible,and the tone of the essay?

4. Have you decided on a focus, either the rational, emotional, or ethical appeal?

5. If you are focusing on the rational appeal, have you employed Toulmin analysis to find the claim, listed the amount and types of evidence, looked for warrants and backing, and found refutation of counter claims? Has the author employed any fallacious types of reasoning?

6. If you are focusing on the emotional appeal, have you determined which emotion(s) the author is trying to arouse? Have you looked for examples of loaded language, striking images, and rhetorical figures of speech?

7. If you are focusing on the ethical appeal, have you determined how the author presents himself or herself? For example, has he given his credentials, taken an objective tone, used neutral and non-biased language, appealed strictly to evidence, avoided colorful figures, and admitted counter claims?

8. Have you stated a clear, defendable thesis that can be supported by your analysis?

9. Have you started with an interesting lead-in and mentioned the author, title, and date of the essay you are analyzing?

10. Did you edit your paper carefully, checking for major grammatical and spelling errors?

R

A fallacy is a particular kind of defect in an argument, attributable to unsound andincomplete reasoning. It weakens an argument and makes it vulnerable to attack. Not only should you be familiar with the common fallacies so you can avoid them in your own argumentative essays, you *should* also be able to identify your opponent's defective arguments, allowing you to refute his assertions more easily. The following list includes a few of the most common fallacies in student argumentative essays.

Hasty Generalization. An argument that draws a conclusion based on insufficient or inappropriate samplings: "My Oldsmobile is a real lemon; therefore, General Motors manufactures inferior automobiles." "Students at the University of Houston are rude. Last night the guys in the room next to mine played their stereo at full blast until two in the morning, and as I was on my way to class this morning a bicyclist almost ran me down."

Red Herring. In hunting, a strongly scented object drawn across a trail will distract hounds and cause them to follow the new scent. In argument, a red herring is a different issue raised to lead attention away from the issue being debated or argued. Usually the new issue arouses an emotional response that creates a digression. "According to the newspapers, sexually transmitted diseases are climbing at an alarming rate among children in their teens. This raises a serious question about the wisdom of teaching sex-education in middle school."

Begging the Question. An argument based on an assumption that has yet to be proven: "The immoral experimentation on animals for research must be abolished"; "My narrow-minded English instructor seems to have forgotten how difficult it is to be a student."Either/or Reasoning. An argument that suggests that only two alternatives exist when more than two actually exist. "If you quit college, you will never succeed in anything you do." "We can recognize that athletes who participate in major sports

must be given special consideration at Texas A&M, or we can let the university sink into athletic oblivion."

Faulty Analogy. An argument based on a comparison of two things that share few or no common and relevant features. An analogy should be carefully examined to be sure that the things being compared are alike in ways essential to the conclusion being drawn. The fact that they are alike in some ways is not enough. "Since he was a good actor, I'm sure he will make a good President." "Bill, you are a superb computer technician. You seem to have a natural talent for analyzing system problems and remedying them. Surely, then, you should be able to analyze the problems in the rough drafts of your papers and turn them into polished essays."

Argumentum ad Hominem. The Latin phrase means *argument against the man* and names the fallacy of attacking the person rather than his argument. Such an attack may be legitimate when someone presents no argument but his own unsupported testimony. For example, the procedure is frequently used in courts to impeach witnesses who are testifying as experts. If it can be shown that they are not experts or that their testimony cannot be relied on, their trustworthiness as witnesses is seriously challenged. However, if someone presents evidence to support a claim, simply attacking his character is illegitimate. "Mr. Grumpky should not be allowed to serve on the school board because he is a non-Christian." "I went to a meeting on gender issues last night. The speakers were about as homely a group of women as I've ever seen. No wonder they hate men. Maybe if they dressed a little better and put on some makeup they wouldn't have to be concerned about gender issues."

Argumentum ad Populum. This "appeal to the people" is used particularly by politicians and advertisers. This fallacy ignores the issue at hand to appeal to the in-group loyalties and fears of the audience. Appeals to prejudice and self-interest are also part of this appeal. For example, one might argue that people should be against any form of government regulation of business since America was founded on the principle of freedom from oppression.

Appeal to Ignorance. This argument implies that since no one has proved a particular claim, it must be false; or, since no one has disproved a claim, it must be true. This fallacy usually involves a matter that is either incapable of being proved or has not yet been proved. "Since no one has convincingly disproved Darwin's theory, it must be valid."

Tokenism. This fallacy occurs when one makes only a token gesture (does very little of what is required), but then shouts or brags about it as loudly as one can. For example, a company might point to a highly placed executive who is female to show how well they treat and promote women when, in fact, she is the only woman in an executive position in the whole company.

The Straw Man Fallacy. This fallacy occurs when a person misinterprets or distorts an opponent's position to make it easier to attack, or when he attacks weaker opponents while ignoring stronger ones. For example, when opponents of gun control characterize those who are for some limitations on the ownership and use of weapons as radicals who would do away with hunting and Americans' constitutional right to bear arms, they are attacking a straw man.

Bandwagon Fallacy. An argument that claims that something cannot be true (or false) because a majority of people support (or oppose) it. Based on popular opinion, the argument appeals to prejudice and ignores the facts. For example, it is obvious that any caring parent would not want his/her child attending school where a classmate has HIV.

Slippery Slope. An argument based on an unlikely chain reaction; it rests on an alleged chain of events, and there is not sufficient reason to believe that the implied effect will actually occur. For example, "If we legalize marijuana, the United States will become a nation of addicts and criminals." (If . . . then . . .)

Selective Sampling. Proof offered that contains part of, but not the whole truth. Since not all the facts are stated, the claim can be true and

false (misleading?) at the same time (half-truths). For example, "Three out of five dentists surveyed preferred Brand X toothpaste."

Unreliable Testimony. An argument based on an untrustworthy, biased, or unqualified authority. (Fame/celebrity doesn't qualify as authoritative or expert opinion). For example, "Several of my neighbors support the termination of our school's head coach."

Circular Reasoning. An argument based on the repetition of an assertion as a reason for accepting it: "Drugs are harmful because they injure the body." "The president would never lie to the public because he is an honest man."

False Cause. An argument that confuses a causal relationship (see Chapter 3). For example, one might mistake a contributory cause for a sufficient one, or assume that because one event occurred before a second event, the first caused the second (an example of the Post Hoc, ergo Propter Hoc fallacy, a Latin phrase meaning after this; therefore because of this.) "Because the city council outlawed firearms, the crime rate declined." "Research shows that successful people have large vocabularies; therefore one way to become successful is to develop a large vocabulary."

Theses, Claims, and Forms of Argument

Writing an Effective Thesis

College writing typically involves argumentative writing, and argumentative writing requires a thesis. A thesis can come in different forms (direct or indirect) and appear in different places in a paragraph or paper. However, almost all essays have a thesis in the first paragraph that is as direct as the scope of the paper allows. Although you may not be able to capture the who, the what, the when, the where, and the how all in one sentence, the arguable parts of who, what, when, where, why, and how are important to present in your thesis. The rest will be provided by the other sentences of your opening paragraph.

Also, a thesis must just be a fact or facts. Argument is opinion, so you must get beyond a fact or description of your subject and into your opinions.

Topic/Fact: Albert Einstein discovered the Theory of Relativity in the early Twentieth Century.

Broad Thesis: Albert Einstein's Theory of Relativity is the greatest scientific advance in the history of humankind.

Narrower Thesis: Albert Einstein's Theory of Relativity, introduced in 1905, was initially rejected by the community, but not as much as some history books have claimed.

Your thesis must always be appropriate to your assignment length. Discussion of all scientific discovery before and including Einstein's would be difficult to accomplish in a college paper, whether three, five, or ten pages. Most likely a *book* containing a history of science would be required. The Narrower Thesis is researchable and narrow enough to present background information and competing claims in a longer paper of eight to ten pages.

Fact:	Star Wars success at the box office is predictable and interesting.
Broad Thesis:	Star Wars, like other science fiction, can always compete at the box office with other types of storytelling and fiction.
Narrower Thesis:	Star Wars was destined for box office success because of the nation's ongoing interest in space exploration, as well as its epic plot, which was absent from much previous science fiction.

Avoid general terms like "interesting." The narrower *Star Wars* thesis offers reasons with sharper focus for the movie's box office success. It mentions the "type" of storytelling that the Broad Thesis does not, and it separates the movie from other science fiction instead of combining it with other science fiction, as the Broad Thesis does.

Who, What, When, Where, Why, and How (WWWWWH)

A quick check to guarantee you have all the components of a strong thesis is asking yourself Who, What, When, Where, Why, and How. Not all of these components may fit into a single sentence definable as your thesis, but these important areas of information will almost always appear in your introductory paragraph or paragraphs. To be sure that you've included all the relevant information to your readers, you may wish to outline your subject as follows:

Who:
What:
When:
Where:
Why:
How:

If you are not solving a problem or using a methodology for your writing purpose, or writing on a topic that includes these, the "how" does not always exist. Still, you can doublecheck your basic information and its depth, guaranteeing a stronger focus for yourself and for your readers.

Let's revisit our *Star Wars* example:

> Star Wars *was destined for box office success because of the nation's ongoing interest in space exploration, as well as its epic plot, which was absent from much previous science fiction.*

Who: *Star Wars*
What: destined for box office success
When: late 1970s
Where: United States? the world?
Why: ongoing interest in space exploration, epic plot
How: ?

The *Star Wars* example demonstrates several interesting points. First, the "Who" may not be a person. The Who is the subject of your essay. It may be people, an object, an idea, or other things. However, it is the focus. Second, certain bits of information are often implied. Although the paragraph doesn't say the late 1970s, everyone knows that this is the date of *Star Wars* release and subsequent box office records. The author is trusting the audience to know the period of the movie's release. Not all subjects will be as universally known as *Star Wars*. Dates may need to be included.

Also, the "Where" is missing as well. While either The "United States" or "The World" would work, the author may want to add this information to the introduction, signaling the limits "where" that will be discussed in the essay. Also, the *how* is absent. I would suggest that here, because no problem is being solved, the *how* is absent. Or the *why* and the *how* are very similar in this case: because of an interest in space exploration and because of an epic plot. Lastly, as we shall see in the Einstein example, WWWWWH can often be refocused, reshaping your thesis and filling in missing categories.

Now let's look at our Einstein example:

Albert Einstein's Theory of Relativity was initially rejected by the community, but not as much as some history books have claimed.

List the information from above below, also noting what is absent:

Who:
What:
When:
Where:
Why:
How:

You'll notice a fair amount of key information is absent. As a writer, you would have to decide, based upon your audience and subject, whether or not these absences will be filled in by the reader's general knowledge. I would suggest the following for our thesis on Einstein:

Who: Albert's Einstein's Theory of Relativity
What: initially rejected
When: [early twentieth century]
Where: scientific community
Why: ?
How: ?

In the above example, *Where* is not a place, but a body of people with shared knowledge. Much like *Who*, the answers to these questions might not conform to your ideas of Who, What, When, Where, Why, and How. This is because much argument is theoretical, so it takes place nowhere, so to speak. If applied and practiced, then it may take on physical features. If only hypothetical, some parts of the WWWWWH grid may not conform to your expectations.

Also, we have extra information that doesn't fit well: *but not as much as some history books have claimed*. This is because of the writing style. The "What" most likely is:

> *the initial rejection of the Theory of Relativity is overstated in history books*

You may have noticed the *Why* behind the rejection of Einstein's Theory of Relativity is absent from this sentence. The absent information could be included somewhere else in the introductory paragraph. After all, not everything can fit into one sentence. Or it may be because our subject needed to be refocused because of our new *What*.

Who: Historians

What: overstated the initial rejection of the Theory of Relativity in history books.

When: during the Twentieth Century

Where: the world? Europe?

Why: ?

How: ?

You can see how the WWWWWH grid has allowed us to refocus our first paragraph, providing the absent information. You can read the Who, What, and When and get a thesis equally strong or stronger than the initial version. The "Where" doesn't seem to have changed, and everyone knows historians are found in countries everywhere. However, as a writer, you should try to define your limits in each category. *Historians in Europe*, or *historians before the 1960s*, or whatever specific group or individual one is writing about. Also, the *why* and *how* behind the rejection of the theory seem easier to imagine now: common belief and trends in historical writing.

These are ideas that challenge the WWWWWH grid, but by using the method, you can see upcoming challenges in presenting complex information, you can detail general information, (such as missing actors,

as with *historians*) and you can guarantee you have provided a beginning framework for your explanation or argument.

Identifying Argumentative Claims

Previously, we learned that arguments forward specific claims about the truth, legitimacy, or effectiveness of ideas. Any argument offering a workable solution or answer to a problem, whether scientific or philosophical, starts with a claim. Poor arguments also start with a claim, but poor arguments may be underspecified, may not solve the problem, and may lack enough support and evidence to be legitimate answers to questions.

Claims, good or poor, are statements that can be denied or affirmed. If your statement or thesis cannot be denied or confirmed, then you may only be explaining, not arguing. Statements such as "All individuals are born free," "Stem cell research is immoral," "Nurturance predicts behavior better than biology," and "Stan is a good guy" are all claims. In short, a person can argue *for* them or *against* them. Imagine evidence arguing both for and against each of the four claims just stated. If you can imagine arguments existing both for and against, you have an argument.

Claims will typically be written in the form of declarative sentences. This is undoubtedly the strongest form to state an argumentative claim. Some writers may try to state their claim through a question, but it is doubtful whether or not this is always an effective form to convince your audience. The use of the four sentence types will be discussed at length in the Chapter Four.

For Discussion: Are the following argumentative claims? Or are they only facts? For each of the above statements that is an argumentative claim, imagine evidence to both support and refute the validity of these claims. Discuss the answers as a class or in small groups.

Dogs are man's best friend.

Diamonds are a girl's best friend.

The average human head weighs eight pounds.

Natural diamonds are compressed coal.

The post-World War-II Leavitt Town was the model for later American suburbs.

Leave me alone.

Germans are an efficient people.

It is easier to do good than evil.

We have not yet discovered all the elements that comprise our universe.

"Peanuts" is written by Charles Schultz.

"Peanuts" is a comic strip representing the common personality types of twentieth-century American life.

The sun is a star.

Not everything is a claim.

Trying times make heroes of all women and men.

Some people don't look good in warm colors.

There are sixteen ounces in a pound.

Recognizing Claims in The Classroom

Sometimes instructors may give you a claim to defend, as in the following:

Argue that Ophelia's relationship to her father parallels Hamlet's relationship to his mother.

Defend the claim that science and creationism can co-exist without detriment to either science or faith.

Most often you'll receive an argumentative prompt offering you a choice:

Discuss whether current environmental laws focusing on greenhouse emissions are firm enough to reverse global warming trends.

Agree or Disagree: Freud's psychological theory is rooted not in the mysteries of the human mind, but in the anxieties of his own mind.

What role does race play in class divisions in twenty-first-century America?

The term *claim* can be viewed as simply another term for "thesis" or "proposition." Arguments have one major thesis; however, they have many claims in their network of evidence and support. And remember, argumentative claims are not a summary of an idea. Argumentative claims suggest that you "take a side" or "make a point." Arguments don't just explain an idea, event, or item: They explain how the idea, event, or item is a valid conclusion about an open-ended topic with a variety of viewpoints.

Five Forms of Argument

After you have read widely, outlined your goals for writing, and narrowed your topic, you will begin to write. Your first draft should keep audience and purpose in mind. The first draft will have a lot of excess material that will be edited. This is OK. Keep the excess material. You cannot predict which ideas you will keep, which ideas you will erase, and which ideas will be the seed for more ideas in future drafts. Upon completing the imagination and prewriting required at the beginning of the writing process, you will need to re-examine and organize your thoughts. Eventually, you will have to revise the language of these thoughts. In the early stages of writing, language can be revised, but language is not the only feature that needs to be revised. Thinking must also be revised.

Why does thinking need to be revised and re organized? Because no thought spills from our mind perfect, united, and organized. The following types of argument have been used for centuries upon centuries. Most arguments utilize more than one form at various points in a communication. Long arguments may utilize all. Because these categories are the basic modes of making sense of the world around us, it is often helpful to look at your thesis and basic support and ask which mode you are using. For further practice, you may wish to look at Chapter Nine's rough drafts and Chapter Ten's polished, final drafts, identifying the forms of argument each thesis and claim uses. Although there are many forms of argument and exposition, here are some forms common to academic argument:

Argument by Definition

Argument by Comparison and Contrast

Argument by Illustration and Example

Argument by Classification and Division

Argument by Cause and Effect

Each form has certain predictable qualities that you use everyday without realizing it. Your prewriting thesis, no matter how unformed, will contain elements of one of these forms of thought. To help you tidy up your thoughts, you may wish to ask yourself which argument your prewriting thesis most closely resembles. You are asking yourself basic questions: How am I thinking? How am I suggesting that the world works? How am I talking about a particular event or idea? What events and ideas am I surrounding the event with to give it importance?

Argument by Definition

In argument by definition, your thesis is not based upon situational solutions. Instead, you are concentrating on the qualities internal to an idea itself. You will suggest that a your subject has the qualities of a certain class of things, therefore it should be treated the same as other members of this class of things. Your argument will show why it belongs in the class it does and how other opinions have wrongly classified it, providing an incorrect solution to the problem.

You won't spend a lot of time comparing how your idea is better or worse than a similar idea. Instead, you will be arguing that the qualities of the "thing" you are promoting are highly valuable. Those who argue from definition on social issues may believe their values and solutions permanent and timeless and applicable to a variety of problems, so argument by definition typically doesn't aim for a "multiple answer" mentality to solving problems. Instead, it outlines its ideals and values, defends them, and suggests that readers would be wise to adopt these ideals and values as well.

Argument by definition entails defining the limits of your subject. You must set boundaries. Your support and claims will reinforce these boundaries of the good and the less good, the fair and the not-so-fair, the useful and the less useful, and the efficient and the inefficient. You and your thesis are walling off certain parts of the world, finding that some ideas should not be as highly valued as others. If you are arguing that democracy is the most benevolent form of government, then you are walling off other forms of government such as theocracy, communism, and monarchy. You would begin by defining the qualities of a good government. They may be

Equality of all citizens
Right to own property
Right of people to create own laws and legislative bodies
Right of people to amass wealth through hard work
Religious freedom
Social mobility

You can see that these are a few of the qualities of democracy not offered by other governmental schemas. If you argue that these are the most important values to humankind when building a government, you are arguing from definition. Abraham Lincoln often argued from definition. His most famous argument from definition was an argument over what the definition of a human being is. Why would this be important to Lincoln? Obviously, Lincoln was arguing for the Emancipation Proclamation, and he needed Americans to see not black and white, but only the human being. Arguing from definition allowed Lincoln to set up his qualities and values in such a way that neither race nor the need for cheap labor could be a valid proposition for continuing slavery. Many argument theorists suggest that definition is the strongest form of argument. Lincoln certainly thought so. He did not risk history to another form of argument. Many other "core values" arguments, typically derived from either religious principles or the United States constitution, are arguments by definition.

Argument by definition typically follows this formula: *X is a Y because it has features A,B,C, etc*. Or the following is possible: *X is not a Y because it does not have features A,B,C, etc*. It is easy to see that a hot-button issue can be argued from both conservative and liberal viewpoints through definition.

Conservative argument by definition:

> *Stem cell research is immoral and murderous because scientific theory denies the sanctity and preservation of all life, and the stem cell research process destroys stem cell clusters.*

Liberal argument by definition:

> *Stem cell research is moral because science can better help those living with disabilities and illness, and the stem cell research process destroys embryos or cell clusters that will never grow into a human being.*

Each of these definitions of what is moral depends upon limiting the qualities of what defines "morality." The values of each speaker are different. Thus, their definition will be different. Here are some other examples:

> *Video game violence is/is not equal to real violence because … Stepparents are/are not as compatible with children as biological parents because … Stealing a library book that no one has read in fifty years is/is not a crime because … Common-law marriage is/is not a marriage because …*

Syllogisms

The syllogism is an ancient device that proves methodically that one thing is the same as another. You can see why this would be useful when arguing by definition. Here is the rational for syllogisms:

Claim:	X is a Y
Reason:	Because it has qualities A, B, and C

Grounds:	X has certain qualities
Warrant:	If something has A, B, and C, then it can be called an X
Backing:	Evidence that Y has A, B, and C

Not everyone may agree that Y has qualities A, B, and C. Think of the stem cell example. The qualities of A, B, and C are different for each. Those who disagree with a viewpoint can argue either the grounds or the warrant.

Exercise:

If someone has the conservative view of stem cell research, what would they say when attacking the liberal grounds?

First, figure out what the liberal grounds are. List them.

      1.

      2.

Now, discuss how these grounds are different than the conservative grounds. You may wish to list the conservative grounds.

If this same person of conservative viewpoint chose to attack the liberal warrant, what specific qualities of the liberal argument would they be attacking?

For practice, you may wish to repeat this exercise from the liberal standpoint as well.

Here are some examples of syllogisms. I will condense the entire syllogism into three parts and show only how X is a Y. This means that I am leaving out the qualities or reasons (A, B, C, etc.) that allow one to argue from definition. As you read these, imagine what the qualities or reasons are, and also imagine if there is any way to refute the qualities or reasons.

Major premise:	All men are mortal.
Minor premise:	Socrates is a man.
Conclusion:	Socrates is mortal.

Major premise:	Stainless steel will not rust.
Minor premise:	This can is made from stainless steel.
Conclusion:	This can will not rust.
Major premise:	Only politicians that are sensible are electable
Minor premise:	That politician is electable.
Conclusion:	That politician is sensible.
Major premise:	All students who graduate will get a good job.
Minor premise:	That student will graduate.
Conclusion:	That student will get a good job.

The first syllogism is the classic example of syllogisms. Are the other examples perfectly constructed and inevitable as the first? Is it possible that the syllogism can provide faulty logic as well sound logic? What is different about the fields of study covered by the last three syllogisms that does or does not guarantee their logic is flawless. Anyone who argues knows that not all claims and grounds are universal. Different people have different values. Even people with similar values will change their opinion as an idea moves from one situation to another. Stem cell research, for instance, may be murder to someone until a loved one is struck with an illness treatable through stem cell research. The situation has changed and the idea of stem cell research has a different frame—one where the good of science counts for more than it did previously. Or, even if they believe in the values behind their argument by definition, the *situation* has changed and the old values don't seem to count. Likewise, an argument to go to war may be founded upon being attacked, but what constitutes an attack may differ from situation to situation. And even then, people will either see or not see that the qualities and evidence necessitate going to war or not.

Knowing the general idea behind argument by definition can help you see if you are thinking of your topic as an idea that does not require comparison, contrast, causes, or effects to make it a viable solution or answer to a problem. The definitional idea itself applies to any related issues

or conundrums. There is no cause or effect that can alter the definition's ability to provide an answer. An answer can always be made based upon the values of the definition itself.

Argument by Comparison and Contrast

Unlike argument by definition, contrasting and comparing examines both the good and bad of two distinct ideas, texts, problems, or solutions. Your own argument and solution may draw upon the good and bad of both idea A and B, or may demonstrate how idea B encapsulates idea A and goes beyond idea A, or may discredit one in favor of the other. You can always expect that you will have both an A and a B to compare and contrast, whether they are theories, texts, solutions, organizations, or people.

Comparison points out similarities. *Contrast* points out differences. You'll need similarities to prove to your audience that A and B should be discussed together. Your thesis or introductory paragraph should suggest these similarities. Yet your reasons for comparing A and B, as well as the major differences, should also appear in your thesis.

Like other types of argument, you must think critically about your subject. Discussing similarities and differences is a good start. However, you must be sure to do more than summarize when arguing. Your paper's points of comparison and contrast should be based on the particular problem you are tackling, and theses points should become your support for your solution as well.

Building Criteria

You may wish to develop a framework or graph to help you organize your criteria. It may look like the following example. The criteria are what each generally shares, yet the qualities of these criteria will vary, helping you make your decision:

While it may look like books are the winner here, your argument for what is "best" depends upon your thesis. Here are several arguments that could use the above list:

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Compare and contrast the quality and detail of information that we receive from both books and television.

Compare and contrast two types of communication, organizing your criteria to choose a medium that gives a lot of general information quickly.

Compare and contrast the ability to verify sources between two modes of communication.

These are not the only possibilities. You'll notice that some of these questions ask you to choose a "victor" after you've compared and contrasted. Others do not explicitly ask this. You should decide whether or not your purposes require a "victor." If you are arguing, naturally you must choose a position and defend it through criteria like those listed above. Often times, your criteria alone won't result in a victor; your criteria will present you with a well planned answer to a question or solution to a problem. Yet you must find support and evidence to persuade your audience the criteria are relevant and effective.

You may also notice that a list like that one above is not highly specific. Each claim, such as books making it easier to verify sources, may or may not be true. It would depend upon what type of books you are examining. Popular culture books and non-fiction can be argumentative yet written without a single source to support them. The support may simply come from the writer's own thought. This is both freeing and dangerous, argumentatively speaking. You may wish to discuss as a class both the freeing and dangerous aspects of people who argue without including the opinion of others qualified to speak on a subject. Also, you can see that the things you examine (ideas, problems, texts, people, etc.) need to be well-selected for similarities, and the criteria must be detailed enough to provide an in-depth analysis. Otherwise, the differences won't be highly relevant and won't support your position.

Your criteria can be based upon the type of things you are examining. Based on the categories I've provided, you may wish to ask the following questions to get your comparison and contrast started:

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Theories (Ideas, Problems):

What are these theories about? What problem to they attempt to define or solve? Are the theories applicable in the same fields? Does each theory originate in the same historical period? Does the period of origin matter when evaluating the theory? Is your problem the same as the original problem the theory was meant to solve? How have the theories been used in the past? What types of people used them for what situations? Were they successful?

Criteria:	Reading Books:	Watching TV:
Amount of time:	takes more time	takes less time
amount of information:	more information	less information
depth of information:	detailed research expected	less detail expected
ability to validate sources:	can see sources listed	some sources cited
specificity on a subject:	topics can be very specific	broad or specific
availability:	must be found ahead of time	always broadcasting

Texts and Art (print, visual, and otherwise):

What themes do these texts describe and discuss? Are these themes timeless, or are they historically-bound? Does that change the way the themes are viewed by the writer compared to modern readers? By what qualities does the text wish and deserve to be judged (style, theme, characterization, plot, writer's intention, historical importance, historical representation, etc.)?

People:

What is the origin of this person? Are there formative years (education, environment, opportunities, etc.) normal or unique? Does the journey define their later accomplishments? What are this person's values? Are they

groundbreaking for the "type" of person they are (gender, race, class, religion, etc.) or for their accomplishment only?

Groups:

What is this group's origins? What was its original purpose? Has that purpose changed? What effect has the group had on the area of society they wish to affect? What is their strategy? Have the purposes or strategies had any unwanted side effects? Does the group have a recognizable political persuasion?

Recognizing Argument by Comparison and Contrast

Recognizing assignments of this type is fairly easy. The key words are typically *compare*, *contrast*, *similarities*, and *differences*. Here are some examples. Notice that both similarity and difference may not be asked for in the question, but it will be expected that you provide it to some degree.

> *Compare the political events surrounding President Lincoln's assassination with the political events surrounding President Kennedy's assassination.*
>
> *Contrast the ways in which liberal theory and neo-conservative theory use tax revenues to support education. Argue that one provides a comprehensive educational plan.*
>
> *What are the differences between the comedy of Mark Twain and the comedy of modern-day sitcoms? Which one qualifies as satire?*

You'll notice that the first question doesn't ask for an argument, although the second and third questions do. You may wish to ask your instructor if argument is a requirement if the assignment prompt doesn't specify this important point. The second prompt asks for an argument. The third prompt is the trickiest. It indirectly asks that you organize your differences around the criteria for "satire," yet it doesn't state so directly. If you organized your criteria for any other purpose than discovering which one is satirical, you will not have answered the second question.

Your thesis will generally contain your major findings on the differences of A and B. Often, your thesis will contain the brief similarity as well.

Example Thesis

While both liberal and neo-conservative educational plans provide a comprehensive educational plan for all American schoolchildren, the neo-conservative plan to offer school vouchers and privatize education offers choice and quality in education that the liberal plan cannot provide.

Example Thesis

While neo-conservative educational plans provide more choice to some American families, the voluntary segregation and unequal funding of public schools that would result from privatization are not part of the democratic ideals or equal opportunity upon which America is based; only liberal theory guarantees higher learning rooted in American democracy's ideals.

You can easily spot both A and B, liberal and conservative viewpoints, in these sample theses, despite slightly different approaches to presenting the information in each.

Organizing Your Essay

Most comparison and contrast essays work from similar structures. You can either present idea A first in its entirety, evaluating it point-by-point. Afterward, you present idea B point-by-point in its entirety.

The second method of organization is to evaluate idea A by one point, then evaluate idea B by the same point. This method offers an instant comparison for the reader, but it offers only parts without giving the audience a whole A or B. You will have to decide which method is best for your assignment. Here are some questions to help you decide:

    1. Will people forget a point-by-point analysis too easily because of a large amount of information?

2. Depending on how familiar with the topic and ideas my audience is, how much do I need to explain A and B as separate whole entities before dissecting them into parts?

3. Which type of comparison/contrast essay allows me to illustrate and support my thesis and argument quickly?

4. Which type of organization allows me to most easily demonstrate how my immediate claim and contrast relate to my thesis?

As you can see from the questions, your audience's familiarity with your subject is important to your organization, as is the ability to quickly show important differences' relevance to your thesis. Remember that these "differences" will often rely on previous comparison and contrast—this is where organization becomes important in comparison/contrast essays. No essay is mathematically organized from beginning to end. Although discussing only idea A then idea B, or discussing each criterion point-by-point would be organizationally perfect, you may have to break out of either pattern at times to relate details to your argument.

Comparing and contrasting is a basic mode of thought. We all make choices everyday based on a better/worse scale. Comparing and contrasting can help you build criteria to support for your prewriting ideas, and it can help you continue to think of related material. Even if you don't choose to argue by comparison and contrast, you'll add to your prewriting ideas by thinking with this method.

Argument by Illustration or Example

Argument by illustration is a unique form of argument that provides a "story" of sorts to argue why something works well. If you are arguing about how a professional sports team should be managed, you may use the story of a championship team to illustrate the finer points of managerial strategy. Your "story," however, is not just a story of victories, great plays, and game-by-game analysis. Your illustration would cover all the criteria of other forms of argument that are less "story" driven. For example, the managerial strategies for a sports team would probably include argument

about how to choose a coach, the coach's relationship with management, how to draft players, how to construct a team identity, etc.

The "story" of how you were elected class president would contain a blueprint on how to self-nominate, campaign, communicate your views, and debate an opponent.

While each of these would be told as part of the "story" of the championship season, each part of the story would serve as an example of how a team should be run. This means you would analyze and abstract certain principles from the story that could be used as advice for any coach of a sports team. These abstractions are the argumentative structure. The story of the team is one form of support. Although it may not matter how you arrive at these abstract lessons on how to manage a sports team, it is these abstractions that make your story more than just an inspiring story.

You will also need sources for your argument. These will typically work in support of the abstractions from your argument.

Exercise: The following could be passages from the story of a championship season in the making. Write an abstract principle below each.

1. Coach Bruce Smith was a man destined for Super Bowl greatness. As a player, he won two MVP awards and back-to-back Super Bowls. As a college coach, his team ranked in the Top Ten eleven out of his fifteen years.

2. While an assistant coach in the NFL, Coach Smith worked closely with general manager Avery Shield, trading advice and recruiting strategies.

3. Coach Smith personally talked to and recruited Tom Johnson and D.D. Tavrick, his star wide receiver and quarterback.

4. During the years leading up to the championship season, Coach Smith dismissed an All-Pro tight end, Chuck Bearweather, for consistently being late for practice. He also dismissed a kick returner Jim Shackford for publicly criticizing the return coverage during the preseason.

5. Although his top three recruits did not display much promise two years ago, Coach Smith gave these players assignments on special teams. All three of these draftees started during the championship season, and one was nominated All-Pro. All three have signed contracts for another three years, despite offers from other clubs.

Potential Answers:

1. Players who are successful as professional players and college coaches will be good professional coaches.

2. A football team with a coach and management that cooperate and share ideas may increase their chances of a successful season.

3. Coaches who have personal contact with potential players will have a better chance of signing those players.

4. Dismissing players who are undisciplined or critical may help team

5. Developing rather than dismissing developing players can lead to their better play and a dedication to the team rather than money and free agency.

Each of these are argumentative claims that could work in other forms of argument as well. Abstracting these from the "story" allows you to support them with similar opinions from secondary sources—in this case, secondary sources on management and leadership in professional sports and perhaps management in general. Many of the student essays in the final chapter of this book are argument by illustration. Look to these for examples of how a story provides an argumentative structure.

Because illustration represents the natural "stories" of life, it can be very helpful for extending your prewriting thoughts. Imagining how your topic fits into the story of your life or others' lives can help you use your

life experience to discover ideas that may never enter your mind while making abstract lists.

Argument by Classification and Division

The purpose of argument by classification and division is to create categories that explain your problem and/or your solution. Classifying your problem or solution can help to explain differences to both yourself and your audience. These differences can go beyond explanation into argument in a variety of ways. After classifying the problem different ways, you can offer a solution that solves each class of problem. You would most likely engage each problem with your solution in separate paragraphs, but not necessarily so.

Classification and division allows you to solidly and predictably *order* your topic, problems, and solutions. While some essays are a mosaic or weave of claims, support, and counterargument with a unique and unpredictable order, classification often visually presents its contents with subject headings for each problem or solution.

Your problems, once classified, should not overlap. Creating clear cut categories is a hallmark of this type of argument. When categories creating a problem are fuzzy, as they often are in life, argument by classification and division may not be the right choice to communicate or persuade. However, this type of argument can potentially help you distinguish and limit fuzzy categories, making them clearer.

As always, your essay will need a thesis. This thesis may list all the categories and their solution, or it may discuss just the problem and solution generally.

> *While the infrastructural problems of America divide neatly into bridges, inter-states, water pipes, and sewer pipes, the allotting of government funds for repair cannot be divided so neatly due to the level of disrepair for each category.*

An essay of this type often has headings after the introduction:

BRIDGES

> *A government report suggests that all the bridges of America are in need of repair.*
>
> *The report found that bridges built before 1960 are architecturally less sound, yet corrosion levels and structural stress are higher than recommended on a majority of bridges built before 1980...*

INTERSTATES

> *A majority of state and federal analyses of interstates found that although the roads are in disrepair, they do not pose excessive danger to drivers. Furthermore, funding for these highly visible problems is consistent with federal estimates...*

It is easy to imagine the rest of the essay. It is also easy to imagine several ways to communicate the solutions. First, you could reach conclusions on the urgency of particular classes' disrepair. Then, using the same headings as the first half of your essay, you could provide solutions. This format may work well with some essays. However, you would be separating your solution from the in-depth explanation of the problem. Thus, providing a solution immediately following each problem's description may be more appropriate and easier on your reader's memory and understanding.

Outline One:

I. Introduction/Thesis

II. Problems
 A. Bridges
 B. Interstates
 C. Water Pipes
 D. Sewer Pipes

III. Solutions
 A. Bridges
 B. Interstates
 C. Water Pipes
 D. Sewer Pipes

IV. Conclusion

Outline Two:

I. Introduction/Thesis

II. Classifications
 A. Bridges
  a) problems
  b) solutions
 B. Interstates
  a) problems
  b) solutions
 C. Water Pipes
  a) problems
  b) solutions
 D. Sewer Pipes
  a) problems
  b) solutions

III. Conclusion

Arguments by classification and division can be useful when you have a wealth of information but are not sure how to organize it. Separating your material into classes can help you see which strands of information, ideas, problems, and solutions belong together. Even if you choose not to argue through definition and classification, the process of classifying your prewriting thoughts and any research will help you organize information for any type of essay.

Argument by Cause and Effect

Cause and effect arguments explain the reasons or results of an event, idea, or situation. This mode of communication will also work well for explanation. Whether or not you have an argument will depend on whether or not your causes or effects are opinions rather than facts. If your thesis is an opinion, not fact, then even if you use facts as causes or effects, they are working in service of your opinion. Contentious scientific issues such as global warming, deforestation, and stem-cell research are examples of scientific fact used in the service of a values-laden argument. Cause and effect can also be used for cultural "values" argument as well, where causes and effects are hypothetical.

There are three basic types of cause and effect arguments: multiple causes/one effect, one cause/multiple effects, and chain or domino effect. The multiple causes/one effect can be organized as follows:

Thesis: *American children are not being protected from dangerous Chinese toys for three reasons: lack of Chinese governmental oversight, lack of U.S. testing on Chinese imports, and lack of U.S. trade penalties against China for lax toy safety laws.*

Three Outline Strategies for Cause and Effect

This essay could easily be organized in the following manner:

I.   Introduction/Thesis

II.   Lack of Chinese Governmental Oversight
    A. reason/cause
    B. reason/cause

III. Lack of U.S. Testing
    A. reason/cause
    B. reason/cause

IV.   Lack of U.S. trade penalties against China
    A. reason/cause
    B. reason/cause

V.   Conclusion

The one cause/multiple effects will be similar to the following. Fill in any gaps left in the outline:

> *Obesity is one of the major problems facing Americans today. It can result in physical and mental health problems, as well as removal from an active lifestyle.*

I.   Introduction/Thesis

II.   Physical Health Problems
    A.
    B.
    C.

III. Mental Health Problems

   A.

   B.

   C.

IV. Removal From an Active Lifestyle

   A.

   B.

V. Conclusion

The third type of cause and effect argument is a chain effect, also known as a domino effect. The above argument against obesity could be easily organized as a domino effect.

Write a thesis for the simple outline below:

I.

II. Obesity has been linked to physical health problems such as
   A. high blood pressure
   B. diabetes
   C. shortness of breath

III. Physical symptoms can inhibit an active lifestyle
   A. less endorphins in bloodstream
   B. accelerates the body's aging process

IV. The inactive lifestyle can result in
   A. low self-esteem
   B. mild depression
   C. lack of sexual drive

V. Conclusion

The above example of the cause/domino effect demonstrates the *potential* effects of a cause. They are not guaranteed. You may wish to think about what fields deal in absolute domino effects and which fields have only the potential for various domino effects.

Exercise: Identifying Argument: Which type of argument is the following thesis and outline?

> *Twenty-four hour TV news channels distort or omit important information required for a full discussion of current events and politics.*

I.   Reporting Distorts Information
   A.   Hosts have political bias
   B.   Station owners have political bias

II.   Medium Distorts Information
   A.   argument, not cooperation, encouraged
   B.   extremist views encouraged
   C.   entertainment valued over neutral information

III. Medium Omits Information
   A.   Two minute stories lack detail
   B.   Point-counterpoint format not used

Each of the above is a cause. The effect is the misrepresentation of current events by cable news shows. This claim is argumentative. Some of the support for these claims may be data or surveys. Others may merely be opinion. Also, you may see that certain sections have more causes than others. Also, some causes may be placed under a variety of areas. This is OK. Not all causes and effects can be easily categorized.

As with other forms or argument, cause and effect may be a good organizing strategy for your prewriting. Gathering together a cause for

each effect may help you see what information belongs together. If you find a cause with no effect or vice-versa, you can fill in what is most likely a gap in your original prewriting.

Out of the Dark

Many times we have an abundance of information but are unsure how the information relates or how to order it in an essay. The focus of this chapter was to demonstrate not only forms of argument that many essays follow, but to demonstrate how forms of argument can shape your incomplete prewriting thoughts. Putting your early thoughts into these "containers" will help you extend your thought and fill in gaps. It may also help you choose a form that best communicates your information to your audience clearly.

A Useable Usage Guide

In the back of many writing textbooks you often find lists of rules about grammar, which are generally stated in terms of something you must or must not do. Whatever the grammar rule is, it is generally followed by a few examples of the rule being violated and then corrected. Sometimes, the textbook will then present a few exercises, and you are required to decide which sentences are correct and which are incorrect and instructed to correct the "wrong" ones. The theory of this type of instruction is that once you have read the rule and practiced the exercises that you will be able to avoid making that particular mistake in your own writing. This type of instruction may work for people who are highly motivated to learn this way, but research generally suggests that not many students show significant improvement in their writing after this type of instruction. In fact, students generally find this process particularly unsatisfactory and mostly mysterious.

In my own classes, I often asked students where they think these grammar rules come from. In almost every class, students will suggest that English teachers have developed these grammar rules. These grammar rules are more correctly understood as a changing description of how people use language in their daily communications. The rules aren't so much "invented" by English teachers as they are created by actual writers.

Grammar or Usage?

Actually, the word "grammar" is not the correct term to describe the problems that writers have with their sentences and word choices. "Grammar" is best understood as a term from the field of linguistics that describes the way any language uses its words to construct sentences. What we are really talking about in this section is more correctly called **usage conventions**. The word "convention," which has appeared in several places in this book, describes the way writers generally do things.

So "usage conventions" are the ways words are most frequently used in the English language and the way sentences are generally put together by actual writers. The idea, in most cases, is that writers make conscious choices about what words to use and how to construct their sentences, and they generally choose words and structures that will make their writing understandable to the greatest number of readers. Over time, these choices become conventional.

Using appropriate conventions of sentence structure and word choice contributes to the writer's credibility, as well. True, experienced writers sometimes find places in their writing where sentences seem to work better if the accepted usage conventions are violated on purpose, but as with all rhetorical choices, writers need to think about what readers will expect of particular genres and particular types of writing. Once again, it's about the choices you make. All effective, serious writers have reference books for style and usage and do not hesitate to look up answers to questions they have about sentence structures and word choices. Following are some of the major usage issues that writers generally have.

Words I—Spell-checkers, Misused Words, Possession, and Contraction

Spell-checkers: The very least you should do for your readers is to run your word processor's spell-checker over your writing before you consider having someone else read it. The spell-checker is only the first step, of course, but most readers these days will consider mispelled words to be almost insulting, since almost everyone has a word processor with a spell-checker. Still, the word processor doesn't know whether you mean "there," "their," or "they're," of course, so reading your work carefully and having someone else read it before you consider it complete is vital.

Misused Words: The difference between "there," "their," and "they're" is more than just a spelling problem, of course. These words all mean something different, and we sometimes use the wrong one because they sound alike. The most common of these misused words are:

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- **a and an:** "a" is used before a consonant sound, and "an" is used before a vowel sound: *a lamp, a book, a history lesson, an opera, an onion, an igloo.*

- **accept and except:** "accept" means to receive something; "except" means "to exclude" something: *I will accept all of your argument except the second point.*

- **advice and advise:** "advice" is the noun and "advise" is the verb: *I advise you to listen to this advice.*

- **affect and effect:** "affect" is usually the verb, which means "to influence"; "effect" is usually the noun, which means the "result": *Being consciously aware of some usage conventions will affect your grade. The effect of consciously choosing usage conventions is better writing.*

- **can and may:** "may" is generally used to mean "permission"; "can" indicates "ability": *You may attend the concert if you can find tickets.*

- **cite and site:** "site" is a particular place; "cite" is to quote or reference something: *You may use a quotation from a good site on the web, as long as you cite your source.*

- **complement and compliment:** "complement" means "to go with" or "to complete"; "compliment" means "to flatter": *Let me compliment you on your complementary wardrobe.*

- **farther and further:** if you mean to indicate actual distance, use "farther"; if you mean quantity or degree, use "further": *Farther up the road, we will stop and discuss this further.*

- **its and it's:** "it's" is always a contraction meaning "it is"; "its" is the possessive of "it": *It's imperative that we discuss this problem and its implications.*

- **lie and lay:** "lie" generally means "to recline" or "to rest on a surface"; "lay" means "to put or place something": *Lay your backpack on the counter and lie down on the couch.*

- **loose and lose:** "loose" is the opposite of "tight"; "lose" is the act of misplacing something: *If your rope is loose, then you may lose your footing.*

- **past and passed:** these two words have very different meanings: *The "past" always refers to time that has "passed."*

- **set and sit:** you "sit" down or something will "sit" on the counter, if you "set" it there: *Set your books on the counter and sit down on the couch.*

- **since and sense:** these words are often confused, but they are not interchangeable: *Since you obviously have no sense of direction, I will look at a map.*

- **then and than:** "then" is always about time; "than" is about comparisons: *I then decided that he was more intelligent than I.*

- **there, their, and they're:** "there" is always about place, or it can be used in sentences like "there are only two books on the table"; "their" is always possessive; "they're" is always the contraction of "they are": T*hey're their books over there.*

- **to, too, and two:** "two" is, of course, the number; "too" indicates a quantity, as in "too much" or "too few"; or, it may also be used in place of the word "also"; almost every other usage is "to": *In order not to have too many choices, I, too, will limit my selection to two books.*

- **toward and towards:** these words are basically interchangeable, but in American English, we generally use "toward" instead of "towards."

- **where and were:** "where" is always about place; "were" is the verb: *Where were you going?*

- **whether, weather, and rather:** "weather" refers to the temperature, precipitation, and such; "whether" refers to a choice, and is sometimes confused with "rather": *Whether you choose to attend or not, I would rather not go if the weather is bad.*

- **your and you're:** "your" is the possessive pronoun; "you're" is always the contraction for "you are": *You're going to need your raincoat.*

Contractions: Many students have been told never to use contractions in academic papers. However, there may be some cases where the situation for the writing calls for a more "relaxed" tone, in which contractions may be acceptable. Like all choices in writing, the decision of whether to use contractions or not should be made according to the situation, the genre, and the ideal community of readers for the specific piece of writing. Most readers and writers will have little problem with "don't," "isn't," "wouldn't," "couldn't" and other typical contractions, but be very careful when using contractions that substitute for subject/verb constructions such as "I'm," "they're," and "you're," which stand in for "I am," "they are," and "you are." Even experienced writers will sometimes accidentally use "their" when they mean "they're" and "your" when they mean "you're." It's so easy to make this error that many writers just avoid contractions altogether.

Remember that "can't" is the contraction for "cannot" and that "cannot" is generally one word. There are exceptions, of course, and at times, writers will emphasize the "not" by making "cannot" into two words: "can not." Generally, though, "cannot" is one word.

Possession: In English, the possessive form of a noun is generally formed by adding an apostrophe and an "s" or by simply adding the apostrophe. Think of it this way: the apostrophe is really another kind of contraction, used to stand in for the word "his":

Bill his hat.

Bill's hat.

So the apostrophe can be thought of as really another form of contraction, in which the word "his" has been left out. This goes for feminine nouns or nouns that have no gender, as well.

Susie her artwork

The company his profits.

Susie's artwork.

The company's profits.

Inexperienced writers often get confused because they see some words that have only the apostrophe without the added "s" to make them possessive. The convention is that if the word is a longer word that ends in "s" that you want to make possessive, then you may add the apostrophe and leave off the extra "s."

Socrates' argument.

The Jones' house.

There are no absolute rules for what constitutes a long word, though. The writer has the choice of adding the extra "s" or leaving it off.

Apostrophes are almost never used to make words plural. The exceptions are with numbers and letters:

I am not old enough to remember the 1950's.

There were seven A's in the class.

The are a few words that even experienced writers sometimes misuse when making plurals and possessives. Be very careful that you know the difference between these spellings:

company   company's   companies   companies'

society   society's   societies   societies'

Most spelling, contraction, and possession issues can be resolved by careful reading of the work. Experienced writers get used to mentally checking for commonly mispelled and misused words as they proofread their own or another's writing. Once again, reading your work out loud and having others read it as forms of proofreading are your best defense against these kinds of common mistakes.

Words II—Global and Gender-neutral Language

Global Issues: These days, readers are likely to have varied backgrounds that may hinder their understanding of cultural references and common clichés. In addition, many businesses and professions operate across national and cultural lines, so writers must learn to be careful about including words, phrases, and expressions for which readers with other cultural backgrounds will have no understanding. For instance, many writers will use phrases such as "in the ballpark," "bottom line," or "at the end of the day." These clichés are generally culturally specific to American English, and readers with other cultural backgrounds may take them literally.

Gender-neutral Language: The use of "gender-neutral" language is just a good choice. It's not a communist plot, "political correctness," or a scam perpetrated by "feminazis." It's just good rhetoric. Plus, it's probably required for writing produced for most companies and in most profes-

sions; it is required in all documents used and approved by local, state, and federal agencies. Very few rational people advocate extremes, such as in turning "manhole cover" and "history" into "personhole cover" or "herstory." Using gender-neutral language is merely a way to include more readers and reflect the realities of our modern world:

Avoid	Use
Mrs.	Ms
manpower	human resources, work force
mankind	humankind, people
modern man	modern society, modern civilization
chairman	chairperson, chair, presiding officer
congressman	member of Congress, representative
fireman	firefighter
stewardess	flight attendant
policeman	police officer
salesman	sales agent
founding fathers	pioneers, founders
gentleman's agreement	informal agreement, oral contract
each nurse treats her patient with care	each nurse treats patients with care
a president sets his own agenda	presidents set their own agendas
every employee should sign his own card	all employees should sign their own cards

While the use of "his or hers," "him or her," "he or she," "him- or herself," etc. is awkward, it's correct unless you know for sure the gender of your reader. Changing pronouns to the plural is often the best way to fix this problem: "Each student must complete his or her own work" becomes "all students must complete their own work." Make sure that your pronouns (his, her, them, their) agree in number with their referents.

There is no reason to use odd constructions like he/she, him/her or s/he, etc. If you need to, the language is perfectly equipped for this: just use "he or she," "him or her," etc.

Word III—Vague Words and Clichés

Vague Words: There are no words that are absolutely forbidden under the right circumstances, and that includes what are normally called "vague" words. Still, you should keep an eye out for vague words and phrases as you're proofreading your work and that of others. Basically, these vague words come in three main types: vague nouns, vague verbs, and vague quantifiers.

1. Vague nouns: One of the jobs of a skilled writer is make it clear in each sentence exactly what it is that he or she is writing about. Often, inexperienced writers will introduce vague nouns into their writing, which makes it hard for the reader to keep up with what the subject of the sentence is:

> *There are three aspects of the advertisement that deal with the myth of cowboys. This is talked about in many ways by critics.*

In the first place, both of these sentences are "expletive" or "dummy subject" sentences. In other words, the things that are being written about in the sentence are not named as the actual subjects of the sentences. Instead, the subject of the first sentence is "there" and the subject in the sec-

ond sentence is "this." You can make these sentences stronger by moving the "actor" of the sentences into the subject position:

> *Three aspects of the advertisement deal with the myth of cowboys.*
> *Critics talk about these aspects in many ways.*

Any time you begin a sentence with "there are," "it is," or similar "expletive" constructions, you might consider rewording those sentences.

Secondly, you might consider replacing the noun "aspects," since you might think of a more specific word to describe the "aspects" of an advertisement. What kind of "aspects" are they? Are they "design elements," "symbols," "images?"

> *Three design elements of the advertisement deal with the myth of*
> *cowboys. Critics talk about these elements in many ways.*

By removing the vague nouns, we have begun to improve these sentences. Don't be afraid of repeating yourself too much by using the specific nouns for the things you are writing about. Experienced writers work hard to find different words to vary their sentences without resorting to the use of vague nouns.

2. Vague verbs: Another cause of weak sentences is weak verbs. Having strong, specific, active verbs is vital to writing exciting sentences:

> *Three design elements of the advertisement deal with the myth of cowboys.*
> *Critics talk about these elements in many ways.*

Let's replace "deal with" with a more specific verb. How do the design elements "deal with" the myth of cowboys? Do they "suggest" the myth of cowboys? Do they "promote" the myth? Do they "relate to" the myth?

> *Three design elements of the advertisement relate to the myth of*
> *cowboys. Critics talk about these elements in many ways.*

That makes the first sentence stronger but what could we do to strengthen the second? First, it is generally conventional to discuss what others have written about a subject by avoiding words like "talks" and "says" and using words like "discuss," "analyze," "argue," and other more specific verbs:

> *Three design elements of the advertisement relate to the myth of cowboys. Critics discuss these elements in many ways.*

Using stronger, more specific verbs will almost always improve your sentences.

3. Vague Quantifiers: Vague quantifiers may also weaken sentences:

> *Three design elements of the advertisement relate to the myth of cowboys. Critics discuss these elements in many ways.*

One place we could still strengthen our sentences is at the very end of the second sentence. We should be explaining to the reader just how critics discuss the design elements. The sentence does suggest that the writer will then explain how "critics discuss these elements." However, it would probably be better to go ahead and indicate this:

> *Three design elements of the advertisement relate to the myth of cowboys. Critics discuss these elements in at least four ways.*

There is no absolute set of rules about what words should never be used in your writing, of course. As with almost every other choice you can make about your writing, the situation—including the genre, the topic, and the ideal community of readers—must dictate the appropriateness of the language. Still, if you begin to work on getting vague words out of your writing as you revise and proofread, you will be taking the first steps toward stronger, more effective writing.

Clichés: Sometimes, writers will employ clichés. The reason that some phrases become clichés is, of course, because everyone uses them, and so ef-

fective writers will often work to eliminate as many clichés from their work as possible in order to strengthen their own credibility. Readers will want to read your ideas, opinions, and arguments in your own language and not hear the same old clichés. In addition, many clichés are culturally specific and will not translate well to readers from other cultures. As you look at this partial list of clichés and suggested replacements, ask yourself how each might be misunderstood by a reader from another culture:

Cliché	Possible Replacement
the bottom line	final cost, ultimate expense
at the end of the day	finally
in the ballpark	approximately
up the creek	in trouble
water under the bridge	forgiven
face the music	accept the consequences
pass the buck	deny accountability
worth its weight in gold	very valuable
sink or swim	succeed or fail
rise to the occassion	perform as expected
give 110 percent	over-achieve
hit the nail on the head	exactly right
in today's ever-changing society	in the last 10 years of American culture
due to the fact that	because

The list is not complete, of course, as it would take many pages to consider every cliché and its possible replacement. The trick is to read your work carefully with the goal of making your writing as direct, as clear, and as unique as possible.

Punctuation—Periods, Colons, Semi-colons, and Commas

Some of the most misunderstood usage conventions are the ones about punctuation marks. Generally, we all know how to use periods at the end of sentences, but the use of colons, semi-colons, and commas is often more difficult to understand clearly. Actually, if you think about what the punctuation does in the sentence, it then becomes easier to use. Punctuation marks simply signal how readers should read and understand a particular sentence, and every change in punctuation will cause something different to happen in readers' minds as they read. Skilled writers have learned to place their punctuation marks with an awareness of how they work.

1. The period (.): Most of us realize that periods come at the end of sentences to signal that a sentence—a complete idea—has been completed. As written English evolved, it became conventional to put a small dot, a period, at the end of a complete idea and to start the next idea with a larger, capitalized, letter. But what does it mean to say that a sentence is a complete idea?

In order to have a complete idea, you must be thinking about something (the **subject**) and you must think that some action is happening to that subject (the **predicate**, which contains the **verb**), even if that action is simply that the thing you are thinking about exists:

I am.

"I am" is a complete sentence—a complete idea—because there is something being thought about ("I") and something is happening to it ("am"). Increasing the number of subjects and the number of things happening to those subjects does not change the convention:

Bill, his friends, and several of the people from the office go to the park every weekend and play football.

Each complete idea—each sentence—needs to have a subject and a predicate. If not, you have a **fragment**. If you have trouble with writing fragments, the best thing to do is to simply read your sentences out loud and listen carefully to hear if the sentence includes something that you are thinking about and that something is happening to that thing.

2. The colon (:): The colon is actually fairly simple to use, although many people have a wrong idea of what it really does. Briefly, a colon introduces any type of material that comes at the end of a sentence. You can introduce a single word:

There is one reason to buy our product: reliability.

You can introduce a phrase:

There is one reason to buy our product: excellent reliability.

You can introduce another sentence:

There is one reason to buy our product: it is reliable.

Or you can introduce a list of items:

There are three reasons to buy our product: reliability, ease of repair, and cost.

Most people believe that colons always precede lists, but as you can see, a colon may be used to introduce just about anything. The way to check that you have used the colon correctly is to substitute the word "namely" where you are thinking about using the colon:

There is one reason to buy our product (namely) reliability.

There is one reason to buy our product (namely) excellent reliability.

There is one reason to buy our product (namely) it is reliable.

There are three reasons to buy our product (namely) reliability, ease of repair, and cost.

The "namely" test is not infallable, but it will generally give you an idea of where you might include a colon.

There are two small things to watch out for when using a colon. The first is that you generally do not see the colon following a verb:

Bill's friends are: Ziggy, Tom, and Vivian.

The reason is that the action of the verb introduces the items that follow it. The second thing to watch for is that you already have some word or phrase that does the introducing:

There are three reasons to buy our product, for example: reliability, ease of repair, and cost.

If you read that sentence and substitute the word "namely" for the colon, then you have both a phrase ("for example") and a piece of punctuation (:) doing that job:

There are three reasons to buy our product, for example, (namely): reliability, ease of repair, and cost.

Other words and phrases that generally do the same work as a colon are "such as," "for instance," and "including." You will generally not find a colon next to these words.

The fact is that conventional use of the colon is generally considered a high-level English skill. That seems surprising considering that, with just a little work and practice, almost anyone can learn how to use a colon. As we noted, many people believe that colons only come before lists. Colons may, however, introduce a word, a phrase, another sentence, or a list. Just check whether the word "namely" can be substituted. We suggest that you practice writing some sentences that include a colon and then watch for a chance to try them out in your own writing.

3. The semi-colon (;): The semi-colon is designed to do two things: it joins two sentences, and it acts as a sort of "supercomma." Let's look at an example of how the semi-colon can be used to connect two sentences:

Bill is a good student. He studies all the time.

If we were to write an entire paragraph with this same type of sentence, it might become boring or distracting. Since these two sentences have a cause and effect relationship (Bill is a good student because he studies all the time), we can join them with a semi-colon.

Bill is a good student; he studies all the time.

Generally, the semi-colon can be used to connect any two sentences, but is used most effectively when the two sentences have a cause and effect relationship of some sort or when they indicate opposites:

Bill is a good student; John is not.

Generally, it is considered acceptable to join two sentences together with a semi-colon if those sentences have a cause and effect relationship, are opposites, or when one makes a "comment" of some sort on the other. It is very important that you have a complete sentence on both sides of the semi-colon, however.

You may remember seeing a semi-colon used with words like "in fact," "however," "indeed," etc. This is basically the same thing as joining two sentences together; however, one of these words (they are called "conjunctive adverbs") is placed after the colon to clarify for the reader just what the relationship between the two sentences is:

Bill is a good student; however, he rarely studies.

The use of these conjunctive adverbs after the semi-colon is always structured the same way: the semi-colon, then the word, and then a comma. Be careful that there is a sentence on both sides of the semi-colon, especially if you use one of these words. The same group of words can also have other uses:

Bill, however, is a good student.

In this case, "however" is merely an "interrupter" and needs to be surrounded by commas. So you must check to establish that you have a complete sentence on both sides of the semi-colon, whether you include the conjunctive adverb or not.

The semi-colon really only has one other conventional use. You may, if you have a large list of items that need to be sub-divided, use a comma to sub-divide them:

I have lived in San Francisco, California, Natchitoches, Louisiana,
Tampa, Florida, and Dallas, Texas.

This sentence is confusing because we need to indicate that the list of places needs to be sub-divided. We may use a semi-colon for that job:

I have lived in San Fransisco, California; Natchitoches, Louisiana; Tampa, Florida; and Dallas, Texas.

When you need to, you may use the semi-colon as a sort of "super-comma."

As with learning other conventional uses of punctuation, there may be exceptions to these two conventional uses of the semi-colon. Nevertheless, if you practice using the semi-colon as outlined above, you will achieve some greater variation in your sentence structures.

4. The comma (,): Although commas can seem confusing, they really only perform three functions: they separate more than two items in a list, they join two sentences together (with some help from a coordinating conjunction), and they attach non-essential, non-sentence information to sentences. Let's take a look at those uses one at a time:

A. First, you may use a comma to separate more than two items in a list:

I got up this morning, went downstairs, and drank a cup of coffee.

*I will attend the meeting, finish writing this report,
and meet you at the coffee shop.*

The lists of things in the above two sentences has conveniently been marked by separating the three items with commas. This really just makes it easy for the reader to tell where one item leaves off and the other begins. Recently, it has become somewhat conventional to leave off the last comma:

I got up this morning, went downstairs and drank a cup of coffee.

*I will attend the meeting, finish writing this report
and meet you at the coffee shop.*

Leaving the last comma off is actually more conventional in the field of journalism than anywhere else, though, and some have said that this got started as a way to save space in the newspaper (those commas add up, I guess). Generally, it is probably better to include the comma before the last item unless you're writing for a newspaper.

B. Along with the semi-colon, **a comma may also be used to join two sentences together, but only if the comma has the help of a coordinating conjunction** (for, and, nor, but, or, yet, so). The important thing to remember when you join two sentences together with a comma is that the comma must also be accompanied by a coordinating conjuntion:

Bill is a good student, but he rarely studies.

The reason we can join the two sentences together with a comma and a coordinating conjunction is that the coordinating conjunction makes it clear what the relationship is between the two sentences. Without the coordinating conjunction, the comma does not supply the relationship between the two sentences and is not sufficient to hold them together.

Bill is a good student, he rarely studies.

You may already know that joining two sentences together with only a comma is known as a **comma splice**. The comma has been used to "splice," or join, the two sentences together. Look at this example carefully, as it is considered to be unconventional in most cases to splice two sentences together with only a comma. You may join two sentences together with a comma, but you should include a coordinating conjunction (for, and, nor, but, or, yet, so) to signal the relationship between the two sentences. Notice how the relationship between the two sentences changes if we use different coordinating conjunctions:

Bill is a good student, and he studies all the time.

Bill is a good student, so he studies all the time.

Bill is a good student, but he studies all the time.

Bill is a good student, for he studies all the time.

Readers may not be confused if you leave off the comma in this situation and just link the sentences with the coordinating conjunction, but it is generally best to use both. We suggest that you pay more attention to this type of comma use as you write in order to make it a more conscious choice. We also suggest that you try using various coordinating conjunctions to join sentences. "For," "nor," and "yet" are just as effective as "but," "so," "or," and "and."

Just to clarify, we should also note that joining two sentences together without any punctuation or linking word is considered unconventional:

Bill is a good student he studies all the time.

This sentence construction, in which two sentences have been joined without any punctuation or relationship words is known as a **run-on**. We prefer the term **fused sentences** as the term "run-on" tends to make people think that a sentence is simply too long. A run-on, or fused sentences, is simply two sentences that have been stuck together without any punctuation or words to explain their relationship.

So let's review the ways we can connect two sentences:

With a semi-colon:

Bill is a good student; he studies all the time.

With a semi-colon and a conjunctive adverb:

Bill is a good student; however, he rarely studies.

With a comma and a coordinating conjunction:

Bill is a good student, and he studies all the time.

You can, of course, add other words to the sentence to connect them:

Bill is a good student because he studies all the time.

Bill is a good student who studies all the time.

What is happening in these last two cases is that the words that have been added actually change the second part of the sentences into incomplete ideas:

Because he studies all the time.

Who studies all the time.

These are no longer complete ideas and so they can simply be added to the sentence to become part of the predicate.

C. The last thing that commas do is to add non-essential, non-sentence information to a sentence:

Clearly, Bill, who is majoring in chemistry, is a good student,
when he has time to study.

In the above, the actual sentence (the complete idea) is

Bill is a good student.

All of the other information—"clearly," "who is majoring in chemistry," and "when he has time to study"—is additional, non-essential information and could be taken off the sentence. This is a job that commas perform:

they add non-essential, non-sentence information to a sentence. You can test this by taking off the items that have been attached to the sentence with commas to see if the sentence still works.

The issue of whether or not the information you are adding to a sentence is essential or not can get a bit confusing, of course, and it takes a bit of practice to know whether or not to use the comma to set off that information. Look at the following examples:

> *My brother, who is in the army, never attended college.*

> *My brother who is in the army never attended college.*

In the first example, we are implying that the information "who is in college" is non-essential because we have surrounded it with commas. This means that the information is merely additional—we may only have one brother and so the information is not essential to identifying which brother we mean. In the second example, we have left off the commas, which implies that the phrase "who is in the army" is essential to identifying which brother we mean.

Making conscious choices about where you will use a comma takes some practice. Remember that commas are used to separate more than two items in a list, to join two sentences together with a coordinating conjunction, or to attach non-essential information to a sentence. Commas generally do not indicate a pause, as many people think.

Sentence—Directness, Clarity, and Sentence Logic

As with all languages, English has a sort of "default" construction for sentences. The standard construction is subject first, then verb, then direct object, complement, or subordinate clause. You will recognize this construction:

Our campus needs more recycling bins.

Bill, his friends, and everyone at the office held a
going-away party for Bruce.

Problems with sentence construction often occur because the sentence has been written in some other order or that the actual "actor" and "action" in the sentence are not in the subject and predicate positions:

The proposal of the club was to institute a recycling program
for the campus.

This is not a "bad" sentence, but it could be made better. In this example, the word that is the subject of the sentence is "proposal" and the verb is "was." The sentence could be improved by moving the "actor" in the sentence, the club, into the subject position and by moving the action, the act of proposing the recycling program, into the verb position:

The club proposed a recycling program for the campus.

Part of the problem with these kinds of sentences is that verbs have often been turned into nouns: in the original sentence, the verb "to propose" has been turned into the noun "proposal." Watch for these nouns that have been made out of verbs and see if you can use them, in their verb forms, as the actual verbs of your sentences:

First, the club made the argument for recycling on campus, then they had
expectations for the participation of the students.

The key words—the nouns that have been made out of verbs—are "argument," "expectations," and "participation." Look what happens when we transform those nouns back into the verbs of our sentence:

First, the club argued for recycling on campus, then they expected the
students to participate.

Sentences can also be made stronger by the use of more "active" verbs:

The campus is now leading recycling efforts in the community, and its students are recycling to help clean up the campus.

In this sentence, the verbs are "is" and "are." We can move key action words into the verb positions of the sentence to make it stronger:

The campus now leads recycling efforts in the community, and its students recycle to help clean up the campus.

Another construction that inhibits sentence clarity is known as passive voice. In sentences that use passive voice, the actor in the sentence is transformed into the receiver of the action instead of the actor:

The recycling program is seen by a majority of the students as vital, but the inconvenience of the program has been pointed out by others.

Writers can recognize passive voice constructions by looking for verb constructions that use "is," "are," and other forms of the verb "to be," or constructions that employ "has," "have," and other forms of the verb "to have." Generally, sentences can be improved by moving the actor in the sentence into the subject position. This will generally eliminate the passive voice:

The majority of students see the recycling program as vital, but others point out the program's inconvenience.

Most sentences, as with most punctuation and word choice problems, can be fixed by simply learning to read your work more carefully and to consider that almost all sentences can be made more effective with a little bit of consideration and work. Most of the time, you do not have to know what the problem is called in order to "fix" it, although having some basic idea about what makes sentences work well will help. The trick is to read your sentences out loud, listen to how they sound, identify the parts of the sentence that don't

work, and then fix them. At first, it may take a bit more time to review your own sentences this closely, but that is the essential advantage of writing: the ability to examine what you've written and to make better choices.

Using MLA

In your writing projects for your composition and literature classes (as well as classes across university disciplines), you will be required to format your papers and correctly credit sources (research) using MLA Style. The MLA (Modern Language Association) has created specific guidelines for formatting manuscripts and for citing sources used in your research. MLA Style uses a cross-referencing system that calls for parenthetical in-text citations and a Works Cited page included at the end of your essays.

The purpose of this chapter is a general overview of MLA format. For more specific information, consult *The MLA Handbook for Writers of Research Papers* (7th edition)or the updated MLA section of your grammar or writing textbook.

Part I: MLA Essay Format

General formatting, including margins and headings, remains the same as the 2006 MLA Style requirements. This style requires that you number all pages (including the first page) in the upper-right corner of the page one-half inch from the top, and put your last name before the page number. Your margins are one inch on the right and left sides; a header (with your name, your instructor's name, the course number and section number, and the date of submission) is included one inch from the top of the page in the left corner. The essay is double-spaced throughout, including the Works Cited page. The title of your essay is centered one double-space below the header and one double-space above the first line of your introductory paragraph. The first line of every paragraph is indented one-half inch (or one Tab).

Example

<div style="border:1px solid black; padding:1em">

<div align="right">Last Name 1</div>

Student Name

Dr. Instructor

1010-001

5 May 2009

<div align="center">Centered Essay Title</div>

The essay begins here, indented one **Tab** or five spaces. The font for this essay is =12 point, the default setting. The Margins for this essay are one inch on each side. Notice that this essay is in normal text (not bold or underlined). Capitalize the first letter of each word in the title except prepositions and articles, unless the preposition or article begins the title, such as the title, The Life and Times of a Composition Student.

</div>

Part II: When to Cite

MLA Style conventions remain the same for when to cite a source. Quoting (using a source's words and structure exactly as it appears) is the most obvious way to use a source for support, but quotes are not the only way you can integrate your research into your paper. Other methods include paraphrasing and summarizing, which involve putting a source's information into your own words.

When you reference someone else's idea, either through paraphrasing, summarizing or quoting, you are required to follow TWO steps:

1. Give the author's name (or the title of the work) and the page number of the work in a parenthetical citation.
2. Provide full citation information for the source, in MLA format, alphebetized in your Works Cited.

Part III: How to Cite Using Parenthetical Citations

In MLA Style, the author's last name (or the title of the work, if no author is listed) and the page or paragraph number (if given) where the source material is located must appear in the body text of your paper. The author's name can appear either in the sentence itself or in parentheses following the quotation or paraphrase, while the page number(s) always appears in parentheses.

To provide variety to your writing, you can "introduce" your quotations, by providing the author and/or the work in the sentence, with only page or paragraph number in the parentheses. (See "Example—Author's name in text.")

Your parenthetical citation should give enough information to identify the source used for the research material as the same source that is listed in your Works Cited. If you have two or more authors with the same last name, you need to use first initials or first names of the authors as well, e.g., (Strickland 709). If you use more than one work from the same author, you need to include a shortened title for the particular work from which you are quoting, e.g., (Gill *How Starbucks* 13).

The following are some of the most common examples of parenthetical citations.

Example: Author's name in text

Audrey Jaffe, author of "Spectacular Sympathy: Visuality and Ideology in Dickens' *A Christmas Carol*," says, "A narrative whose ostensible purpose is the production of social sympathy, *A Christmas Carol* resembles those scenes in eighteenth-century fiction in which encounters between charity givers and receivers offer readers a model of sympathy" (329).

Example: Author's name in reference

Christmas celebrations were dying because the industrialized worker could not afford to celebrate the holidays in the traditions of their ancestors (Hooper 3).

- If the work you are referencing has no author, use a shortened version of the work's title to refer directly to the name that begins the entry in the Works Cited. The shortened version of the work's title must appear in the Works Cited entry in a parenthesis, and the first word of the shortened version must match the first word of the Works Cited entry.

- **Example: No author given**

In several episodes, *The Simpsons* has referenced *Citizen Kane*—the number one film in the American Film Institute's "100 Greatest American Movies of All Time"

- When you quote verse, such as poetry or song lyrics, use a slash (/)to indicate line breaks and put the line numbers in your parenthetical citation instead of a page number.

Example: Quoting lines of poetry in the text

The song inspires a codependent relationship when she sings, "But you can save me/ Come on and save me" (Mann ll.5-6).

- At times you may find the need to use an indirect quotation, which is a quotation you found in another source that was quoting from the original. Use "qtd. in" to indicate the source.

Example: Indirect quotation

Groening has said, "I get lots of letters from teachers and college professors who have used *The Simpsons* to illustrate some point in class" (qtd. in Kristiansen, par. 9).

Long or Block Quotations

Sometimes you'll need to use long quotations to support a point. If your quotation is prose (not poetry or verse), and longer than four typed lines, omit the quotation marks and start the quotation on a new line. This is called a block quote. It should be indented one inch from the left margin

(or two Tabs) throughout, should extend to the right margin, and should be double spaced. If you are introducing the quote with a complete sentence, as with other quotes, the sentence should end with a colon. With a block quote, the period should be placed at the end of the quotation, before the parenthetical citation. If you are quoting poetry, you will use block quote format for more than three lines of poetry, maintaining the original line breaks.

Example: Block quote of prose

However, Dentith goes on to say:

Yet this is not a conclusion in which I wish to rest . . . We can certainly do more than speak parrot-fashion . . . So, while all language use certainly involves imitation, the particular inflection that we give to that imitation (and parody is one possible inflection) indicates the extent to which we have adapted language to occasion (3-4).

Note: Many instructors do not allow block quotes (or more than one block quote) in an essay of 4-5 pages or less, so check your instructor's policy before using one.

Example: Block quote of poetry, drama, or song lyrics

When Grampa Simpson takes Bart to Herman's Military Antiques, Bart learns more about war veteran Herman:

BART*:* Uh, Mr. Herman?

HERMAN: Yes?

BART: Did, did you lose your arm in the war?

HERMAN: My arm? Well, let me put it this way: Next time your teacher tells you to keep your arm inside the bus window, you do it!

BART: Yes, sir. I will. (Simpsons Archive)

Note: Give line numbers for poems or songs rather than page numbers.

How to Add or Omit Words in a Quotation

If you need to add words to a quotation to clarify its meaning, put square brackets around the words you add to indicate that they are not part of the original text. For accuracy's sake, be sure that the words do not change the original meaning of the text.

Example: Adding words to a quotation

Original quote: "With some episodes, just a page synopsis is attached; with others a full script may accompany the videocassette. We do not know the availability of these accompanying materials."

Quote with added word: She said, "With some episodes, just a page synopsis is attached; with others a full script may accompany the videocassette. [Researchers] do not know theavailability of these accompanying materials" (Yochelson, par. 5).

- If you find it necessary to omit words in a quotation, you should use an ellipsis—three periods in a row with spaces in between—to represent the words deleted from the sentence. If you omit more than one sentence from a quotation, the ellipsis has four periods. Your instructor may prefer that you place square brackets around any ellipsis you add to quotations, to indicate that you, and not the source, have included the ellipsis. If the quotation you're using has an ellipsis in it already, and you add an additional ellipsis, you must use square brackets around the ellipsis you've added.

Example: Omitting words in a quotation

Robert C. Allen, editor of *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, writes, "Programs and other discourses of television attempt to . . . tell us stories, represent the world outside our living rooms, stir our passions, amuse us, and, above all, keep us watching" (2).

How to Cite Online Sources

Print sources and internet/electronic sources are formatted differently in MLA Style. Only in the citation for an online source is there a comma between the author's last name and the paragraph number. Page numbers are no longer required.

One of the most noticeable changes in the new MLA Style is that page numbers are no longer required for any online sources.

If the creator/author of the online source numbers the paragraphs of the source, you may use paragraph numbers in the parenthetical citation as follows (par. 1). Only cite the paragraph number if the author has numbered the paragraphs! If the paragraphs are not numbered by the author of the website or online source, no page or paragraph numbers should be used for online sources.

Example: Author in parenthetical citation

"*The Simpsons* is a show satirizing every element of society and culture, but at the same time swiftly becoming part of the cultural heritage of the culture it is mocking" (Kristiansen, par. 1).

Part IV: How to Create Bibliographic Citations for a Works Cited

The Works Cited page appears at the end of your paper. It is vital to your paper as it provides the information necessary for others to locate and read any sources you cite in your text. Each source you use in your essay **must** appear in your Works Cited, and each source in your Works Cited **must** have been cited in the text of your essay—no exceptions. It must be alphabetized. Your header (containing your last name and page number) should appear on your Works Cited page as well.

- The Works Cited should begin on a separate page at the end of your essay. The Works Cited page has 1 inch margins on all sides and a header with your last name and the page number 0.5 inches

from the top just like all the other pages of your paper. This page should have the title *Works Cited* centered at the top of the page (with no italics, quotation marks, or underlining).

- The first line of each entry should be flush left with the margin.

- Subsequent lines in each entry should be indented one-half inch (or one Tab).

- Double space your Works Cited, just as you formatted your paper. Do not include extra spaces between entries.

- Alphabetize the Works Cited by the first major word in each entry (by the author's last name or the first word of the title). Do not use articles for determining the alphabetical order.

- If a cited work does not have an author, alphabetize by the title of the work, using a shortened version of the title in the parenthetical citation if the title is too long.

- Author's names are given with the last name first, e.g. Harris,

- Emmylou. If a work has more than one author, invert the first author's name only, follow it with a comma, and then continue listing the rest of the authors (See "Books with Two or More Authors").

- If you have cited more than one work by the same author, order the works alphabetically by title, and use three hyphens in place of the author's name for every entry after the first (See "Two Books by the Same Author).

- Generally, capitalize each word in the titles of articles, books, films, songs, and other works. This rule does not apply to conjunctions, short prepositions or articles unless one of these is the first word of the title or subtitle (e.g., *They Say, I Say: The Moves That Matter in Academic Writing*).

- Place quotation marks around the titles of articles in newspapers and magazines, journals, and web pages, as well as short stories, book chapters, songs, poems, and individual episodes of a television series.

- Italicize the titles of books, journals, magazines, newspapers, films, television shows, album or CD titles, and works of visual art (paintings, sculptures, photos, etc).

- For works with more than one edition, give the edition number and the abbreviation for edition directly after the title of the work (e.g., *Surviving Freshman Composition*, 6th ed.).

- If you do not have access to certain information (e.g., the author of a website, the date of posting, or the corporate sponsor) leave it out; however, be sure to do adequate research to try to find this information.

- No more underlining of titles is required. MLA now recommends italicizing the titles of independently published titles, like books, songs, and movies.

Forms for Print Sources

MLA now recommends that Print Sources be identified by placing the word 'Print' at the end of the citation (see below for examples).

1. Books (Includes Brochures, Pamphlets, and Graphic Novels)

Author's name. *Title of Book*. Place of publication: Publisher, date of publication. Print.

Pally, Marcia. *Sex & Sensibility: Reflections on Forbidden Mirrors and the Will to Censor*. Hopewell, NJ: Ecco, 1984. Print

Moore, Alan. *Watchmen*, Absolute ed. Illus. Dave Gibbons. New York: DC Comics, 2005. Print.

2. Books with Two or More Authors

First Author's name, and Second author's name. *Title of Book*. Place of
publication: Publisher, date of publication. Print.

Douglas, Kym, and Cindy Pearlman. *The Black Book of Hollywood Diet
Secrets*. New York: Plume, 2007. Print.

*Note: A comma is used between the author's names even if there are only two
authors.*

3. Two Books by the Same Author

Use three dashes in place of the author's name in the consecutive entries.
Be sure the entries are in alphabetical order (excluding articles).

Sedaris, David. *Dress Your Family in Corduroy and Denim*. New York:
Back Bay Books, 2004. Print.

—. *Me Talk Pretty One Day*. New York: Back Bay, 2001. Print.

4. Anthology or Collection

Editor's Name(s), ed. *Title of Book*. Place of publication: Publisher, date.
Print.

Smith, Allison D., Trixie G. Smith, and Karen Wright. COMPbiblio:
Leaders and Influences in Composition Theory and Practice. Southlake, TX:
Fountainhead, 2007. Print.

5. A Work within an Anthology

Author's name. "Title of Work." *Title of Anthology*. Ed. Editor's name(s).
Place of publication: Publisher, date. Pages. Print.

Place, J.A., and L.S. Peterson. "Some Visual Motifs of Film Noir." *Movies and Methods*. Ed. Bill Nichols. Berkley: University of California Press,
1976. 325-38. Print.

6. Article in a Scholarly Journal

Author's name. "Title of the article." *Journal title* vol. number and issue (date of publication): pages. Print.

Aleksiuk, Natasha. "'A Thousand Angles': Photographic Irony in the Work of Julia Margaret Cameron and Virginia Woolf." *Mosaic* 33.2 (2000): 125-42. Print.

7. Article in a Scholarly Journal that Uses Only Issue Numbers

Author's name. "Title of the article." *Journal title* volume number (date of publication): pages. Print.

Avery, Todd. "'The Girls in Europe is Nuts Over Ball Players': Ring Lardner and Virginia Woolf." *Nine* 13 (2005): 31-53. Print.

8. A Newspaper Article

Author's name. "Title of article." *Newspaper title* day month year: pages. Print.

Taylor, Mark C. "End the University as We Know It." *The New York Times* 26 Apr. 2009: A23. Print.

9. A Review

Reviewer's name. "Title of Review." Rev. of *Title of work*, by name of author (editor, director, etc.). *Journal* day month year: pages.

Ebert, Roger. "A Monosyllabic Superhero Who Wouldn't Pass the Turing Test." Rev. of *X-Men Origins: Wolverine*, by Dir. Gavin Hood. *Chicago Sun-Times* 29 Apr. 2009: E4. Print.

10. Religious Works

Title of Work. Name of editor, gen. ed. Place of publication: Publisher, date. Print.

The Holy Bible: King James Version. Thomas Nelson Bibles. Nashville: Thomas Nelson, 2004. Print.

Note: You can give the title of the book within the Bible as well as chapter and verse information in your parenthetical citation (e.g., The Holy Bible *Genesis 1:1 or Koran 7.3).*

Forms for Online Sources

Every entry must now include a media marker. For Online Sources, use the word 'Web' just before the Date of Access at the end of the bibliographic entry.

11. A Web Site

Author's name. *Name of web site*. Institution or organization associated
   with /producing the Web site. Date of posting/revision. Web. Date of
access.

Swan, Mike. *BRAT Online*. Basenji Rescue and Transport. 2009. Web. 20
Apr. 2009.

The Virginia Woolf Society of Great Britain. Apr. 2005. Web. 6 Mar. 2006.
*Note: Using the URL is no longer required. An exception to this new guideline is that you may need to include it after the "Date of Access" in **angle brackets** if your source cannot be easily found by typing the author and title into a search engine or if your professor requires it.*

12. Article on a Web Site

Author's name. "Article Title." *Name of Web site*. Name of institution or
   organization associated with/producing the Web site. Date of posting/
revision. Web. Date of access.

Carroll, Jason. "Homeless Asked to Pay Rent." *CNN.com*. 10 May 2009.
Web. 11 May 2009.

13. Online Newspaper or Magazine

Author's name. "Title of article." *Newspaper/Magazine title* day month year: pages. Web. Date of access.

Atlas, Darla, et. al. "Life in the Cult." *People* 28 Apr. 2008: 62-7. Web. 20 Apr. 2009.

14. Online Journal Article

Author's name. "Title of Article." *Title of Journal* Vol. Issue (Year): pages. Web. Date of access.

Gill, R. B. "Kerouac and the Comic Dilemma." *Studies in Popular Culture* 27.3 (2004): 87-98. Web. 12 Apr. 2009.

15. Article from an Online Service, (such as General OneFile or LexisNexis)

Author's name. "Title of the article." *Journal title* vol. issue (date of publication): pages. Name of database or other relevant information. Access Provider. Web. Date of access.

González, Esther Sánchez-Pardo. "'What Phantasmagoria the Mind Is': Reading Virginia Woolf's Parody of Gender." *Atlantis, Revista de la Asociación Espanola de Estudios Anglo-Norteamericanos* 26.2 (2004): 75-86. InfoTrac OneFile. Thomson Gale. Middle Tennessee State University. Web. 4 March 2006.

Forms for Other Commonly Used Sources

Since all entries must include a media marker, identify the actual broadcast medium for other commonly used sources (see below for examples).

16. Television or Radio Program

"Title of episode or segment." *Title of Program or Series*. Name of network. Call letters and city of the local station (if applicable). Broadcast date. Medium of reception (e.g. Radio, Television). Supplemental information (e.g. Transcript).

"Man of Science, Man of Faith." *Lost*. ABC. 21 May 2005. Television.

17. A Sound Recording

Artist/Band. "Song Title." *Title of album*. Manufacturer, year of issue. Medium (e.g. Audiocassette, CD, Audiotape, LP, Digital Download).

Wilco. "Jesus Don't Cry." *Yankee Hotel Foxtrot*. Nonesuch, 2002. CD.

18. Liner Notes

Author's name. Description of material. *Album title*. Manufacturer, date. Medium (e.g. Audiocassette, CD, Audiotape, LP, Digital Download).

Smashing Pumpkins. Liner Notes. *Siamese Dream*. Virgin, 1993. CD.

19. Film

Title. Dir. Director's name. Perf. Actor's names (if relevant). Distributor, year of release. Medium.

Note: If you are citing the contribution of one specific actor, director, writer, and so forth, you may begin the entry with that person's name (as you do with an author).

Goodfellas. Dir. Martin Scorsese. Film. Perf. Ray Liotta, Lorraine Bracco. Warner Bros., 1991. Film.

Note: You may include other data about the film, such as the names of the writer, performers, and producer, after the director's name.

20. Advertisements

Name of product, company, or institution. Descriptive label (advertisement). Publisher, date.

Champion: Hoodie Remix. Advertisement. *People* 10 May 2009: 40.

Papa John's Pizza. Advertisement. NBC. Television 18 Apr. 2009.

21. A Painting, Sculpture, or Photograph

Artist's name. *Title*. Medium of Composition. Name of institution that houses the work or the individual who owns the work, city.

O'Keefe, Georgia. *Sky Above Clouds IV*. 1965. Oil on Canvas. The Art Institute of Chicago, Illinois.

Note: You may add the creation date of a work immediately after the title.

22. A Personal Interview

Name of interviewee. Descriptive Title of Interview (e.g., Personal, Telephone, Webcam). Date of interview.

Rebecca Bobbitt. Personal Interview. 1 Jan. 2009.

23. A Lecture, a Speech, an Address, or a Reading

Author's name. "Title of Speech." Location where speech was given. Date of presentation. Descriptive label (e.g., Lecture, Speech, Address, Reading).

Dr. Dianna Baldwin. "Living a Second Life: Virtual Worlds in the Composition Classroom." First-Year Composition, English 101. Michigan State University, East Lansing. 17 October 2008. Lecture.

Part V: Sample Works Cited

Following is an example of a completed Works Cited placed at the end of your paper. Note that all media sources are combined and alphebetized in a single list.

Last Name   5

<div align="center">Works Cited</div>

Avery, Todd. "'The Girls in Europe is Nuts Over Ball Players': Ring-Lardner and Virginia Woolf." Nine 13 (2005): 31-53. Print.

O'Keefe, Georgia. Sky Above Clouds IV. 1965. Oil on Canvas. The Art Institute of Chicago, Illinois.

Sedaris, David. Dress Your Family in Corduroy and Denim. New York: Back Bay Books, 2004. Print.

Wilco. "Jesus Don't Cry." Yankee Hotel Foxtrot. Nonesuch, 2002. CD.

Part VI: Evaluating Sources

Not all resources are appropriate for use in an essay written for academic purposes; however, below are two commonly accepted ways to determine whether a source is reliable. Your instructor may choose to use either of these determining tests in your class.

The CRAAP Test

Currency: How timely is the information?
Information that you include as sources in your essay should be current to your topic. When was the information published or posted? Has something been written more recently that might have more value to your audience? Check to see if your resources have been updated (i.e. there are new editions of the book and/or whether the website is still accessible.

Relevance: Is this information important to your topic?
Resources should address your topic and your audience as specifically as possible. Information should be directed to the appropriate level of your topic and should be compared to other information of the same type to determine its weight. Some very specific or current topics may seem to exclude traditional sources; however, with web resources, most everything can be researched for contemporary information that is relevant to the topic.

Authority: Who has published/posted this information?
This credential is most often the true test of a valid source. Is the author, editor, webmaster qualified to present the information you've found? What are his or her qualifications? Complete a web search for the author's name to see whether or not he/she is credible and thus a valuable asset to your writing. Remember that the word "former" before a job title can be a red flag! The source of the information can also lend authority. Look at the publisher's information for books, pamphlets, or journals. As a rule of thumb, internet websites that end in .gov or .org can typically be trusted but double-check information found on .edu, .com, or .net sites.

Accuracy: Is this information correct reliable and objective?

Look for other evidence to support your resources. Has the information been confirmed in other trustworthy sources? Tone and language can also indicate whether or source is free of bias or tinged with emotion. Depending on your topic, you may want to use sources that are not objective, but they should still be reputable, and you should be aware of their leanings. The final consideration for accurate sources is in their appearance. Does the source look reputable? Is it free of typos, misspellings, and grammar errors?

Purpose: Why is this information accessible to you?

Consider the motivation behind your source. Do the creators of this resource have a commercial interest? A political interest? Is its purpose to persuade or to entertain? Studies paid for by corporate sponsorship typically are published only if they support a desired outcome. Be sure that the source isn't presented in your essay as fact if it is sales or opinion-based.

The CARS Test

Credibility:

Consider the author's reliability, the source of publication, and other well-known opinions of your resources (i.e. book summaries, published reviews, or reader responses). Anonymity, poor reviews, or careless errors within the source may all be indicators of a lack of credibility.

Accuracy:

Information used in your research essays should be exact, up-to-date, factual, comprehensive, and detailed. Indicators of a lack of accuracy may include, an obviously one-sided view from the author(s), no date listed, an old date on information that is ever-evolving, or sweeping generalizations.

Reasonableness:

Resources, in order to be appropriate for your use, should—in most instances—be moderate, objective, fair, and consistent. Of course, there may by times in which a reporting of biased or emotionally charged informa-

tion disprove s an illogical refutation of your argument or supports your point about the heatedness of the debate; however, it must be clear in your writing that you understand the difference between objective and biased sources. An inappropriate choice of tone or word choice, exaggerations, overgeneralizations, the use of the words "always" or "never," or a conflict of interest by the author or publisher of the information are all indicators of a lack of reasonableness.

Support:

If you choose to use claims of fact or statistics in your researched essay, be sure that these bits of information can be corroborated by other reputable sources. Statistics are easily manipulated, and therefore, are not always informative ways to convince your audience of your argument or to sound like a credible source. Your sources should have their own Works Cited entries. Remember, as your essay is not acceptable without a Works Cited, neither are your researched resources. A lack of support is often indicated by no documentation, numbers or statistics without adequate proof of their objectivity, or no corroboratory resources.

Part VII: Annotated Bibliographies

What is an Annotated Bibliography?

An annotated bibliography is a method of organizing and reporting information about your research. The MLA bibliographic citation for an annotated bibliography includes descriptive or evaluative comments about the source. These are often assigned as part of a larger research effort to teach you how to evaluate the credibility, reliability, accuracy and usefulness of the sources you find on your research topics. Professors sometimes use the annotated bibliography as a measure of how much research you've completed on your topic. The annotated bibliography comes in handy, too, because you'll have blurbs about all of your resources in one place to refer to.

How to Write and Annotated Bibliography Entry

The citation for annotated bibliography should be identical to the citation on a Works Cited page (see "How to Create Bibliographic Citations for a Works Cited"). After the citation, though, include information about the source that can help you identify and clarify its topic and purpose. As an option, or as required by your teacher, you may also include information on how the resource fits into your topic.

The information you include may be written as brief phrases (see "Example—Descriptive") or may be written as complete sentences with more detailed information (see "Example—Evaluative").

- A **descriptive annotation** may address the following questions: What is the author's thesis? What are the main points? What subjects are addressed? Generally, what is the resource about?

Example: Descriptive

Noe, Marcia, and Robert Lloyd Marlowe. "Suppressed Desires and Tickless Time: An Intertextual Critique of Modernity." *American Drama* 14.1 (2005): 1-13. Print. A study of influences by Bennett and Woolf on the concept of time in relation to human nature and of twentieth-century drama that has been impacted by their conceptions.

- An **evaluative annotation** may address the following questions: Are the audience, purpose, and argument effectively addressed? Is the source current? Is the form of the work effective? Is the author credible? Does the source provide any special features (i.e. charts, graphs, maps, etc…)? Is the source useful and relevant to your current research?

Example: Evaluative

Bornheimer, Deane G., Gerald P. Burns, and Glenn S. Dumke. *The Faculty in Higher Education*. Danville, Il: Interstate, 1973. Print. This guide to occupations within higher education is written as a glossary or a set of definitions for the profession. Although some of the explanations are helpful, most are too general to be useful to an experienced teacher. Some are the subjects are also biased; for example, in the discussion of the college curriculum, the authors allow that sometimes teaching assistants can actually be "proficient" teachers, but "usually the students [of TAs] are once again victims of the system" (86). This text provides an excellent example of what new theories of teaching are struggling against.

Note: The information after the citation is also indented ½ inch or one Tab.

Part VIII: Common Knowledge and Plagiarism

Common knowledge is information that can be found in a variety of sources without the necessity of citing the information. For example, if your essay audience is your American class peers and your current instructor, the fact that Barack Obama was elected president in 2008 is common knowledge. However, the fact that the Pittsburg Steelers won the 2009 Super Bowl may not be. Determining what is common knowledge and what needs to be cited in your text can sometimes be a difficult judgment. If you question

whether or not the information is common knowledge to your entire audience, you should err on the side of caution, and cite your source. Note that most college writing teachers consider Wikipedia a common knowledge source, Many disallow it on a Works Cited page. Check with your professor to see whether Wiki citations are acceptable for your research paper.

Plagiarism, Paraphrasing, and Summarizing

Although definitions of plagiarism may vary slightly, they all contain the same basic ideas, which is that plagiarism is the intentional use of someone else's words or ideas as your own without acknowledgment. Below is a list of common definitions of plagiarism or fraud.

- Copying or purchasing another's entire paper or part of a paper and claiming it as your own.
- Copying information from any source, including websites, and presenting that information as your own.
- Copying information from a source word for word without putting quotes around those words—whether or not the source is cited directly in the paper or in the Works Cited.
- Copying or paraphrasing information from a source and changing the words around slightly without providing an in-text citation—whether or not the source is cited in the Works Cited.
- Copying information correctly with quotation marks, including a proper in-text citation, but no citation in the Works Cited.
- Turning in a paper used in another class or context without first seeking permission from all instructors or supervisors involved.
- Copying a peer, parent, tutor, or former teacher's paper topic, point, or wording.
- Giving your original work to a friend and with the implicit or explicit understanding that the friend will submit some or all of it as their own work. (This is called "collusion" and is also subject to penalties at many universities.)

Tips for Avoiding Plagiarism

1. Only turn in your own work. A paper that is weak, a late paper (if accepted by the instructor), or a zero on the assignment is better than the consequences of plagiarism.

2. Give yourself sufficient time to write the paper.

3. Learn to properly document your sources. Remember that anything you download from the web or paraphrase from any source must be cited. If you are unclear about citing sources, consult your instructor, your textbook, a tutor, or a research librarian. If you do not take the initiative to ensure that your source material is documented correctly, you have intentionally plagiarized.

4. Take careful notes as you research.

    a. Make photocopies of your sources, and write down all of the bibliographic information, including the URL and date of access if researching online.

    b. If you take notes instead of make photocopies, write down the information in direct quotes and remember to record all the necessary information, such as page numbers, as well as the bibliographic information.

    c. Save paraphrasing and summarizing for the actual writing process. Do not paraphrase or summarize in the note-taking stage of research; otherwise, you may inadvertently plagiarize later on.

Example of Paraphrasing

To write a paraphrase, use your own words and sentence structure; in other words, pretend that you are explaining the material to someone else. However, be careful: the intent of the original passage must remain the same, which means that you must not distort the author's meaning with your own opinions. Also, a paraphrase should be approximately the same length as the original.

- **Original quote:** "Fox was the first network to brand itself, becoming the home for provocative shows aimed at the young. . . the company bet billions." (Gunther, par. 10).

- **Paraphrase:** According to Marc Gunther, Fox Network spent billions of dollars buying TV stations and programs to "brand itself" as the net work for the nation's youth (par. 10).

Examples of Summarizing

Like a paraphrase, a summary puts the original passage into your own words and sentence structure without changing the meaning. Since a summary shortens the original passage and focuses on its main points, partial quotes may be used along with your own words in order to highlight the most important information.

- **Original quote:** "Although *The Simpsons* has become one of the most popular television cartoons ever, *South Park* has managed to gain more notoriety for its bad taste, often bordering on the insulting" (Donnelley 75).

- **Summary without quotes:** *South Park* is better known for its controversial reputation than is *The Simpsons* (Donnelley 75).

- **Summary with partial quote:** *The Simpsons*'s popularity is unquestioned although *South Park* "has managed to gain more notoriety" for its controversial nature (Donnelley 75).

Note: Although it is important to follow MLA Style guidelines for your essays, it is not necessary to memorize the citation formats. Keep these guidelines handy and use them to look up any questions that you may have as you finalize your research paper and construct a Works Cited page.

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A Short Guide to Using Sources in APA Style

In-text References

Generally speaking, to reference an author and a work in the text of an essay, cite the author and the year of publication of each in-text reference, connecting the two with a comma. For example: (Ehrenreich, 2001). Do not cite the page number unless you are directly quoting from the source.

If a work does not list an author, cite a shortened version of the title in the in-text citation, followed by a comma and the year of publication. For example, "America's Best," 2009). In-text citations are normally followed by a period outside of the information included in the in-text citation in parentheses.

For electronic sources, cite the title of the web page followed by a comma and the date, the same as for print sources. For conventions in citing direct quotations, see below.

Using Quotations Effectively in APA Style

1. Never allow a quotation to stand alone. All quotations should be linked to a sentence or a phrase that you have written.

Following is a "stand-alone" quotation:

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" (Ehrenreich, 2001, p. 79). I am not so sure that I agree with her completely, but she does, at least, point to part of the problem.

Note that the quoted sentence has not been linked by a sentence or phrase that the writer of the essay has written. Link or connect the quotation with an introductory clause like this:

Link the quotation to a phrase:

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. Barbara Ehrenreich (2001) writes that "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" (p. 79). I am not so sure that I agree with her completely, but she does, at least, point to part of the problem.

Link the quote to a phrase with a comma:

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. As Barbara Ehrenreich (2001) writes, "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" (p. 79). I'm not so sure that I agree with her completely, but she does, at least, point to part of the problem.

Or,

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" as Barbara Ehrenreich (2001) writes (p. 79). I am not so sure that I agree with her completely, but she does, at least, point to part of the problem.

Link the quotation to a complete sentence with a colon:

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. Barbara Ehrenreich (2001) seems to agree: "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" (p. 79). I am not so sure that I agree with her completely, but she does, at least, point to part of the problem.

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2. The first time you quote from an author, introduce or frame the quotation to provide a context for the borrowed passage.

Unfortunately, America has now become a nation of lazy, overweight slobs. Barbara Ehrenreich (2001), noted author and humorist, would seem to agree: "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" (p. 79). Her opinion, which is contained in the essay "Spudding Out," is one that many people share.

Note that the quoted author has been introduced using her full name and has been identified as "noted author and humorist." Also notice that the title of the essay from which the quotation has been taken has been mentioned to give further context to the quotation.

After you have introduced an author by providing the appropriate context, you may then refer to the author by last name only when you quote him or her again.

3. To put a quotation inside a quotation, use single quotes inside the double quotes:

Barbara Ehrenreich (2001) provides some statistics: "In 1968, 85 percent of college students said that they hoped their education would help them 'develop a philosophy of life'" (p. 81).

Note that in every case above, the author of the essay has given a context for the quotation and has also followed the quoted material with an original comment. Never allow the quotation to just appear in the paper or allow the quotation to "have the last word." Always integrate the quotation into the point you are making by preparing the reader for the quotation before you insert it and by making a comment or explaining the quotation after it appears in your paper.

Also note that the punctuation goes inside the quote marks if there is no parenthetical citation and after the parenthetical citation if there is one.

4. To introduce a quotation longer than four lines, use a colon. When using quotations longer than 40 words, place them in a free-standing block that is indented five spaces from the left margin. Do not use quotation marks. The parenthetical citation comes after the closing punctuation mark. Note that the required comment following the quotation is not indented and is designed to place the quotation in context.

Barbara Ehrenreich (2001) notes that much has changed about the way students pick their majors and in their expectations for what life will be like after college:

> There has been a precipitous decline, just since the seventies, in the number of students majoring in mind-expanding but only incidentally remunerative fields like history and mathematics. Meanwhile, business—as an academic pursuit—is booming: almost one-fourth of all college graduates were business majors in 1983, compared to about one-seventh in 1973, while the proportions of those who major in philosophy or literature have vanished to less than 1 percent. (p. 79)

Notably, fewer college students are taking courses in humanities, while the demand for business courses has increased.

5. Some other examples of appropriate use of quotations:

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. As Barbara Ehrenreich (2001) writes in an essay entitled "Spudding Out," which first appeared in her book The Worst Years of Our Lives, "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" (p.

79). Now, she writes, we use television to hide from the world. If she is right then this is surely a tragedy.

As our culture has grown more dependent on television as an escape from reality, we have become more isolated from our neighbors. Barbara Ehrenreich (2001) writes that "Americans used to be a great and restless people, fond of the outdoors in all of its manifestations" ("Spudding Out," p. 79). Now, she continues, television may be "the only place to hide" (p. 82). If she is right then this is surely a tragedy.

6. **Website:** Websites are treated in the text much the same as print sources. If possible, use the same author-date in-text citation style. If the author is not identified then identify the website page by its title. Websites are not considered to have page numbers, so cite them as if you would entire works. When provided, identify online sources that you quote directly by paragraph number. Use "para." or the figure denoting paragraph. If paragraphs are not numbered but the document includes headings, provide the heading title and identify the paragraph number under that heading.

7. **Indirect source:** When you use a quotation or a paraphrase that your source has cited from another source, use "as quoted in," followed by the author of the source you are quoting.

Dobrin notes that carbon emissions have reached "a dangerous tipping point" (as quoted in Drew, 2004).

8. **Email or personal interview:** To quote from informal conversations, whether personal, over the phone, or by email, cite the name of the person who you are referring to in the sentence and include the type of communication and the date of the communication in the parentheses.

Dobrin (personal communication, April 12, 2006) believes that carbon emissions have reached a point where there may be no turning back the ill effects of global warming.

Paraphrasing in APA Style

If you are summarizing or paraphrasing materials from a source, you need only add the usual author-date in-text citation. It should follow directly after the portion of the text that you have summarized:

Some scientists agree that carbon emissions have now reached a critical phase. (Drew, 2004).

Developing a Reference page in APA style.

1. The reference page begins on a new page.

2. Center the title of the page, and call it References.

3. Each source you quote, paraphrase or summarize in your paper must have a corresponding works cited entry, excepting personal communications of any kind, including email communications. In these cases, the in-text citation is considered sufficient.

4. List authors last name first followed by the first or both initials for each author. If there is more than one author, list each author's name last name first, followed by their initials.

5. Alphabetize all entries including both authors and title names (do not alphabetize using "the" or "a").

6. Italicize titles of books and periodicals; do not put quotes around the titles of articles. Underlining is no longer acceptable.

7. Capitalize only the first word of the titles and the first word of the subtitles.

8. Use a .5 hanging indent for all entries. This can be formatted under the "paragraph" function in MS Word by selecting the "Hanging Indent" option in the drop-down menu options for First Line.

Sample Entries for a Reference Page in APA Style

A. Book by a single author:

Hardin, J. M. (2001). *Opening spaces: Critical pedagogy and resistance theory in composition*. Albany: State University of New York Press.

B. Book of essays by various authors edited by a single editor:

Dobrin, S. I. (Ed.). (2005). *Saving place: an ecocomposition reader*. Boston, MA: McGraw-Hill.

C. Book by two authors:

Faigley, L., Selzer, J. (2003). *Good reasons: Designing and writing effective arguments*. New York: Longman.

D. Book of essays by various authors edited by more than one editor:

Weisser, C., Dobrin, S. I. (Eds). (2001). *Ecocomposition: Theoretical and pedagogical approaches*. Albany, NY: State Univ. of New York Press.

E. Book by six or more authors:

Sanchez, R., Hardin, J. M., Drew, J., Dobrin, S. I., Brown, S. G., Greenbaum, A., . . . Olson, G. A. (2005). *Things you need to know about everything: What a day*. Oxford, England: Oxford University Press.

F. Two or more works by the same author:

Olson, G. A. (2002). *Understanding Fish: Toward an understanding of the work of Stanley Fish*. Boston, MA: Hide Press.

Olson, G. A. (2000). *Is there a class in this text*? London, England: Routledge Publications.

G. Organizational author:

Rockridge Institute. (2001). *What the right doesn't want you to know*. Sacramento, CA: University of California Press: Author.

G. Essay in a collection of essays:

Drew, J. (2001). The politics of place: Student travelers and pedagogical maps. In C. Weisser and S. I. Dobrin (Eds.), *Ecocomposition: Theoretical and pedagogical approaches* (pp. 62-72). Albany, NY: State University of New York Press.

I. Article in a scholarly journal (with and without assigned DOI):

Giroux, H. A. (2000). Public pedagogy and responsibility of intellectuals: Youth, Littleton, and the loss of innocence. *JAC*, 20, 9.

Article in a scholarly journal with DOI assigned:

Waters, A. (2007). Native-speakerism in ELT: Plus ca change? System, 35(3), 281-292. doi:10.1016/j.system.01.002 [Available online 13 August 2007].

Magazine article without DOI assigned, found in library database:

Hubbard, L. (2009, May 11). Surging demand for defunct energy drink. Convenience Store News, 45(6), 16. Retrieved August 4, 2009, from EBSCO MegaFILE database.\

[THIS CITATION IS QUOTED FROM THE UMC Library Online
APA References crib sheet]

Newspaper article

Rodriquez, P. (2001, August 8). Students find outlet for service
work through the Humane Society. St. Petersburg Times, p. E1.

Entire website:

Note that online reference works should identify the kind of file,
which is to be followed by "Retrieved from" and the full
online URL.

The Rockridge Institute. (2004). Retrieved from http://www.
rockridgeinstitute.org.

L. Part of a website:

Lakoff, G. (2006). Framing: It's about values and ideas. In *The
Rockridge Institute*. Retrieved April 12, 2006, from http://
www. rockridgeinstitute.org/research/lakoff/valuesideas.

NEW TO APA: the DOI

A DOI is a "digital object identifier," a unique string of numbers and
letters that are assigned to authors who apply for them by a registra-
tion agency called the International DOI Foundation. The publisher
will assign a DOI when an author's article is published and becomes
available electronically.

All DOI numbers begin with the numerals 10 and contain a prefix
and a suffix separated by a slash. APA recommends that, when DOIs
are available, you include them in your References list for both print
and electronic sources. You can locate the DOI on the first page of
the electronic journal article, near the copyright notice, or on the
database landing page of the article.

Proofreader's and Editor's Symbols

ab	Faulty abbreviation	**no ¶**	No new paragraph needed
ad	Misused adjective or adverb	**num**	Error in use of numbers
agr	Error in agreement	**p**	Error in punctuation
ap	Apostrophe needed or misused	**.?!**	Period, question mark,
appr	Inappropriate word		exclamation point
arg	Faulty argument	**⌄**	Comma
awk	Awkward construction	**;**	Semicolon
ca	Error in case form	**⌄**	Apostrophe
cap	Use capital letter	**" "**	Quotation marks
cit	Missing source citation or error	**: — ( )**	Colon, dash, parentheses,
	in form of citation	**[ ] … /**	Brackets, ellipsis mark, slash
coh	Coherence lacking	**par, ¶**	Start new paragraph
con	Be more concise	**¶ coh**	Paragraph not coherent
coord	Coordination needed or faulty	**¶ dev**	Paragraph not developed
crit	Think or read more critically	**¶ un**	Paragraph not unified
cs	Comma splice	**pass**	Ineffective passive voice
d	Ineffective diction (word choice)	**ref**	Error in pronoun reference
des	Ineffective or incorrect	**rep**	Unnecessary repetition
	document design	**rev**	Revise or proofread
det	Error in use of determiner	**shift**	Inconsistency
dev	Inadequate development	**sp**	Misspelled word
div	Incorrect word division	**spec**	Be more specific
dm	Dangling modifier	**sub**	Subordination needed or faulty
eff	Ineffective sentence(s)	**t**	Error in verb tense
emph	Emphasis lacking or fault	**t seq**	Error in tense sequence
exact	Inexact word	**trans**	Transition needed
fp	Faulty predication	**und**	Underline or italicize
frag	Sentence fragment	**usage**	See Glossary of Usage
fs	Fused sentence	**var**	Vary sentence structure
gr	Error in grammar	**vb**	Error in verb fom
hyph	Error in use of hyphen	**w**	Wordy
inc	Incomplete constn.	**ww**	Wrong word
ital	Italicize or underline	**//**	Faulty parallelism
k	Awkward construction	**#**	Separate with a space
lc	Use lowercase letter	**⌣**	Close up the space
log	Faulty logic	**⸰**	Delete
mech	Error in mechanics	t̲h̲e̲	Capitalize
mixed	Mixed construction	T̸he	Use a small letter
mm	Misplaced modifier	t⌒eh	Transpose letters or words
mng	Meaning unclear	**X**	Obvious error
no cap	Unnecessary capital letter	**^**	Something missing
no⌄	Comma not needed	**??**	Document illegible or meaning unclear