WRITING UNLEASHED: ARGUMENT

INTRO TO ARGUMENT

Compiled by Sybil Priebe

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# Because writing is never just about writing.

Argument, The Overview

Introduction To Argument[1]
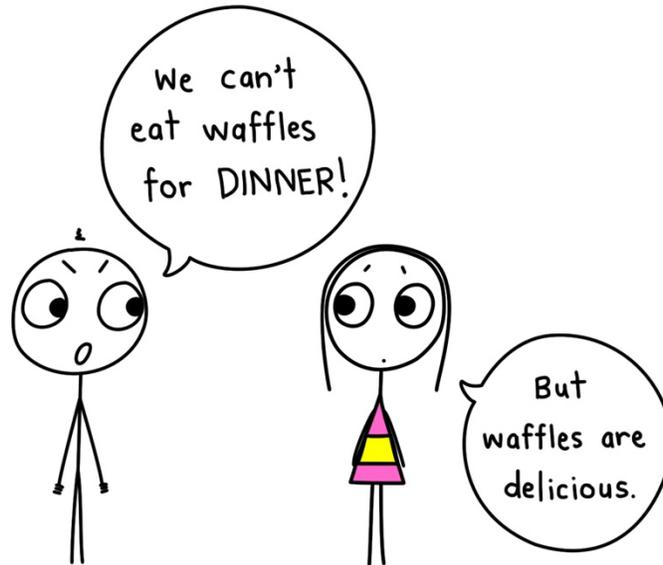
"Man Assaults Wife With Waffle." Image by studio tdes. *Flickr Creative Commons*.
https://www.flickr.com/photos/thedailyenglishshow/17337882771

When we talk about arguments, we need to move beyond the idea that an argument is a fight or disagreement. Instead, think of argumentation as a process of taking a stand, presenting reasons and evidence, and using logic to convince an audience.

Why argue?
We don't always argue to win. Yes, you read that correctly. Argumentation isn't always about being "right." We argue to express opinions and explore new ideas. When writing an argument, your goal is to convince an audience that your opinions and ideas are worth consideration and discussion.

What is an academic argument?
Billboards, television advertisements, documentaries, political campaign messages, and even bumper stickers are often arguments – these are messages trying to convince an audience to do something. But an academic argument is different. An academic argument requires a clear structure and use of outside evidence.

Key Features of an Academic Argument:

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[1] This chapter's contents come from the original chapter on Argument in the first edition of *Writing Unleashed*.

- **Clear Structure:** Includes a claim, reasons/evidence, counterargument, and conclusion.
- **Claim:** Your arguable point (most often presented as your thesis statement).
- **Reasons & Evidence:** Strong reasons and materials that support your claim.
- **Consideration of other Positions:** Acknowledge and refute possible counterarguments.
- **Persuasive Appeals:** Use of appeals to emotion, character, and logic.
- **Organizing an Argument**

If you are asked to write an argument in college, there is a basic argument structure, much like the essay structure covered in the *Essay* chapter. Use this outline to help create an organized argument:

- **Introduction:** Begin with an attention-getting introduction. Establish the need to explore this topic. Thesis Statement: What's your claim?
- Brief background on issue (optional).
- **Reasons & Evidence:** First reason for your position (with supporting evidence)
- Second reason for your position (with supporting evidence)
- Additional reasons (optional)
- **Counterargument:** What's the other side of the issue? Explain why your view is better than others.
- **Conclusion:** Summarize the argument. Make clear what you want the audience to think or do.
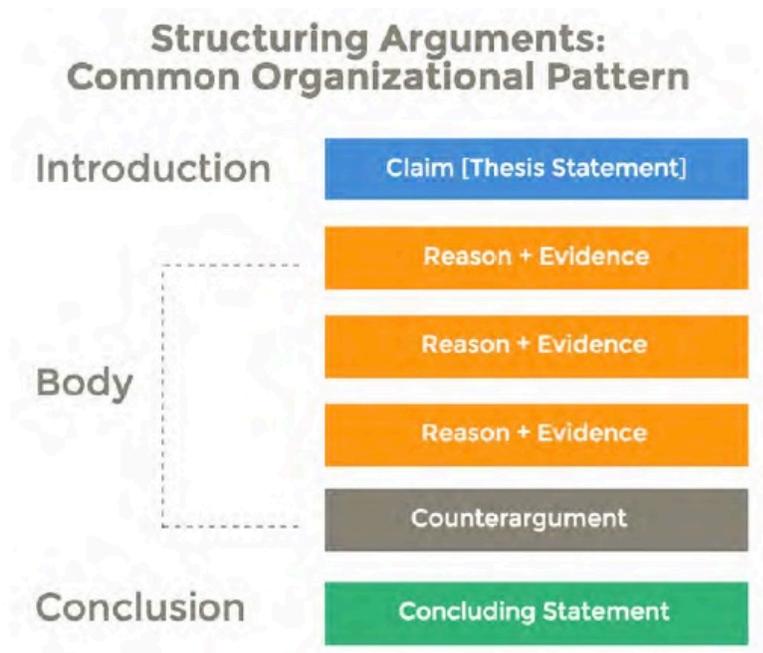

Image used in previous OER textbook, *Writing Unleashed.*

How to be Persuasive?
Building an argument isn't easy, and building a **convincing** argument is even more difficult. You may have a clear claim, solid reasons and evidence, and even refute the main

counterargument, but your audience may not be convinced. Maybe they don't care about the topic. Maybe they don't find you credible. Or, maybe they find your evidence weak.

What can you do to convince them? How can you persuade your audience?

Greek philosopher Aristotle asked similar questions and he concluded that arguments needed to be persuasive. In *The Art of Rhetoric*, he identified three means of persuasion:
- Logos: Use of evidence and reason to support the claim.
- Pathos: Appeals to the audience's emotions and values.
- Ethos: An author leverages trustworthiness and character.
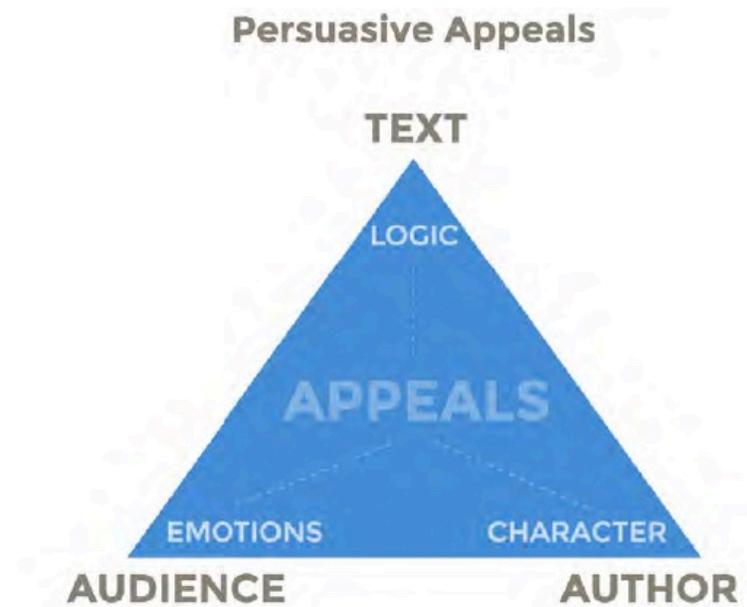
Image used in previous OER textbook, *Writing Unleashed*.

To build a convincing and perhaps influential argument, you need to not only have a structurally sound argument (claim, reasons, evidence, counterargument, conclusion), but you also need to leverage appeals to persuade your audience.

Arguments are complex and difficult to master. But understanding how to build and critically read arguments is essential in understanding and shaping our lives.

Argument Examples:

Argument Sample #1

STUDENT SAMPLE: MINI ARGUMENT

Student Name

ENGL 110

Dana Anderson

September 29, 2015

Can Graffiti Ever Be Considered Art?

Graffiti is not simply acts of vandalism, but a true artistic form because of personal expression, aesthetic qualities, and movements of style.

Claim presented in a thesis statement.

Graffiti, like traditional artistic forms such as sculpture, is art because it allow artists to express ideas through an outside medium.

First reason for the claim.

Graffiti must be considered an art form based on judgement of aesthetic qualities. Art professor George C. Stowers argues that "larger pieces require planning and imagination and contain artistic elements like color and composition" ("Graffiti").

Second reason for the claim along with outside evidence that supports this reason. The quote is introduced with a signal phrase and followed with a parenthetical citation.

Like all artistic forms, Graffiti has evolved, experiencing significant movements or periods.

Third reason for the claim.

Often, graffiti is seen as only criminal vandalism, but this is not always the case.

Acknowledges a counterargument. If this were a full argument essay, the student would go on to explain why his or her position was stronger.

The artistic merits of graffiti–expression, aesthetics, and movements–can not be denied; Graffiti is art.

Works Cited

"Graffiti: Art through Vandalism." Graffiti: Art through Vandalism. N.p., n.d. Web. 29 Sept. 2015.

Bibliographic information for the outside source used.

Image used in previous OER textbook, *Writing Unleashed*.

Argument Sample #2

Student P. Sample
Mini-Argument
06 Sept 08

<center>The Single Lady Advantage</center>

Who would really want to take a 50/50 bet on something? "The Americans for Divorce Reform estimates that 'Probably, 40 or possibly even 50 percent of marriages will end in divorce if current trends continue'" (divorcerate.org). So, why get married?
The 50/50 statistic is only the top of the pile of reasons why people should stay single. Not only should everyone rethink marriage, but **my argument focuses mainly on why singlehood is an advantage for women, and not to men**.

I wasn't so opposed to marriage until I realized a few key social issues that are connected to marriage.

First of all, when the couple is united in a ceremony, typically the pastor or priest or whoever will say, "I now pronounce you **man** and wife." This is just the start of things to come for the female in the relationship. Carol L. Rhodes and Norman S. Goldner write in their book, *Why Women & Men Don't Get Along*, about how things don't change for a man when he gets married. He still works and pretty much does what he did when he was single. For a woman in a marriage, she suddenly acquires the "keeping of the house" and the "rearing of the children." Her single-gal habits are supposed to be deleted. Now, I argue these generalizations because on average, most people would agree with me. If one goes to someone's house and it's messy, the gossip will conclude that it's the woman's fault the house wasn't clean. Right? (Rhodes)

Secondly, marriage benefits men, not women, when it comes to the death rate. Married men live longer than single men; on the other side of that coin, single women live longer than married women. One could assume from that general knowledge that single women aren't as stressed as married women. Also, married men have it better health-wise than single men (due to being pampered?)!

My last piece looks into the future, to the possibility that divorce may occur and that there are children involved. Single mothers are typically frowned upon more so than single fathers. Just thinking of the dating scene alone, it's not a deal-breaker if a man has a child. Women will look past that; men will not. Again, I know these are generalizations, but they are true for the most part.

Finally, based on my own experiences, I don't have many friends who are married who seem truly happy. And the ones who are, are the ones who keep to themselves. The ones who aren't are the ones asking me when I will tie the knot – misery loves company?

<center>Works Cited:</center>

Divorcerate.org. www.divorcerate.org. 11 Aug 08.
Rhodes, Carol L & Norman S. Goldner. *Why Women & Men Don't Get Along*. Somerset
      Publishing: Troy, M.I., 1992.

Argument, The Details

The Structure of an Argument²
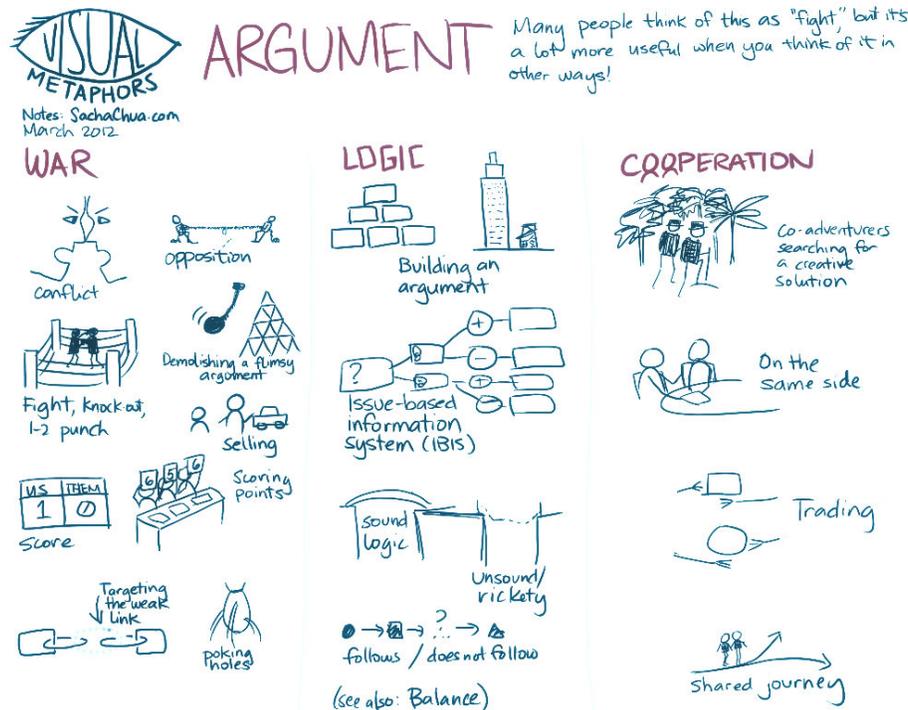
"visual-metaphor-argument." Image by Sacha Chua. *Flickr Creative Commons*. https://www.flickr.com/photos/sachac/12733108423

When instructors use the word "argument," they're talking about defending a certain point of view through writing or speech. Usually called a "claim" or a "thesis," this point of view is concerned with an issue that doesn't have a clear right or wrong answer (e.g., four and two make six). Also, this argument should not only be concerned with personal opinion (e.g., I really like carrots). Instead, an argument might tackle issues like abortion, capital punishment, stem cell research, or gun control. However, what distinguishes an argument from a descriptive essay or "report" is that the argument must take a stance; if you're merely summarizing "both sides" of an issue or pointing out the "pros and cons," you're not really writing an argument. "Stricter gun control laws will likely result in a decrease in gun-related violence" is an argument. Note that people can and will disagree with this argument, which is precisely why so many instructors find this type of assignment so useful – these assignments make you think!

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² "What is an Argument?" *Wikibooks, The Free Textbook Project.* Last edited 27 Nov 14. Accessed 10 May 17. https://en.m.wikibooks.org/wiki/Rhetoric_and_Composition/Argument

Academic arguments usually "articulate an opinion." This opinion is always carefully defended with good reasoning and supported by plenty of research. Research? Yes, research! Indeed, part of learning to write effective arguments is finding reliable sources (or other documents) that lend credibility to your position. It's not enough to say "capital punishment is wrong because that's the way I feel."

Instead, you need to adequately support your claim by finding:
- facts
- statistics
- quotations from recognized authorities, and
- other types of evidence

You won't always win, and that's fine. The goal of an argument is simply to:
- make a claim
- support your claim with the most credible reasoning and evidence you can muster
- hope that the reader will at least understand your position
- hope that your claim is taken seriously

The great thing about the argument structure is its amazingly versatility. Once you become familiar with this basic structure of the argumentative essay, you will be able to clearly argue about almost anything!

BASIC ARGUMENT ESSAY STRUCTURE:

Introduction
The first paragraph of your argument is used to introduce your topic and the issues surrounding it. This needs to be in clear, easily understandable language. Your readers need to know what you're writing about before they can decide if they believe you or not.

Once you have introduced your general subject, it's time to state your claim. Your claim will serve as the thesis for your essay. Make sure that you use clear and precise language. Your reader needs to understand exactly where you stand on the issue. The clarity of your claim affects your readers' understanding of your views. Also, it's a good idea to highlight what you plan to cover. Highlights allow your reader to know what direction you will be taking with your argument.

You can also mention the points or arguments in support of your claim, which you will be further discussing in the body. This part comes at the end of the thesis and can be named as the guide. The guide is a useful tool for you as well as the readers. It is useful for you, because this way you will be more organized. In addition, your audience will have a clear cut idea as to what will be discussed in the body.

Body – Background Information

Once your position is stated you should establish your credibility. There are two sides to every argument. This means not everyone will agree with your viewpoint. So try to form a common ground with the audience. Think about who may be undecided or opposed to your viewpoint. Take the audience's age, education, values, gender, culture, ethnicity, and all other variables into consideration as you introduce your topic. These variables will affect your word choice, and your audience may be more likely to listen to your argument with an open mind if you do.

Developing Your Argument

Back up your thesis with logical and persuasive arguments. During your pre-writing phase, outline the main points you might use to support your claim, and decide which are the strongest and most logical. Eliminate those which are based on emotion rather than fact. Your corroborating evidence should be well-researched, such as statistics, examples, and expert opinions. You can also reference personal experience. It's a good idea to have a mixture. However, you should avoid leaning too heavily on personal experience, as you want to present an argument that appears objective as you are using it to persuade your reader.

Strengthening Your Argument

Phrasing

It is important to clearly state and support your position. However, it is just as important to present all of the information that you've gathered in an objective manner. Using language that is demeaning or non-objective will undermine the strength of your argument. This destroys your credibility and will reduce your audience on the spot. For example, a student writing an argument about why a particular football team has a good chance of "going all the way" is making a strategic error by stating that "anyone who doesn't think that the Minnesota Vikings deserve to win the Super Bowl is a total idiot." Not only has the writer risked alienating any number of her readers, she has also made her argument seem shallow and poorly researched. In addition, she has committed a third mistake: making a sweeping generalization that cannot be supported.

Objective Language

You should avoid using "I" and "My" (subjective) statements in your argument. You should only use "I" or "My" if you are an expert in your field (on a given topic). Instead choose more objective language to get your point across. Consider the following:

I believe that the United States Government is failing to meet the needs of today's average college student through the under-funding of need-based grants, increasingly restrictive financial aid eligibility requirements, and a lack of flexible student loan options.

"Great," your reader thinks, "Everyone's entitled to their opinion."

Now let's look at this sentence again, but without the "I" at the beginning. Does the same sentence becomes a strong statement of fact without your "I" tacked to the front?

The United States Government is failing to meet the needs of today's average college student through the underfunding of need-based grants, increasingly restrictive financial aid eligibility requirements, and a lack of flexible student loan options.

"Wow," your reader thinks, "that really sounds like a problem."

A small change like the removal of your "I"s and "my"s can make all the difference in how a reader perceives your argument – as such, it's always good to proofread your rough draft and look for places where you could use objective rather than subjective language.

A Sidenote

Many topics that are written about in college are very controversial. When approaching a topic it is critical that you think about all of the implications that your argument makes. If, for example, you are writing a paper on abortion, you need to think about your audience. There will certainly be people in each of your classes that have some sort of relationship to this topic that may be different than yours. While you shouldn't let others' feelings sway your argument, you should approach each topic with a neutral mind and stay away from personal attacks. Keep your mind open to the implications of the opposition and formulate a logical stance considering the binaries equally. People may be offended by something you say, but if you have taken the time to think about the ideas that go into your paper, you should have no problem defending it.

Counterargument[3]

Counterargument / Dealing with the Opposition

by Jim Beatty

INTRODUCTION
In public, argumentative writing situations, it is important to display an awareness of the fact that there is more than one legitimate way to approach serious social issues. Writers do this by employing "counterargument," sometimes referred to as "anticipating objections." This allows writers to acknowledge the complexity of their topic while still maintaining a strong perspective of their own. This strengthens readers' sense of the writer's ethos (credibility/reliability) and provides key support for the writer's thesis.

Counterargument should occur early in a paper. In shorter college essays, it should ideally come in the first or second body paragraph. Doing its job of "anticipating objections," a counterargument that occurs right after the thesis statement addresses common objections to the writer's perspective before they are fully formed in the reader's mind. For topics that need more explanation and context than others, counterargument can be effective placed after that background information. If counterargument occurs late in the paper—especially in the last paragraph or two, it has the effect of saying, "I just made all these great points, but I could be wrong." Never end an argument with the notion that it might not be valid.

DEFINITIONS
There are three main strategies for addressing counterargument:

Acknowledgement: This acknowledges the importance of a particular alternative perspective but argues that it is irrelevant to the writer's thesis/topic. When using this strategy, the writer agrees that the alternative perspective is important, but shows how it is outside of their focus.

Accommodation: This acknowledges the validity of a potential objection to the writer's thesis and how on the surface the objection and and thesis might seem contradictory. When using this strategy, the writer goes on to argue that, however, the ideal expressed in the objection is actually consistent with the writer's own goals if one digs deeper into the issue.

Refutation: This acknowledges that a contrary perspective is reasonable and understandable. It does not attack differing points of view. When using this strategy, the writer responds with strong, research-based evidence showing how that other perspective is incorrect or unfounded.

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[3] Counterargument by https://openenglishatslcc.pressbooks.com/chapter/counterargument/

Note that all three methods involve acknowledging the existence and reasonableness of contrary perspectives on the writer's topics.

EXAMPLES
Let's see how these three strategies could work in practice by considering the thesis statement "Utah public schools need to invest more money in arts education."

Acknowledgement: One possible objection to the thesis could be: "Athletics are also an important part of students' educational experience." The writer could acknowledge that athletics are indeed important, but no more important than the arts. A responsible school budget should be able to include both.

Accommodation: Another possible objection to this thesis could be: "Students need a strong foundation in STEM subjects in order to get into college and get a good career." The writer could acknowledge that STEM education is indeed crucial to students' education. They could go on to argue, however, that arts education helps students be stronger in STEM classes through teaching creative problem solving. So, if someone values STEM education, they need to value the arts as well.

Refutation: The most common objection to education budget proposals is that there is simply not enough money. Given limited resources, schools have to prioritize where money is spent. In terms of research required, refutation takes the most work of these three methods. To argue that schools do have enough resources to support arts education, the writer would need to look at current budget allocations. They could Google "Salt Lake City school district budget" to find a current budget report. In this report, they would find that the total budget for administrative roles in the 2014–15 school year totaled $10,443,596 (Roberts and Kearsley). Then they could argue that through administrative reforms, a small portion of this money could be freed up to make a big difference in funding arts education.

CONCLUSION
Too often, writers employ counterargument in a way that makes them sound contradictory or unsure of themselves. Employing one of these three strategies to address possible objections, however, makes counterargument serve as powerful evidence that helps prove the thesis statement. When used correctly, counterargument strengthens both the writer's logos (logic) as well as ethos (credibility/reliability). Effective use of counterargument leaves readers with the impression that the writer is a fair-minded, thoughtful participant in public, argumentative writing—one who readers are likely to trust.

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Roberts, Janet M. and Alan T. Kearsley. "Annual Budget Fiscal Year 2014-2015." *Salt Lake City School District*. http://www.slcschools.org/departments/budgeting/documents/1415-Budget.pdf. Accessed 3 December 2017.

Rhetoric, Part 1

What is Rhetoric?[4]
by Chris Blankenship and Justin Jory
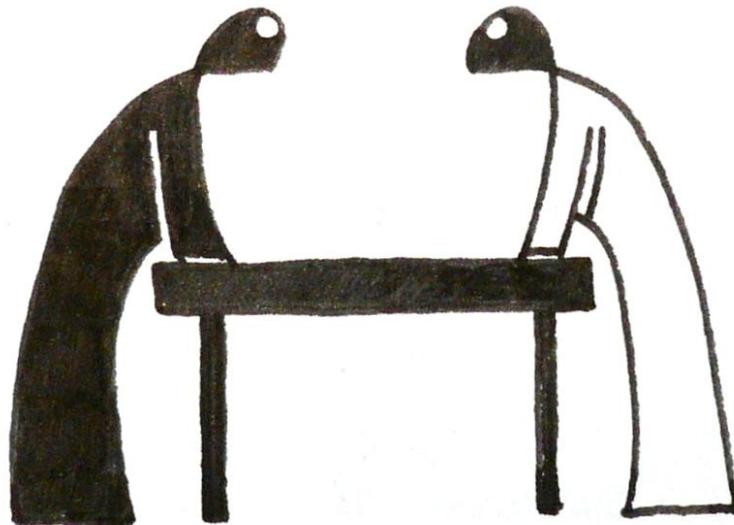
"Argument." Image by Adam Sporka. Flickr Creative Commons. https://www.flickr.com/photos/adam_sporka/4767972211

rhetoric [ret-er-ik]

Rhetoric is a discipline built on the notion that *language matters.* It's a discipline that's been around for over 2,500 years, and at different times, people who have studied it have been interested in different things. While their interests have led them to focus on different aspects of rhetoric, there are several common characteristics of rhetoric that we value.

[1] RHETORIC IS COMMUNICATIVE.
It's about conveying ideas effectively in order to promote understanding among people.

I.A. Richards, an early 20th-century philosopher, defined rhetoric as "the study of misunderstandings and their remedies." Language is messy. It is difficult, contextual, and based on individual experience. We use language and privilege particular languages based on who we are, where we come from, and who we interact with. In essence, communicating with others is complicated and fraught with potential misunderstandings based on our experiences

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[4] On Rhetoric by https://openenglishatslcc.pressbooks.com/chapter/on-rhetoric/

as individuals. Rhetoric gives you a way to work within the messiness of language. It helps writers think through the varied contexts in which language occurs, giving them a way to—ideally—effectively reach audiences with very different experiences.

[2] RHETORIC IS ABOUT DISCOVERY.
It's about inquiring into and investigating the communication situations we participate in.

Aristotle defined rhetoric as "the faculty of discovering in any given case the available means of persuasion." Often, the word "persuasion" is emphasized in this definition; however, the concept of "discovery" is also key here. In order to have ideas to communicate, we have to learn about the case—or situation—we're commenting on. Kenneth Burke likened this process to a gathering in a parlor, where you arrive with a conversation already in progress. You have to actively listen to the conversation—carefully observe the situation you will participate in and the subject(s) that you will comment on—finding out the different participants' positions and justifications for those positions before you can craft an informed opinion of your own. Rhetoric is a tool that helps you think through and research the situation as you prepare to communicate with others.

[3] RHETORIC IS GENERATIVE.
It's about making things.

Jeff Grabill, a contemporary writing teacher, asks, "What are people doing when they are said to be doing rhetoric?" In response, he argues that rhetoric is a kind of work that creates things of value in the world. In other words, rhetoric creates attention to the world around us and particular people, places, and ideas in it. Paying attention to others around us helps us identify and make connections with others and their ideas, needs, and interests, and ultimately this can deepen our relationships with others. Importantly, connecting with others leads to action that alters the physical world around us, leading to the production of art and music, protests and performances, and even new buildings and spaces for people to conduct their lives. Understanding that rhetoric makes things can provide a reason to care about it and motivation to practice it.

[4] RHETORIC IS SYSTEMATIC.
It's about methodically communicating, discovering, and generating with language.

One characteristic that influences each of the previous three is that rhetoric is systematic. It provides both readers and writers with a purposeful and methodical approach to communicating, discovering, and generating with language. It provides a set of skills and concepts that you can consistently use in order to critically think, read, research, and write in ways that allow you to achieve your communication goals. It's important to realize, though, that rhetoric is not a one-size-fits-all formula. It's not a series of steps that you follow the same way every time. Every communication situation is different, with different goals, contexts, and audiences, and thinking rhetorically is a flexible process that allows you to adapt to, as Aristotle put it, "any given situation." You can think of rhetoric like a toolbelt. When using your

tools, you don't always use a tape measure first, then a hammer, then a screwdriver. In fact, you don't always carry the same tools to different jobs. Depending on the job, you use different tools in different ways and in different orders to accomplish your task. Rhetoric is the same way.

[5] RHETORIC IS TRANSFERRABLE.
It's about successfully applying systematic ways of using language to new situations.

Perhaps the most important part of rhetoric that it's transferable. Rhetoric isn't just a tool that you use in English classes; thinking rhetorically is a way to methodically approach any writing situation that you may run across in your academic, professional, or personal lives. You use rhetorical analysis in the chemistry classroom to dissect complex equations and then to communicate that knowledge to others, just like you use it to decipher what a TV commercial is attempting to make you believe about a given service or product. You use persuasion to pitch business ideas just as you use it when constructing a resume. Considerations of audience are vital for Facebook posts as well as job interviews. Understanding genre helps you to create effective lab reports as well as office e-mails. Learning to think and write rhetorically can impact every area of your life. Rhetoric is everywhere that language is. And language is everywhere.

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Aristotle. *On Rhetoric: A Theory of Civic Discourse.* Translated by George Kennedy. New York and London: Oxford University Press, 1991.

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Grabill, Jeff. "The work of rhetoric in the commonplaces: An essay on rhetorical methodology." *JAC: A Journal of Composition Theory* 34, no. 1 (2014): 247-267.

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Rhetoric, Part 2

Ethos, Pathos, and Logos[5]

Rhetoric fits into three distinct categories:
Ethos is the **Credibility** behind the persuasion; it makes an ethical appeal to readers.
Pathos is the **Emotion** behind the persuasion; therefore, it makes an emotional appeal.
Logos is the **Logic** in the persuasion; therefore, it makes a logical appeal to readers.

APPEALING TO AUDIENCES

Ethos
Ethos can be seen as the credibility that authors, writers, and speakers own when they present themselves in front of an audience. If on the first day of class, your professor walked in with a baseball cap turned backward, pants sagged down to their knees, and was picking their nose, how would you perceive that instructor? What would your view of the class be? How confident would you be that this person knows what they are talking about?

Ethos encompasses a large number of different things which can include what a person wears, says, the words they use, their tone of voice, their credentials, their experience, their charge over the audience, verbal and nonverbal behavior, criminal records, etc. At times, it can be as important to know who the person presenting the material is, as what they are saying about a topic.

Many companies, especially those big enough to afford famous spokespersons, will use celebrities in their ad campaigns in attempts to sell their products. Certain soft drink companies have used the likes of Ray Charles, Madonna, and Britney Spears to sell their products, and been successful in doing so. The thing you need to ask yourself is: what do these celebrities add to the product other than their fame?

Often times ads for medical products or even chewing gums might say that four out of five doctors/dentists recommend a certain product. Some commercials may even show a doctor in a white lab coat approving whatever is for sale. Now, provided that the person you are viewing is an actual doctor, this might be an example of a good ethos argument. On the other hand, if an automotive company uses a famous sports figure to endorse a product, we might wonder what that person knows about this product. The campaign and celebrity are not being used to inform the consumer, but rather catch their attention with what is actually a faulty example of ethos.

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[5] "What is Rhetoric?" *Wikibooks, The Free Textbook Project.* Edited 27 Nov 14. Accessed 10 may 17.
https://en.m.wikibooks.org/wiki/Rhetoric_and_Composition/What_is_Rhetoric

Similarly, one can imagine that you would not use a bald person to promote a product claiming to regrow hair, or a male to sell feminine hygiene products.

How does this apply to writing? To begin, if you are going to cite an article of racial equality published by the Ku Klux Klan, or a Neo-Nazi organization, this might send up a red flag that this particular article might be written from a biased viewpoint. You may always want to research an author to see if they have a background to claim what they are writing as truth. Also, if you are trying to present a formal paper project, you may want to increase your positive ethos by using appropriate terminology. Writing that "abortions are all whack and stuff" is probably not the best way to convince your audience of the point of your article. It may happen that you as a writer adopt different voices for different assignments, but the word choice and your approach to the assignment should reflect what it is you want to say.

Pathos

Pathos can best be described as the use of emotional appeal to sway another's opinion in a rhetorical argument. Emotion itself should require no definition, but it should be noted that effective pathetic appeal (the use of pathos) is often used in ways that cause anger or sorrow in the minds and hearts of the audience.

Pathos is often the rhetorical vehicle of public service announcements. A number of anti-smoking and second hand smoking related commercials use pathos heavily. One of the more memorable shows an elderly man rising from the couch to meet his young grandson who, followed by the child's mother, is taking his first steps toward the grandfather. As the old man coaxes the young child forward, the grandfather begins to disappear. As the child walks through him the mother says "I wish your grandpa could see you now." The audience is left to assume that the grandfather has died, and an announcer informs us that cigarette smoke kills so many people a year, with a closing statement to the effect of "be there for the ones you love." This commercial uses powerful words (like "love") and images to get at the emotions of the viewer, encouraging them to quit smoking. The goal is for the audience to become so "enlightened" and emotionally moved that the smoking viewers never touch another cigarette.

Logos

Logos is most easily defined as the logical appeal of an argument. Say that you are writing a paper on immigration and you say "55,000 illegal immigrants entered this country last year, of those, only 23,000 did it legally." There is obviously something wrong here. Although saying that 55,000 immigrants were "illegal" makes for an impressive statistic, it is apparently not correct if you admit that 23,000 of these people immigrated legally. The actual number of illegal immigrants would then be only 32,000, a significantly lower number.

False facts like this one are one example of faulty logos. To look into the matter further, one needs to take a look at the two different types of logos and how they function. These two types are known as "deductive" and "inductive."

Deductive and Inductive Logic

Deductive Logic[6]

A deductive logical argument is one that works from the top to the bottom. It begins with what is known as a "major premise," adds a "minor premise," and attempts to reach a conclusion. A major premise is a statement that names something about a large group, a minor premise takes a single member, and the conclusion attempts to prove that because this single member is a part of the larger group, they must also have the trait named in the original statement.

For Example:
MEN ARE TALL - a major premise as it works with a large group of people
BOB IS A MAN - a minor premise as we hear about only one individual of that group
BOB IS TALL - we attempt to make a conclusion based upon what we have already been told

Now, if it is true that men are tall, and that Bob is a man, then we can safely infer that Bob must be tall. However, beware the logical fallacy! Though it may be true that in certain cultures men are, on average, taller than women, certainly this is not always the case. Being that our major premise is not altogether true, we can now say that this argument is flawed. Furthermore, we might ask what our definition of "tall" is. Tall is different if we are talking about the average population, or basketball players. Also, what is a man? Do individuals who are transgender count? We see that the problem becomes far more complex the more we look into it.

Inductive Logic[7]

Inductive reasoning is a logical argument which does not definitely prove a statement, but rather assumes it. Inductive reasoning is used often in life. Polling is an example of the use of inductive reasoning. If one were to poll one thousand people, and 300 of those people selected choice A, then one would infer that 30% of any population might also select choice A. This would be using inductive logic, because it does not definitively prove that 30% of any population would select choice A.

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[6] "What is Rhetoric?" *Wikibooks, The Free Textbook Project.* Edited 27 Nov 14. Accessed 10 may 17.
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Audience

A Word About Audience

By Justin Jory

Audience is a rhetorical concept that refers to the individuals and groups that writers attempt to move, inciting them to action or inspiring shifts in attitudes and beliefs. Thinking about audience can help us understand who texts are intended for, or who they are ideally suited for, and how writers use writing to respond to and move those people. While it may not be possible to ever fully "know" one's audience, writers who are good rhetorical thinkers know how to access and use information about their audiences to make educated guesses about their needs, values, and expectations—hopefully engaging in rhetorically fitting writing practices and crafting and delivering use texts. In short, to think about audience is to consider how people influence, encounter, and use any given text.

WHAT OTHERS SAY ABOUT AUDIENCE

Audience can refer to the actual and imagined people who experience and respond to a text. In their essay, "Audience Addressed/Audience Invoked," Lisa Ede and Andrea Lunsford explain the difference between actual and imagined audiences, what they call addressed and invoked audiences.

Addressed audiences are the "actual or intended readers of a text" and they "exist outside the text" (167). These audiences are comprised of actual people who have values, needs, and expectations that the writer must anticipate and respond to in the text. People can identify actual audiences by thinking about where and when a text is delivered, how and where it circulates, and who would or could encounter the text.

On the other hand, invoked audiences are created, perhaps shaped, by a writer. The writer uses language to signal to audiences the kinds of positions and values they are expected to identify with and relate to when reading the text. In this sense, invoked audiences are imagined by the writer and, to some degree, are ideal readers that may or may not share the same positions or values as the actual audience.

FREQUENTLY ASKED QUESTIONS WHEN THINKING ABOUT AUDIENCE

- Who is the actual audience for this text and how do you know?

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- Who is the invoked audience for the text and where do you see evidence for this in the text?
- What knowledge, beliefs, and positions does the audience bring to the subject-at-hand?
- What does the audience know or not know about the subject?
- What does the audience need or expect from the writer and text?
- When, where, and how will the audience encounter the text and how has the text—and its content—responded to this?
- What roles or personas (e.g., insider/outsider or expert/novice) does the writer create for the audience? Where are these personas presented in the text and why?
- How should/has the audience influenced the development of the text?

Above: "2017.03.04 Pro-Trump Rallies Washington, DC USA 00411." Image by Ted Eytan. *Flickr Creative Commons.*
https://www.flickr.com/photos/taedc/33211315976

Below: "Vigil at CA Supreme Court as US SCOTUS considered #prop8 & #doma." Image by Steve Rhodes. *Flickr Creative Commons.*
https://www.flickr.com/photos/ari/8607676258

Academic Arguments:

"But an academic argument is simply one that is held to the standards of a professional field or discipline, such as psychology, engineering, political science, or English. It is an argument presented to knowledgeable people by writers who are striving to make an honest case that is based on the best information." (Lunsford, *everything's an argument*, Bedford: 5th Edition)

Categories of Argument

Arguments to Inform
What is a street sign arguing in its basic informative form?

Arguments to Convince
Is human activity causing global warming?

Arguments to Explore
Can money be saved when a school or campus goes to 4-day workweeks? If so, how much?

Arguments to Make Decisions
What college should I transfer to?

Arguments to Meditate or Pray
What arguments are made when one is meditating or praying?

Arguments of the Past
Would World War II still have occurred if Hitler would've never been born?

Arguments about the Future
Will teachers turn into holograms as education evolves with technology?

Arguments of Fact
Did ___ really happen?

Arguments of Definition
What is the definition of an "American made vehicle"?

Arguments of Evaluation
What sports car - made before 2017 – is the best?

Proposal Arguments
What actions should be taken?

Academic Arguments:

Definition Argument Samples

ARGUMENTS OF DEFINITION
What is a "wife"?

"I Want a Wife" by Judy Brady[8]

1- I belong to that classification of people known as wives. I am A Wife. And, not altogether incidentally, I am a mother.

2- Not too long ago a male friend of mine appeared on the scene fresh from a recent divorce. H had one child, who is, of course, with his ex-wife. He is looking for another wife. As I thought about him while I was ironing one evening, it suddenly occurred to me that I too would like to have a wife. Why do I want a wife?

3- I would like to go back to school so that I can become economically independent, support myself, and, if need be, support those dependent upon me. I want a wife who will work and send me to school. And while I am going to school, I want a wife to make sure my children eat properly and are kept clean. I want a wife who will wash the children's clothes and keep them mended. I want a wife who is a good nurturing attendant to my children, who arranges for their schooling, makes sure that they have an adequate social life with their peers, takes them to the park, the zoo, etc. I want a wife who takes care of the children when they are sick, a wife who arranges to be around when the children need special care, because, of course, I cannot miss classes at school. My wife must arrange to lose time at work and not lose the job. It may mean a small cut in my wife's income from time to time, but I guess I can tolerate that. Needless to say, my wife will arrange and pay for the care of the children while my wife is working.

4- I want a wife who will take care of my physical needs. I want a wife who will keep my house clean. A wife who will pick up after my children, a wife who will pick up after me. I want a wife who will keep my clothes clean, ironed, mended, replaced when need be, and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it. I want a wife who cooks the meals, a wife who is a good cook. I want a wife who will plan the menus, do the necessary grocery shopping, prepare the meals, serve them pleasantly, and then do the cleaning up while I do my studying. I want a wife who will care for me when I am sick and sympathize with my pain and loss of time from school. I want a wife to go along when our family takes a vacation so that someone can continue to care for me and my children when I need a rest and change of scene.

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[8] http://www.columbia.edu/~sss31/rainbow/wife.html

5- I want a wife who will not bother me with rambling complaints about a wife's duties. But I want a wife who will listen to me when I feel the need to explain a rather difficult point I have come across in my course studies. And I want a wife who will type my papers for me when I have written them.

6- I want a wife who will take care of the details of my social life. When my wife and I are invited out by my friends, I want a wife who will take care of the baby-sitting arrangements. When I meet people at school that I like and want to entertain, I want a wife who will have the house clean, will prepare a special meal, serve it to me and my friends, not interrupt when I talk about the things that interest me and my friends. I want a wife who will have arranged that the children are fed and ready for bed before my guests arrive so that the children do not bother us. I want a wife who takes care of the needs of my guests so that they feel comfortable, who makes sure that they have an ashtray that they are passed the hors d-oeuvres, that they are offered a second helping of the food, that their wine glasses are replenished when necessary, that their coffee is served to them as they like it. And I want a wife who knows that sometimes I need a night out by myself.

7- I want a wife who is sensitive to my sexual needs, a wife who makes love passionately and eagerly when I feel like it, a wife who makes sure that I am satisfied. And, of course, I want a wife who will not demand sexual attention when I am not in the mood for it. I want a wife who assumes the complete responsibility for birth control, because I do not want more children. I want a wife who will remain sexually faithful to me so that I do not have to clutter up my intellectual life with jealousies. And I want a wife who understands that my sexual needs may entail more than strict adherence to monogamy. I must, after all, be able to relate to people as fully as possible.

8- If, by chance, I find another person more suitable as a wife than the wife I already have, I want the liberty to replace my present wife with another one. Naturally, I will expect a fresh, new life; my wife will take the children and be solely responsible for them as that I am left free.

9- When I am through with school and have a job, I want my wife to quit working and remain at home so that my wife can more fully and completely take care of a wife's duties.

10- My God, who wouldn't want a wife?

Ladies Do Not Exist

"Ladies cross their legs."
"You can't say that to ME; I'm a LADY!"
"Sybil, that burp was highly un-ladylike."

Once, when someone was trying to take a picture of my lil' sister, she kept sitting on the sofa with her legs spread. I think she was doing it to be a turd – a typical 4-year-old who didn't want to take stupid pictures - but my mom insisted the first piece of dialogue above. And, I think she would've been correct … if I didn't meet sluts later on in life who, in fact, did cross their legs.

Then, I recall being in a pub. My sister was arguing with someone, and he swore at her as they argued. She said the second line above, but it wasn't effective. I mean, she swears like a trucker, so taking her statement into account, a lady can swear but not be sworn at? That's ridiculous.

Lastly, humans have digestive system, right? Well, Sometimes, Diet Coke makes me belch. Thus, the third line listed above. Apparently, I'm not supposed to let these things out; I'm supposedly a "lady" after all. However, I think that holding in burps could lead to issues later, but I'm no medical student.

Ladies appear to be everywhere. From the outside, they have perfect nail polish, un-smudged eyeliner, and boots without scuff marks. I stereotype them as much as the next person. I think, "She's got a huge black SUV, $10k in credit card debt, and weekly manicure appointments." I could be wrong. And if I was outside of myself, maybe I would think that about me too. But that's the thing – I just *look* like a lady.

Sometimes, when I'm adjusting my annoying undergarments, I drop an f-bomb or a less-harmful "son of a…" Occasionally, I do this in front of my mother. She typically gasps. I know, deep down, she wants me to be a lady. And I'm not. But she's not either. A lady is someone who, in addition to what I mentioned above – the perfect nail polish, un-scuffed boots and heels, doesn't swear – is not rough around the edges. She is someone who speaks well of others, doesn't gossip, and volunteers for every social issue out there. In a nutshell, according to my definition, ladies don't exist.

A "lady" is, according to Dictionary.com, "a woman who is refined, polite, and well-spoken." The word "lady" has a lot more to it than one would think. Who knew it was so freakin' complex? I didn't. So, let's break down that short definition – "refined" means "having or showing well-bred feeling, taste, etc." ("Refined.") Okay, so one definition leads to another: "well-bred" means "properly trained and educated" as well as "showing good breeding, as in behaviors or manners" ("Well-bred."). There could potentially be some overlapping here since "polite" means "showing good manners toward others, as in behavior, speech, etc." ("Polite."). I see a pattern here regarding manners: "well-spoken" means "speaking well, fittingly, or pleasingly" or "polite in speech" ("Well-spoken.). The combination of lady-hood seems

relatively boring to me: well-spoken language habits + proper education + good taste + pleasing behavior. I don't know ONE woman who fits this definition, so my definition WINS.

First off, I know people will read this and say, "Whoa, now, my Grandma is totally a lady." I can say this to that: Does she speak well of others? Yes? Does she volunteer for everything? Yes? Wonderful. Awesome. BUT, grandma on the planet gossips. Every one of them.

Secondly, other people will whisper a name. Helen Mirren. Sure, sure, sure. But she's too busy to volunteer, and I highly doubt she has spoken well of everyone she's ever worked with. Just think of the amount of people she's come in contact with, and those people are Hollywood people! If I am subjected to 150 students each fall, and about 10% of them drive me bonkers, then we have to figure that she meets double or triple that. Even if she is more laid-back than I am, that leaves her tolerance level at like 5%... so she's STILL talking about someone behind his back! Duh!

Lastly, yes, I will return to what I said about my mother before my own definition. She's not a lady. She definitely appears to be one; she always has un-chipped nail polish and rarely drops f-bombs. Unlike me, she keeps her house fairly clean, volunteers for events that would make my eyes roll, and attends church regularly. But, as I mentioned about grandmothers, she gossips. She's even been known to gossip about people FROM church right AFTER church! That's not lady-like to me.

To sum up, given the survey I conducted below, one could say, "Sybil, you fit a lot of the categories the students came up with. You wear heels, dresses, and put on makeup," but is it all about what people see on the surface? No. Underneath my curled hair and nylons is a 15-year-old boy who just wants to watch *Super Troopers* and shoot Nerf balls at cats.

"Lady" Survey Results, Student Survey Spring 2010

- Skirts/Dresses/Heels/Fashion
- 1950s/Old Fashion/Prude/Pearls
- Hygiene/Hair/Makeup/Red Lips
- Dinner Parties/Tea Parties
- Well-Behaved/Language
- Princess/Queen/Barbie Doll
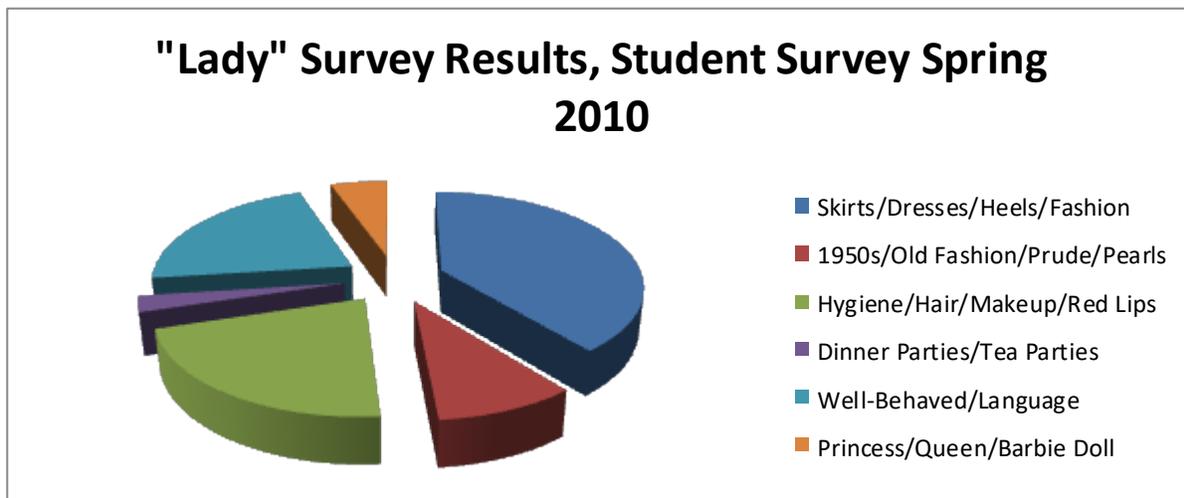
Maybe an English teacher is supposed to argue that she *is* a lady. Maybe students are supposed to argue that they aren't "the typical college student" and state that they don't bitch about teachers at "social gatherings" while eyeing a bag of Cheetos. But maybe that's not how the world functions. There isn't a "typical college student," it isn't a "social gathering" without liquor, and if a woman thinks she fits my definition of "lady," she's lying to herself.

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ARGUMENTS OF DEFINITION
What is a "geek"?

The Geeky Perspective on Things

It's really not hard to determine personally whether a person, yourself for example, is a geek or not. A person just KNOWS. Maybe it's inborn, it's genetic, but no matter what, it's THERE. How it got into a person doesn't really matter. What does matter is how to tell a "geek" apart from its usually synonyms, how to tell if one particular person is a specific type of "geek," and how to deal with this type of person. The following covers those matters and then some while arguing that the definition has changed in a positive manner and, also, that there are some valuable differences within the word's synonyms. What I'm saying is, to be a geek is the coolest thing; everyone should be one. *Duh*.

First and foremost, one needs to look at the basic definition of a "geek." Apparently, the word was originally meant for carnival folk. If one was a "geek" at a carnival, this meant "a guy who does really gross and disgusting things in the side show at a carnival." In fact, "the classic act for the carnival geek was to bite the head off of a chicken." The history of "geek" travelled from that definition, then, to "anyone who was gross or undesirable, be it through lack of hygiene, lack of social skills, or some other repulsiveness" which is what the *Dictionary.com* definition seems to connect to.

Beyond some background to the word, *Dictionary.com* also lists two of the more shortened definitions of this word that I don't quite agree with: "a person regarded as foolish, inept, or clumsy" and "a person who is single-minded or accomplished in scientific or technical pursuits but is felt to be socially inept." Since I do consider myself to be a "geek," those aren't the definitions I would use.

I conclude with the fact that: The definition has changed.

The definition I found at the *High Definition Dictionary* (at *Rox.com*), along with their background to the word, takes into account this change I've determined. The definition I aim to dissect is this: "Recently it's come to imply a certain bookishness or braininess as well, in keeping with the American anti-intellectual tradition. Opinions vary as to whether the braininess causes the repulsiveness or vice versa." The *High Definition Dictionary* further states that: "In the 90s the repulsive connotation has receded, and the brainy factor has come to the

fore. One often hears the word "geek" used in ironic and even complimentary fashion to connote knowledge-ability and expertise." Even the question they pose connects to my aforementioned change in the definition, which may lead to a change in society's connotation of intelligence altogether: "Does this signal the reversal of the aforementioned anti-intellectual strain in American culture?" It most certainly does; it's getting to the point where geeks can... roam the world with the rest of us.

Yet... what about being a "nerd" or "dork"? What's the difference?

With the coolness definition laid in concrete, I jump to my first matter: How to tell a "geek" apart from a "nerd" and "dork," its closely-related synonyms, since comparisons help one to decipher one thing from another (we can only know "good" by knowing "bad" for example). The following basically shows us that geeks are the positive, socially-acceptable form of intelligent people.

In an amateur webpage ("Definition of Geek") ranting on about the different parts, this person's most interesting difference was social consciousness. "Dorks tend to be totally oblivious to the concept of social acceptability," "Nerds" don't care, and "Geeks tend to be much more socially aware than either 'Nerds' or 'Dorks.'" As far as actual examples go, "geeks" are obsessed with elements such as sci-fi and computers but they take an "artistic" approach to them. "Geeks" can laugh at themselves and see the world as "more than just the point of view given by their interests." "Nerds" tend to ignore people at parties, "dorks," if they go to a party, will "most likely become defensive" when called a "dork," and "geeks," again, are more self-assured than their counterparts. In everyday situations, I easily refer to myself as a "geek," and I do think I fit these examples spoken of. In one moment, I could be tripping over my own feet (Dork), talking about a teaching book with another teacher (Nerd), and laughing at how silly it is that I am talking to them about it at the bar (Geek).

The importance of this word and the differences between it and its synonyms take president over how to deal with a "geek." My argument doesn't include how to deal with "geeks" simply because there is no one perfect way that that would work. With "computer geeks," like my brother, sometimes they just need time to do things. Then again, if one is alone with their computer for too long, they could turn into a "nerd." With myself as an example, some days I want to be left alone to fill up on my "geekiness," but there are those days when I need to get away, and I need someone to unglue me from my books. And there are those days, too, when I need to vent at someone in order to get the overfilling of "geek" out of me, so I don't become a "nerd."

While there is no one way to deal with "geeks," I'd easily argue that there are specific elements that help those who are not geeky to see them coming. Usually, they know too much about one thing, yet they aren't complete 'know-it-alls' – one has to get a geek talking about a subject to gather any knowledge from them since, as stated by the amateur webpage, geeks are much more socially aware than the typical "nerd" or "dork."
And, if one does meet a "geek," please realize that the definition has changed. They aren't "gross" or "repulsive," just really involved within certain parts of their lives. Perhaps there's a geek brewing inside of YOU? Let it out!

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Type of Argument: Evaluation

What is Evaluative Writing?[9]

Evaluative writing is a type of writing intended to judge something according to a set of criteria. For instance, your health might be evaluated by an insurance company before issuing a policy. The purpose of this evaluation would be to determine your overall health and to check for existing medical conditions. The better your evaluation, the less the insurance company might charge you for coverage.

Criteria

The key to effective evaluative writing is starting off with a clear and precise argument. Your main argument is what you will use to perform the evaluation. You may want to argue that a Chevy Tahoe is better than a Ford Expedition based on its horsepower, gas mileage, capacity, warranty, etc. Other evaluators might argue the difference between their towing capability. Whatever the main argument may be for your evaluative essay, make sure that your argument is clear.

How to Evaluate

A big question you might have is: how do I evaluate my subject? That depends on what your subject is.

If you are evaluating a piece of writing, then you are going to need to read the work thoroughly. While you read the work, keep in mind the criteria you are using to evaluate. The evaluative aspects may be: grammar, sentence structure, spelling, content, usage of sources, style, or many other things. Another thing to consider when evaluating a piece of writing is whether the writing appeals to its target audience. Is there an emotional appeal? Does the author engage the audience, or is the piece lacking something? If you can, make notes directly on your work itself so that you remember what you want to write about in your essay.

If you are evaluating anything else, use your head. You **need** to try, use, or test whatever thing you are evaluating. That means you should not evaluate a 2005 Chevrolet Corvette unless you have the $45,000 (or more) to buy one, or the money to rent one. You also need the know-how of driving a car of that power and a base of knowledge of other cars that you have tested to make a fair comparison.

On the note of comparisons, **only compare things that are reasonably alike**. People don't care to know how an apple compares to a backpack; that is for a different type of essay.

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[9] "Evaluation." *Wikibooks, The Free Textbook Project.* Accessed 10 may 17.
https://en.m.wikibooks.org/wiki/Rhetoric_and_Composition/Evaluation

Compare different types of apples to each other and different types of backpacks against each other. That is what people are looking for when reading comparisons in an evaluation essay.

Whatever you are evaluating, make sure to do so thoroughly. Take plenty of notes during the testing phase so that your thoughts stay fresh in your mind. You do not want to forget about a part of the subject that you did not test.

STRUCTURE OF THIS PARTICULAR ESSAY

Introduction
In the introduction of your evaluative essay, you should clearly state the following:
1) what you are evaluating (the subject -- like a 2009 Toyota Prius)
2) the purpose of your evaluation
3) what criteria you are evaluating your subject on (mileage, price, performance, etc.)

For example, you should not just write that you are judging the taste of an apple. You should explain that you are judging the sweetness, bitterness, and crispness of the apple.

Body
Unlike some types of essays, the introduction is **not** the most important part of an evaluative essay. Most readers already want to read about the subject that you are writing on, so you don't need to draw them in with a fancy intro. Your audience just wants the information!

Be sure to be very descriptive and thorough when evaluating your subject. The more you leave out of the essay, the more unanswered questions your readers are left with. Your goal should be to cover all aspects of the subject and to tell the audience how good or bad it is. Consider, for example, not only what quality the subject possesses, but what is missing. Good evaluations measure the quality or value of a subject by considering what it has and what it lacks.

Conclusion
The conclusion for an evaluative essay is pretty straightforward. Simply go over the main points from the body of your essay. After that, make an overall evaluation of the subject. Tell the audience if they should buy it, eat it, use it, wear it, etc. and why. After that is done, your essay is over. Good job!

SAMPLE
Here is a sample idea to get your brain pumping: Evaluate your backpack. Test its durability, comfort level, ease-of-use, storage capacity, fabric quality, manufacturing quality, etc. Compare it with one or more of your former backpacks and/or one of your friend's backpacks. Also, compare it to a different type of backpack (example: duffle bag VS. two-strap backpack). Take notes on each backpack and rate them against each other. Is your backpack the better one?

Type of Argument: Evaluation

Evaluation Sample

"Scream" by Edward Munch[10]

Visual art as we know it today is completely different from what had been created before the 20th century. Realistic depictions of the surrounding reality has given up its place in favor of attempts to convey the artist's inner world directly through the diversity of shapes, colors, and means of visual depiction. Hence, a reasonable question arises: how should one evaluate pieces of modern art given that traditional criteria of assessment do not apply easily in this case? Unlike traditional art, where one can make judgments about the scene, an artist's skills, and composition, modern art should be evaluated in a slightly different manner.

Even though there are numerous artistic laws and rules, any assessment made about a piece of art remains subjective; I believe one can easily explain why someone likes a particular piece of art but will not be able to persuade those who disagree with them or have no artistic taste. Considering this, let us refer to "Scream"—a famous painting by Edward Munch. Though it was painted more than 110 years ago, it still makes a perfect example of modern art. Personally, I usually evaluate paintings by their lucidity, strength of artistic means (such as composition, coloring, and so on), and the creator's ability to communicate with the audience through a canvas.

Despite its expressionistic, distorted shapes and disturbing colors (which will be discussed later) "Scream" is still a realistic painting, performed in an expressionist manner. Its scene contains no abstract symbols or figures; its elements are clearly visible and do not require interpreting, which proves that the painting is realistic. Hence, in terms of comprehension, Munch's "Scream" can be relatively easily perceived by all people, and thus is open for reasoned debates about its artistic value. It is good for any piece of art, as people should be able to discuss what they perceive; for example, in the case of "The Black Square" by Malevich (which is also a significant and symbolic painting) it is much more difficult for people to understand the artistic value of what they are shown (RealArtsHistory).

By his painting, Munch completely fulfilled the idea of expressionism: conveying the feelings through the canvas. Compositional means used by the artist create a feeling that a figure in the center is pierced and oppressed by the surrounding nature, and at the same time, the scenery looks unstable; intersecting diagonal lines of the bridge and the river, as well as the impending skies, create tension; right in its center, a figure screaming in horror looks crushed by the power of nature and uncertainty; even despite that the figure is not alone (the two

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[10] https://academichelp.net/samples/academics/essays/evaluation/munch.html

people standing nearby) the painting is soaked with the feeling of despair and loneliness: due to the use of a slightly distorted perspective, Munch created an unbridgeable distance between the central figure and people who witness this artwork. These impressions are powered by disturbing colors used by the artist, and curvy lines that make the scene look like a delusion. The picture definitely affects anybody who looks at it.

"Scream" was created in a manner that was typical for Edward Munch, though some features in this painting were exaggerated. Thin dark figures with sunken eyes, disturbing dim colors, the sensation of loneliness, generalized scenery—these were Munch's regular artistic techniques, and all of them were embodied in "Scream." Thus, this painting can be called a complete embodiment of Munch's creative method; this method, however, was inspired by Munch's severe psychological disorders. The artist suffered from manic-depressive psychosis, and his paintings are a testament to his psychological condition and show people how deep his sufferings were (AllBios).

"Scream" by Edward Munch is a perfect example of modern art. Though it had been painted almost a century ago, it still remains modern, both because of the universal character of existential problems raised by it, and by the artistic means used. Munch created an emotionally influential, powerful piece of art; the artistic means he used completely convey the feelings of despair and loneliness, and all of Munch's tragic personality seems to be expressed in this painting.

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Type of Argument: Proposal

What is a Proposal?[11]

Proposal writing can seem a daunting task. This is partly because the term is loaded with negative baggage. Consider the following common beliefs about proposal writing:

- Writing proposals is scary and difficult.
- Writing a proposal is putting your soul on the line.
- The presentation must be perfect.
- A proposal must be written at the last minute under extreme stress.

These beliefs are common, no matter how large the proposal project is. Do your best to let go of these beliefs and replace them with more productive ones. In addition to limiting beliefs, another common barrier to proposal writing is procrastination. If you procrastinate, you will not produce your best work. To avoid this, set a series of short-term goals and give yourself a concrete deadline. Be realistic in setting your goals and leave time for unexpected barriers to arise along the way. Begin writing the proposal early.

During the process of writing a proposal, it is important to keep an attitude that is open to change. Like most writing, a proposal evolves and changes because it is a process. If you are too rigid in your thinking processes and goals, you will likely get stuck.

Openness to change and a willingness to communicate are key, especially when you are working with an individual or organization to which you're directing your proposal. Writing a proposal often involves continuous dialogue with a program officer. This dialogue will include you asking questions of the program officer to guide your research, and filling them in with your progress, using their feedback as a guide. Keeping this cycle of communication going will ensure that your proposal stays in line with the mission of the organization and keeps you by wasting time and energy from getting off track.

Defining the Problem

A proposal is essentially a solution to ta problem. Proposals often stem from an individual's heartfelt wish to address this problem. Although personal conviction and passion can give meaning and drive towards the completion of the proposal, these are not enough. In order to come up with a viable solution, you need to build a solid foundation of research on the problem. You can use online, print and empirical sources to research the problem (e.g., interviews, field observation, etc.). Gathering this research helps you identify possible solutions and eliminate solutions that will not work. You can also include your research in your

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[11] "Proposals." *Wikibooks, The Free Textbook Project.* Accessed 10 may 17. https://en.m.wikibooks.org/wiki/Rhetoric_and_Composition/Proposals

proposal to show that you have a working knowledge of the issue, strengthening your credibility.

Writing with the Reader Mind

As you write your proposal, it is helpful to imagine your real audience. Doing this acts as an anchor because it reminds you that your goal is to explain your ideas to a real person. Once you have your audience in mind, you can begin analyzing what they want by asking a series of questions. Kitta Reeds describes this in terms of the "buyer" and demonstrates the importance of moving from vague, general questions to specific questions:

From	To
Is my idea any good, anyway?	Who will want to buy this idea?
What do I want to say?	What does the buyer want to hear?
Can I actually write this?	How can I target my idea to this specific buyer?
What's the best way for me to say it?	How will that buyer understand it best?
How can I convince anyone to buy this idea?	What logic of persuasion or entertainment will attract that buyer?
What do I want to say first?	What will this buyer want to know first?
How do I want to organize this proposal?	What will the buyer want to know next?
What do I mean to say here?	What does this buyer need to hear at this point to be convinced?

By shifting to questions about a real audience, the proposal writer simultaneously reduces their anxiety through depersonalization while producing specific answers that will guide the writing process. Although the above chart targets a specific buyer, this kind of analysis can extend to proposals that are not asking for money (although in a sense, anyone who reads your proposal is a "buyer" of your ideas).

Outlining

In the process of building and organizing ideas, it's helpful to use a variety of techniques to help you visualize and play with the structure. Mindmaps, sticky notes, and list making are all good ways of generating and organizing ideas (you can search Google for free mindmapping softwares). A mindmap uses symbols organized spatially and it focuses on relationships between ideas, usually using arrows. Sticky notes can be made into a mindmap and are convenient because they allow you to easily move ideas around. In addition to using the tools to organize your ideas, you can also do more research to grow your solution. Find similar projects and determine which aspects make them successful or unsuccessful. Once you have a basic outline of your solution, make a chart of its cost and benefits.

WRITING THE PROPOSAL

Introduction
A strong introduction is concise and direct. If you choose to give background information, keep it to a minimum. According to Johnson-Sheehand, an introduction should contain the following points in some order or another: topic, purpose, background information, importance of the topic to the readers and the main point.

Description of the Problem
Following your introduction is a description of the problem. This should begin by emphasizing why this problem is important and relevant to the reader, followed by its causes and consequences. This section should end with a sense of exigency (creating an urgent need that demands action). Tell the reader what will happen if the problem is not addressed.

Body
The introduction to the main body of your proposal should also be concise (notice a theme here?). State what your proposal is and why it is the best. A short and direct explanation and justification of your proposal establishes credibility early and prepares the reader to follow the details of your proposal. After this brief overview, you can then provide a detailed, step-by-step explanation of how your plan will be carried out. Your concluding statement should discuss the deliverables of your proposal, that is, the concrete benefits carrying out your proposal.

Costs and Benefits
Prior to your conclusion, you can further support your argument by including a costs and benefits section.

Conclusion
Once again, the conclusion should be short and concise. In it you should do three things: restate the thesis, restress the importance of the topic, and "look to the future," which helps the reader visualize how the proposal will result in a brighter future.

Presenting the Proposal
Before you present your proposal, you should do a thorough revision and proofread. It should be polished, error-free and represent your best work. Your style should be persuasive and authoritative. Connecting with your audience important, because you are trying to persuade them to accept your proposal. Rhetorical devices (ethos, pathos, and logos) will enhance your argument. Metaphors and similes can be particularly influential.

Type of Argument: Proposal

Proposal Sample[12]

To: Mrs. Lovely Person
From: Miss Little Student
Date: 16 Feb 06
Re: Proposal for My Stretch Project

This is the information on my project that you requested. I've included a brief discussion of what I plan to include in the project, who the audience of the project will be, what my own background on the topic is, and what the final product will contain. A tentative outline concludes this memo.

Introduction to the Project Topic and Contents
I plan to create a mini-documentary of a day in the life of a college student here on campus. The project will investigate what a particular student (and that student's friends) does on campus and what that student thinks about. This mini-documentary not only hopes to open up other students to talking about college life and what they think about their world, but it also hopes to shed light on the "mysteries" of being a college student. I plan to show that students are not just the slackers everyone thinks they are, and I plan to show that college students can critically think about the world and comment on it in their own way, even if that "way" includes slang and swearing. The project will also compare and contrast this one student with other students to the best of its ability, given the length of time allotted to this project. The equipment needed in the process will be a digital camcorder and a computer with iMovie on it. Both needs are being met by myself and/or the computer staff on campus.

Purpose of the Project
This study will be directed toward the college staff and other college students. I will try to show the college staff (including the instructor of this class) just what college students are really like, and I will try put together a good representation for the college students on this campus. My hope is that this mini-documentary will be a somewhat true representation of college students here, and they will accept the documentary as a movie about their lives. This project may spark conversations on campus as to how campus can be more inviting to students, etc.

My Background on the Project
At this point, I know how to run a digital camcorder fairly well, and I have some experience with editing using iMovie. Having already chosen the particular student I will be taping, I asked another group member to aid me in the editing process. The biggest problem I foresee is

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[12] Created by Sybil Priebe for a class, 2006.

taping the student during class, taping enough footage to do the project justice, and editing the footage down into an understandable format and organization.

Personal Advantages of Completing this Project
In the past, I have always wanted to put together a documentary, but I never had time. This project will allow me to try out my skills as a "director," "editor," and "creator," of a small film – something I have always wanted to do.

The End Product
What I propose to do at the end of this project, is to a) show off the final mini-documentary in class, b) have students in the class discuss the documentary afterwards, and c) have the students fill out a small survey about what they thought about the documentary (anonymously). This way, they will get to see the end product, I'll get immediate feedback on what they thought, and I'll have a survey to use for editing the project further and for use in my last paper in this class.

Point Breakdown
- Presentation of mini-documentary in class (50 pts)
- Conduct a large group discussion of the documentary (10 pts)
- Create survey for students to take (40 pts)
- Finalized documentary (50 pts)

Costs and Equipment
The only cost for this project will be time. So far, I am using my own digital camcorder, one of the computer labs has iMovie on their computers, and the USB device was donated to me by the group member who will be helping me edit the footage.

Tentative Schedule of the Project
Here is a tentative outline of the project; I'll keep you informed of changes in it as they occur:
- January 30: Hand in proposal
- February 1-15: Start filming Eddie during the day
- February 16-17: If we have enough footage, start editing what we have; if we still do not have at least a few hours of footage, then we'll film for a few more days
- February 18-21: Begin revising (place music and transitions in)
- February 24: Bring draft of mini-documentary to class so another group can give us feedback during REVISION day
- February 26: Present documentary during class time and hand out surveys after discussion
- March 1: Hand in finalized documentary after using feedback from surveys

Type of Argument: Visual

What is Visual Rhetoric?[13]

"Argument." Image by Brian Ford. *Flickr Creative Commons.* https://www.flickr.com/photos/brian_ford/4427366469

Rhetoric is the art of persuasion using language. The classical philosophers used rhetoric in their speeches to persuade people to their point of view. The art uses style and many different formulas to make the most pertinent argument to convince their audience. The classical sophist, Gorgias, said rhetoric had the power to create images in a person's mind. Quintilian also believed that rhetoric presented images into people's minds (Blakesley 2). Visual rhetoric is actually representations and images. It is using images to convince people instead of using words.

Images have just begun to be analyzed as rhetoric. They have surrounded people since cavemen began drawing pictures on cave walls. Images today are used in advertisements, schoolbooks, movies, magazines, paintings, the list could go on forever because images are everything we see. The visual surrounds people all the time.

One aspect of visual rhetoric is intertextuality. This is how one image relates to another image. Are there similarities? Is it a certain type of image, advertisement, family photo? This is important because the more images that are similar, the more symbols our society comes to know, and the study of semiotics is born. The reason that images can mean something or create emotion in viewers is because of semiotics. Objects in images represent concepts known to our culture, that have a common meaning throughout our society. One example is the American flag. The American flag in an image at least in America, stands for freedom.

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[13] "Definitions of Visual Rhetoric." *Wikibooks, The Free Textbook Project.* Accessed 10 may 17.
https://en.m.wikibooks.org/wiki/Visual_Rhetoric/Definitions_of_Visual_Rhetoric

Psychology must also be looked at when studying images. Trying to figure out what impact certain colors, shapes, symbols have on people is important in figuring out their reactions. This psychology could change from culture to culture. Cultural studies are then also important. Two people from different backgrounds could see images in completely opposite views.

What Are Other Visual Arguments to Consider?[14]

Advertising

Advertisements are more than celebrity endorsements, showing off products, interruptions in television programs, and pages in magazines. Advertisements surround us, whether or not we are aware of it and constantly attempt to persuade a target audience. Advertising is the most common manifestation of visual rhetoric and perhaps the most recognizable. Ever since the first advertisement in 1704, brands and companies have attempted to sell their ideas, products, and services to the public through various rhetorical strategies.

In order for an advertisement to be effective it is important for advertisers to know the needs, motivations, and lifestyles of the target audience prior to the creation of an ad. The purpose of an advertisement is to persuade consumers to buy a particular product or service offered by a brand. When advertisements are well-planned and developed, they are not thought of as advertisements, but yet a form of communication. "At its best, it's memorable, fresh, entertaining, and epitomizes some of the best visual communication anywhere," (Ryan and Conover 424).

The society we live in is very visually-inclined, meaning that individuals are drawn to images more than they are drawn to text. A visual message is more memorable than a verbal message because of its power of impact on an audience. Advertisers are aware of this and use it to their advantage by making the graphic element of advertisements the most predominant.

Advertisers use various appeals to convey certain messages, create an image that the target audience can identify with, and build a relationship with the desired consumers. One of the more dominant rhetorical devices in advertising is the appeal to gender roles. (See: Gender and Visual Rhetoric) The first example of gender-directed advertising occurred in 1911 with a Woodbury Soap advertisement in the Ladies' Home Journal. Advertising can also appeal to historical context, as was the case in 1942 when the War Advertising Agency was created to help gain public support for America's involvement in World War II.

In 1958, the National Association of Broadcasters banned the use of subliminal ads, messages which contain hidden messages that the audience would not consciously perceive but would subconsciously absorb. A concept is central to an advertisement's success. The advertised brand requests to the hired agency that a certain message and concept be portrayed through

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[14] "Mediums and Manifestations of Visual Rhetoric." *Wikibooks, The Free Textbook Project.* Accessed 10 may 17.
https://en.m.wikibooks.org/wiki/Visual_Rhetoric/Mediums_and_Manifestations_of_Visual_Rhetoric

the advertisement to an audience. The advertisers manipulate various components to illustrate the underlying concept. Advertisers create and reinforce a brand's concept through the theme of a brand, the message, the product, the color choices, layout design, and the graphic elements.

All advertisements contain the same elements: artwork, a headline, copy, and a logotype. The advertisers work hard to make sure all the components flow together and speak the same voice. Each element should reinforce and complement the others in order to create an effective advertisement that makes sense. The graphic component is often the dominant part of an advertisement because of its ability to persuade, inform, and entertain an audience. Advertisers use photographs to connect the advertisements to reality and to the audience; they also use graphics, artwork, and illustrations. In addition to the obvious visual components, advertisers also manipulate the headlines, logotypes, and copy to be visually appealing. Advertisers use specific typography, styles, and formats so that they are visually attractive and catch the audiences' attention. Due to the limited time that advertisers have to capture and captivate the audiences' attention, they make sure that every element is attractive and distinguishable.

Advertising has become a major part of our culture as we see it in various mediums. Advertisements can be seen on TV and before movies, in magazines and newspapers, outdoors on billboards, posters, and buses, on the internet, and more recently in product placements. A product placement does not follow the standard guidelines for ads because they do not overtly sell a product, however, they promote a product indirectly through making an appearance in media. A product placement can be something as simple as the mentioning of a particular brand or using the actual product and showing the brand's logo.

Advertisements exemplify visual rhetoric because they encompass the components that make a text both visual and rhetorical through the design process and the purpose of the final product, to make someone think or act.

Internet
"To be deeply literate in the digital world means being skilled at deciphering complex images and sounds as well as the syntactical subtleties of words. Above all, it means being at home in a shifting mix of words, images and sounds."
-Richard Lanham[1]

The Internet as a medium of visual rhetoric has some unique characteristics. On one hand, some rhetoricians believe it is a powerful tool of creation and publication but on the other hand, some rhetoricians are weary of its use and contend that the Internet and technology in general are not unbiased.

The line between verbal text and image seems to blur sometimes, such as in typography. Typefaces, and graphics can easily manipulate the mood of an audience and ultimately have

persuasive effects. The existence of visual rhetoric on the Internet is more complex than matters of aesthetics.

Theories of visual rhetoric can be seen as ways to filter information and determine credibility on the Internet. Alignment, position, spatial orientation and size are also elements of visual rhetoric.

Visual Literacy

The first graphical web browser, Mosaic, was introduced in 1992. Since then, the Internet has become one of the largest sources of *multimodal texts* in existence. Multimodal "texts," or documents, are those that incorporate any combination of graphics, verbal text, animation and sound. This medium naturally lends itself to multimodal communication because, unlike printed material, "white space" is free. Text and image can easily be viewed on a single page.

Most visual rhetoric scholars have come to the conclusion that *visual literacy* is a matter of being able to read multimodal texts. These texts combine image and verbal text into a coherent whole, such as a news report on TV or a web page.

The Internet also links thoughts and ideas through hypertext and hypermedia. Not only does this affect the way that an article might look, it has changed the way that people read. The idea behind hypertext, is that things that have already been written in one place need not be repeated. So, a link leading to further information is created.

Type of Argument: Visual

Visual Argument Sample

"body shots 001." Image by Susan. *Flickr Creative Commons*. https://www.flickr.com/photos/susan402/2037842950

What could this image be arguing? What is controversial about it? What statement does it make about the culture the items come from?

Presenting Arguments

Professional Presentations[15]

"9-23-10." Image by Alexis Nyal. *Flickr Creative Commons*. https://www.flickr.com/photos/alexisnyalphotography/5183903682

DEFINE YOUR OBJECTIVES
Visual presentations are designed using some of the same techniques that you would use in written communication; however, there are different techniques since visual presentations are another form of communication. To accurately accomplish what you want to present, it is important to analyze the situation by looking at four differing aspects.

•**Think about your readers and your communication goals:** Know who your listeners are and how you want your presentation to affect them. For example, ask yourself what you really want to tell your listeners and what they really want to hear from you.
•**Think about what your readers expect:** Understand what your listeners' expectations are about the presentation.
•**Assess the technology of your presentation:** The availability of equipment determines the types of graphics you can use. If you do not have Powerpoint available, you'll need to get creative with Microsoft Word, perhaps. You might also have to find more creative web sites to use (Piktochart, Pixlr, Powtoon, Animoto) in order to get your message/goal across.

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[15] "Professional and Technical Writing/Presentations." *Wikibooks, The Free Textbook Project*. 9 Mar 2017, 03:27 UTC. 31 Jan 2018, 18:16 <https://en.wikibooks.org/w/index.php?title=Professional_and_Technical_Writing/Presentations&oldid=3194480>.

PLANNING THE VISUAL PRESENTATION

Who is Your Audience?

When planning out your presentation remember that in order for it to be effective it needs to be tailored as best as it can to reach the specific audience. If your audience cannot understand what you are trying to say you will find it much harder to deliver your message. This means that you should figure out who your audience is so that you can format your presentation accordingly. The easiest way to figure out your audience is to focus on their characteristics.

Be Mindful of Your Audience's:
• Age
• Knowledge Level
• Gender
• Occupation
• Ethnicity and Culture
• Values and Morals
• Goals

Keep in mind though; your audience members are individuals not stereotypes.
If you do not know much about your audience, research! Researching your audience can only benefit you, the more that you know the better prepared that you will be. If you are presenting to another culture or non-English fluent audience, doing research cannot be stressed enough. Different cultures have different ways of presenting speeches.

What Visuals Will You Use?

Before you decide which types of visual aids to use, you need to figure out where and how you will be presenting, what technology will be available, and your audience.

Common Visuals:
• **PowerPoint** – a visual aid which can incorporate sound, video clips, photos, charts, tables, and graphs.
• **Chalkboards/Dry Boards** – boards which can be written on with chalk or dry erase markers.
• **Handouts** – materials with key points and information for the audience to use.
• **Infographics/Posters** – materials with key points and information for the audience to use.
• **Dialogue** – create dialogue between 2+ characters that discusses your topic, etc.

Make Sure Your Visual Aid Uses Easy-to-Read Text and Graphics

Use graphics! People identify items more quickly when using graphics in addition to text alone. When creating your visual aids, however, make sure your text and graphics are easy to read.

Labeling
•Use headlines and sub headlines in a larger font
•**Bold**, *italicize*, or CAPITALIZE important information

•Use bullet points or create lists to organize material. Make sure this is "nice" to look at (easy to read)

Charts and graphs
•Make sure there is clear information presented and support your presentation. Color coordinate charts/graphs if necessary
•Use text to support/explain your charts and graphs (be brief but cover the high points)
•Avoid charts and graphs that can be misleading to your readers

Wording and Lettering
•Use large sized easy to read fonts
•Be concise with as little text as possible. Also use simple language to avoid confusion
•Limit number of fonts to one or two
•Think about the age of your audience when setting font size and type
•For slides, limit the number of lines to no more than six lines per slide with six words per line
→Overcrowding slides is common and can be easily avoided by limiting the amount of text

Color
•Use color for clarity and emphasis, not for decoration
•Use color schemes
•Keep a similar color scheme throughout the entire presentation
•Use contracting colors to highlight main points
Making a Proper PowerPoint
We have all encountered boring power points with overloading information and lack of creativity. The following are precautions to ensure that you are making a proper power point using PowerPoint etiquette.
• Do not write the entire presentation on your Power point. Instead, create bullet points and headings no longer than three to five words that give the main points.
• Have no more than five to seven lines per slide.
• It is better to have two slides than it is to cram to much information on one.
• Be consistent with your "theme". (Do not use a different theme for each slide)
• Do not overuse transitions. They are meant to enhance your presentation, not take over.
• Be careful with your color scheme. Again, this is meant to enhance your presentation. Make sure the audience can read the text.
• Make an outline of what you will be talking about so the listeners can know what to expect within the presentation.
• Use at least 18-point font, and for each sub-bullet portion use a smaller font size.
• Do not use complicated and unreadable font.
• Use a font color that stands out against the background.

Logical Fallacies

What are Logical Fallacies? [16]

Logical fallacies are also known as "verbal fallacies." In establishing a grounded argument, one needs to have a claim supported by evidence. Reasoning is used to make the evidence as relevant in making the claim valid. But sometimes due to faulty reasoning that leads to failure to provide sufficient claim makes the argument weak. Here are some of the most common examples of fallacies:

Post Hoc
Latin for "after this, therefore because of this." Arguing that because one thing follows another, the first caused the second. But sequence is not cause. It assumes sequence of events for a causal relationship, holding that the chain of events is closely linked to one another where the first event caused the second and so on. Example: "Construction workers are dumb."

False Analogies
Analogies always compare two or more situations that reflect some degree of resemblance. In this case two situations are wrongly made to resemble each other leading to false analogies. Example: "Japan quit fighting in 1945 when we dropped nuclear bombs on them. We should use nuclear bombs against other countries."

Bandwagon Appeal / Appeal to Popularity
This stems from the wrong reasoning that everyone is doing it, so why shouldn't you? But in reality, everyone is not actually involved in the act and it holds wrong reasons to do it. Example: It doesn't matter if I do not cite the sources of my reference; no one else cares to do it.

Either-Or / False Dichotomy
It suggests that there are only two choices in binary opposition for a given complex situation. This is rarely the case in actual situation. Example: "Either we eliminate the regulation of business or else profits will suffer." (It ignores hosts of other possibilities for incurring losses.)

Ad Hominem
Literally means "to the person." This form of faulty reasoning aims toward personal attacks against an individual as opposed to rational reasoning. Example: My opponent is against the supporting the bill; I think he probably has some vested interest for not supporting it. Latin meaning "against the man." In an argument, this is an attack on the person rather than on the opponent's ideas.

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[16] "Logical Fallacies." *Wikibooks, The Free Textbook Project*. Edited 20 July 09. Accessed 10 May 17.
https://en.m.wikibooks.org/wiki/Rhetoric_and_Composition/Logical_Fallacies

Ad Populum
Literally means "to the people." It is based on using readers' prejudices and biases instead of sound reasoning. Example: We cannot allow to open Indian restaurants in this suburb which is predominantly white based. Indian cuisine is very hot and spicy, and therefore, unhealthy for our diet.

Begging the Question
It occurs when the claim is passed off as an evidence by assuming as stated in fact what is supposed to be proved. Example: "People should be able to say anything they want to because free speech is an individual right."

Slippery Slope
It follows that certain chain of events will happen anyways and will lead to another. Example: "If we grant citizenship to illegal immigrants, no one will bother to enter the country legally."

Strawman
Setting up the counterarguments as weak so that they can be easily rejected. Example: "Environmentalist won't be satisfied until not a single human being is allowed to enter a national park." Misrepresenting and exaggerating one part of the opponent's argument in order to dismiss it and the entire argument. Changing or exaggerating an opponent's position or argument to make it easier to refute.

Red Herring
It is a tactic that introduces a false or irrelevant claim to distract the readers from the main argument. Example: Personal income taxes should be reduced because there are too many essential bills that need to be paid.

Polarization
It resorts to exaggerations of positions or groups by situating their claims as extreme or irrational. Example: "Feminists are all man-haters."

*Disclaimer: The examples under quotes are taken from "The Brief Penguin Hand Book" (2nd ed.).

Flaws in Arguments[17]

Appeal to Tradition
"We've always done it this way." Arguing that because something has always been done in one way in the past, it should continue to be done that way.

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[17] "Critical Thinking." *Wikibooks, The Free Textbook Project*. Accessed 10 may 17. https://en.m.wikibooks.org/wiki/A-level_Critical_Thinking

Appeal to History
"If something has happened before, it will happen again." Arguing that what has happened in the past is always a guide to the future and/or the past will repeat itself.

Appeal to Emotion
"These poor puppies have been abandoned and you could give them the loving home they so desperately need." Arguing through tugging at people's emotions rather than through logical reasoning/argument.

Appeal to Authority
Trying to persuade a reader to accept an argument based on the respect for authority rather than logic.

Restricting the Options
"We blindfold him or we knock him out.... or you just let your fiancée your wedding dress." Presents a limited picture of choices available in a situation in order to support one particular option.

Confusing Necessary and Sufficient Conditions
"I have done everything necessary, registered and trained for the race. But is it sufficient/enough for me to win the race?" Necessary conditions are conditions which must be fulfilled in order for an event to happen. Sufficient conditions are conditions which, if fulfilled, guarantee that an event will happen. Some people confuse necessary and sufficient conditions.

Hasty Generalization
Drawing a general conclusion from insufficient evidence/limited examples.

Conflation
Putting two or more things together that aren't related. Treating two things as the same when in fact they aren't. Example: Obesity often conflated with lack of fitness.

False Cause
Wrongly assumes a cause-and-effect relationship ('A' causes 'B' without proof that a relationship actually exists).

Circular Argument
"People like dogs because dogs are kind pets which people like." Where a reason is the same as the conclusion, so the argument doesn't go anywhere as it just restates the argument rather than actually proving it.

Non Sequitur
Latin for "it does not follow." An inference or a conclusion that does not follow from the premises, evidence or reasoning given prior.

Peer Review

What is Peer Review?[18]

by Jim Beatty

Peer review is a daunting prospect for many students. It can be nerve-wracking to let other people see a draft that is far from perfect. It can also be uncomfortable to critique drafts written by people you hardly know. Peer review is essential for effective public writing, however. Professors often publish in "peer-reviewed" journals, which means their drafts are sent to several experts around the world. The professor/author must then address these people's concerns before the journal will publish the article. This process is done because, overall, the best ideas come out of conversations with other people about your writing. You should always be supportive of your peers, but you should also not pull any punches regarding things you think could really hurt their grade or the efficacy of their paper.

HOW TO GIVE FEEDBACK
The least helpful thing you can do when peer reviewing is correct grammar and typos. While these issues are important, they are commonly the least important thing English professors consider when grading. Poor grammar usually only greatly impacts your grade if it gets in the way of clarity (if the professor cannot decode what you are trying to say) or your authority (it would affect how much readers would trust you as a writer). And, with a careful editing process, a writer can catch these errors on their own. If they are convinced they have a good thesis statement and they don't, however, then you can help them by identifying that. Your professor may give you specific things to evaluate during peer review. If so, those criteria are your clue to what your professor values in the paper. If your professor doesn't give you things to evaluate, make sure to have the assignment sheet in front of you when peer reviewing. If your professor provides a rubric or grading criteria, focus on those issues when giving advice to your peers. Again, don't just look for things to "fix." Pose questions to your classmate; let them know where they need to give you more to clarify and convince you.

HOW TO RECEIVE FEEDBACK
Resist the powerful urge to get defensive over your writing. Try your best not to respond until your reviewer is finished giving and explaining their feedback. Keep in mind that your peers do not have all the information about your paper that you do. If they misunderstand something, take it as an opportunity to be clearer in your writing rather than simply blaming them for not getting it. Once you give a paper to another person, you cannot provide additional commentary or explanations. They can only evaluate what's on the page.

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[18] Open English @ SLCC by https://openenglishatslcc.pressbooks.com/

Perhaps the biggest challenge in peer review is deciding what advice to use and what to ignore. When in doubt, always ask your professor. They know how they will grade, so they can give you a more definitive answer than anyone else. This holds true for the advice you get from a writing tutor too.

MAKE PEER REVIEW A PART OF YOUR LIFE

Don't think of peer review as an isolated activity you do because it is required in class. Make friends in the class that can help you outside of it. Call on people outside the class whom you trust to give you feedback, including writing tutors. Integrate peer review into every step of your writing process, not just when you have a complete draft. Classmates, writing tutors, and your friends can be an invaluable resource as you brainstorm your ideas. Conversations with them can give you a safe, informal opportunity to work things out before you stare at a blank screen wondering what to write. A writing tutor can help you talk out your ideas and maybe produce an outline by the end of your appointment. A friend can offer another perspective or additional information of which you are initially unaware. Again, you can get the most direct advice by visiting your professor during office hours to go over ideas and drafts.

CONCLUSION

Far from being scary or annoying, peer review is one of the most powerful tools at your disposal in the life-long process of becoming a more effective public writer. No good writing exists in isolation. The best writing comes out of a communal effort.

Evaluating and Citing Sources

Researching

At some point in your college career, a teacher is going to throw a research project in your face. The teacher might assign the topic to be researched – "Your question is: Where did the electoral college come from?" – or it might be open-ended, and in that case, you almost have free reign as to what you dive into.

If the research project is open-ended, use the Brainstorming Chapter to figure out what your topic will be. Will you try to answer what vegans eat and why? Will you look up all the reasons behind teen suicides? Or will you simply research the ways to train an old dog new tricks? This unit takes you through the steps that come after Brainstorming; these steps will be mixed in with the other steps of the writing process like Revision and Proofreading – afterall, someone will have to proofread your citations!

Here's where the research chapter will take you:
- Finding Credible Sources
- Implementation of those Sources, a.k.a. the Why, When, How of Citations
- Samples of MLA and APA in Use (in-text and end citations)

After nailing down a research topic, decide whether to use primary or secondary sources. Sometimes, your instructor will push you to consider both or either.

TYPES OF RESEARCH

Primary research is conducted first hand and includes interviews, blogs and forums, surveys and question groups, etc. The key to conducting primary research is accuracy and privacy.

Secondary research is the gathering of information that has previously been analyzed, assessed, or otherwise documented or compiled including: sources (print or electronic) such as books, magazine articles, Wikipedia, reports, video recordings, correspondence, reports, etc. As you begin your search through primary and/or secondary sources, watch out for the credibility of those sources! Using a web site built by a 13-year-old about climate change might not be the best idea.

Credibility of Sources
There are some basic signs that can guide you in your search for credible sources, whether you are using print or electronic: The site* or publisher is an expert or well-established in the field; the content is current; the content is free of errors (accurate); the content is free of bias.

HOW CREDIBLE IS YOUR SOURCE?[19]

Dig into the following topics when it comes to choosing a source for your argument:

- Neutrality – A neutral source is impartial and does not take sides. The neutral source does not favor one point of view over another. Neutral sources are generally seen as more reliable.
- Vested Interests – A person or organization has a vested interest if they have seething to gain from supporting a particular point of view. This can cause a person or organization to lie, tell the truth, distort evidence or present one-sided evidence. Vested interests can increase or decrease the credibility of a source. Vested interests do not necessarily mean that a source will be biased.
- Bias – Bias is a lack of impartiality. Biased sources favor a particular point of view. It has been argued that an unbiased source is impossible as everyone has a particular viewpoint
    1. Propaganda
    2. Bias can be seen in the selective use of language
    3. Cultural bias – Ethnocentrism
- Expertise – Expertise is specialist knowledge in a particular field. Experts are only regarded as knowledgeable in their own particular field. However... be aware that experts disagree; experts have made incorrect judgements; some have argued expertise is harmful. (e.g. medicine); expertise changes over time.
- Reputation – Reputation is the regard in which a person or organization is held. People can have good or bad reputations based upon their character, organizations can have reputations because of their actions. Newspapers can also have a reputation for quality and accuracy.
- Observation – Eyewitness accounts are direct evidence. Evidence from those that saw an event firsthand. Observations are affected by: Senses – short-sightedness would affect an eye-witness account; Memory – eye-witness accounts can be poor a long time after an event because memory can fade; Bias – Prejudice can distort an observation; Prior knowledge – Expertise can affect the way that an eye-witness account is told.
- Corroboration – When more than one source of evidence supports the same conclusion. The evidence "points in the same direction".
- Selectivity – How representative information or evidence is. Surveys can be unrepresentative in terms of size and the type of people that they survey. To be neutral selected information should be representative of all of the information available.
- Context – The setting in which information has been collected (e.g. a war-zone)
    1. The historic context – Attitudes can change over a period of time.
    2. The scientific context – The response to new scientific ideas if affected by what already known (e.g. Darwinism initially discredited).
    3. The journalistic context – Embedded reporters in a war zone – how accurate can they be? Interview context – People respond differently to different interviewers.
    4. Linguistic context – Language can affect the type of answers people give.

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[19] "Critical Thinking." *Wikibooks, The Free Textbook Project*. Accessed 10 May 17. https://en.m.wikibooks.org/wiki/A-level_Critical_Thinking

SEARCH ENGINES

Choosing the appropriate search engine is simple—if one is assigned or you have already become well versed in online research. However, if you are a novice in the field of research, the following list of electronic search engines may ease some of your research stress.

- College Libraries: Mildred Johnson Library; NDSCS & NDSU Library: Both of these library systems have developed gateways to everything from large numbers of academic journals to popular media. If you are looking for free access to documents that are peer reviewed, this is a great place to start. In both library systems, the key is to use the electronic databases that each library has access to through licensing. The use is free of charge when you are a student and gives you access to complete articles (most of the time) rather than just abstracts.

- Google Custom Search Engine: Google Custom Search Engine is a research tool where users can create a customized search to probe across specified sites. All you need to do is select the websites and pages you'd like to search from—then Google will do the dirty work.

- Google Scholar: Google Scholar was created as a tool to congregate scholarly literature on the web. From one place, students have the ability to hunt for peer–reviewed papers, theses, books, abstracts and articles from academic publishers, professional societies, preprint repositories, universities and other scholarly organizations. Make sure that you have access to full articles, etc. when using this site as it often only gives free access to abstracts.

- Educational Resources Information Center: Populated by the U.S. Department of Education, the Educational Resources Information Center (ERIC) is a great tool for academic research with more than 1.3 million bibliographic records of articles and online materials. ERIC provides access to an extensive body of education - related literature including journal articles, books, research syntheses, conference papers, technical reports, policy papers, and more.

- Virtual Learning Resources Center: Virtual Learning Resources Center (VLRC) is an online index that hosts thousands of scholarly websites, all of which are selected by teachers and librarians from around the globe. The site provides students and teachers with current, valid information for school and university academic projects using an index of more than 10,000 web pages gathered from research portals, universities and library Internet subject guides recommended by teachers and librarians. Areas represented in this search engine include: full-text magazines, newspapers, electronic text archives, art history, biography, biology, career information, psychology, history, government information, literature, medicine, social sciences, legislation, art, crime,

history, economics, education, writing, foreign languages, geography, genealogy, government, literature, mathematics, music, science and technology.

- American Memory: American Memory is a gateway to the Library of Congress's database of more than nine million digitized documents, sound recordings, images, maps, and other American primary sources. This free and open access site includes sound recordings, images, prints, maps and articles that document United States history and culture. This search engine is the go–to source for American history.
- Noodle Tools: Noodle Tools is a service that helps students find references for papers or projects. Users can choose the best search for your information need based on an analysis of your topic or sift through the database of how - to articles. This site is widely used among college institutions, as it provides not only an all - inclusive search functionality, but also a citation generator for bibliographies in MLA, APA, or Chicago style.

SEARCH TRICKS

Either more accurate terms or punctuation changes should be used to signal a more specific search or topic and lead to better results. First, determine what words or phrase best suits your needs. For example: If you are looking for information regarding a specific type of dieting, use quotation marks to indicate to the search engine that you are just looking for "vegan restaurants in California." This will narrow down the return you get in your search.

These Search Tricks (also called Boolean and/or Proximity Searching) allow you to specify how close a search term appears in relation to another term contained in the resources you find.

"women vs men" + "swearing" + blog

"which age group loves football the most" + survey

"depression rates in teens" + statistics

KEEPING A SOURCE LIST

A working source list is a listing of all of your sources with short annotations that identify information about the sources such as:

- Who wrote the article and/or conducted the research
- What the findings were or the primary argument was in the paper
- How the article or document connects to the major premise of the work you are completing
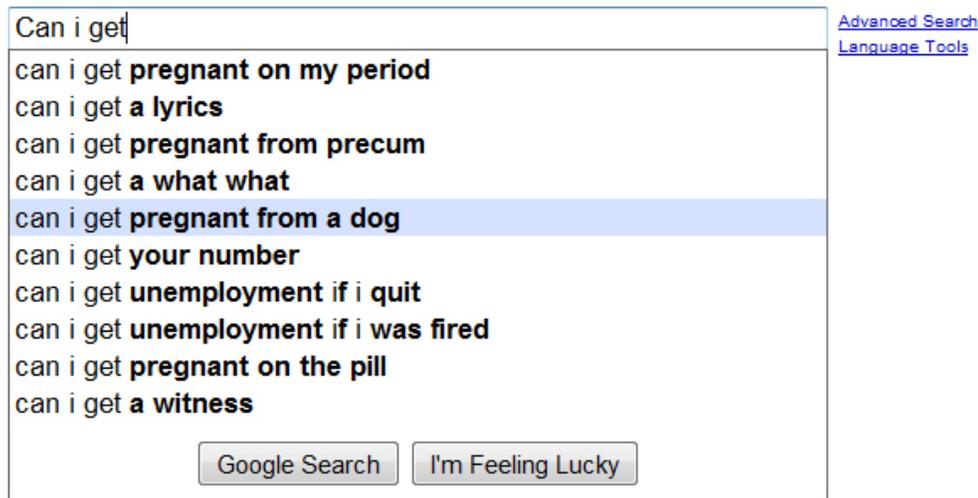
"Can I Get – Google." Image by Tommy Elmesewdy. *Flickr Creative Commons.* https://www.flickr.com/photos/r1tommy/4289613697

Citations: Why, When, How?[20]

by Anne Canavan

PLAGIARISM.
This word can terrify even the bravest of students. If you went to school in the United States, you know that plagiarism can lead to failing assignments, repeating courses, or possibly even being expelled from school. You have heard it called "stealing," "fraud," and "cheating," and you may have even accidentally done it once or twice. Plagiarism is a tricky subject. There are many different types of plagiarism, ranging from taking an entire essay from a website or friend and passing it off as your own work to forgetting to do an internal citation or missing a source from your works cited page.

WHY DO WE CITE SOURCES?
To answer this question, it is necessary to understand some of the ideas Americans (among others) have about intellectual property. According to the US Patent and Trademark Office, intellectual property is considered "creations of the mind—creative works or ideas embodied in a form that can be shared or can enable others to recreate, emulate, or manufacture them."

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[20] Open English @ SLCC by https://openenglishatslcc.pressbooks.com/

This definition may sound a bit complicated, but it's saying that ideas or other creative products, like writing or art, are protected just like "real" property (e.g. cars, personal possessions, etc.).

Because we view ideas and the expression of those ideas as a kind of property that can be "owned" and protected by trademarks, patents, and copyright, when we use other people's words and ideas, we have to give credit to where those ideas came from. One very basic way of thinking about this is the analogy of borrowing your friend's car. You would definitely ask their permission first, and if someone asked you if it was your car, you would tell them it's not yours but your friend's. You would also (hopefully) return the car in the same condition you borrowed it. This last part is relevant to when we talk about using sources "responsibly."

To use a source responsibly, you have to take into account the context in which it was written and that the author has chosen, as well as what the meaning of the overall piece is. You don't want to just take a sentence or two that seem to fit your beliefs or needs. Sometimes, this can be tricky. For example, an author might use irony to make a point (for instance, an author writing a pro-dog piece might write, "Everyone knows dogs make terrible pets, which is why they are so unpopular in American homes."). If you were to only quote this sentence, in which the author is saying something that doesn't fit with the overall argument/tone of the rest of the piece, you are misrepresenting the source to your reader.

The final reason that we cite sources is so that our readers know where to go to find more information on the topic. Wikipedia makes a great example here; sometimes when we are beginning a research topic, we might visit Wikipedia to get an overview of the topic and to see what some of the big discussions about the topic are. However, we know we can't cite Wikipedia because it's not an authoritative source on its own. This is why the References section of Wikipedia is so useful. While you can't quote what Wikipedia has to say about dogs, you can visit some of the sources it has listed as references.

OKAY, SO CITATION SEEMS IMPORTANT, BUT WHEN DO I DO IT?
Whether you are writing an academic paper for a college course or making a flyer for our job, the principles behind citation remain the same: whenever you use someone else's ideas, you need to give credit to that person. In order to do that, you need to tell the reader which part of your work came from another source and where the reader can find that information themselves. Whether you quote the words or not depends on whether you are paraphrasing, summarizing, or quoting the words of the original author. Whether you are paraphrasing, summarizing, or quoting the words of the original author, you need to cite your source (say where the information comes from and where to find it).

Summarizing
This technique involves taking a large amount of text (anywhere from several paragraphs to a whole chapter, essay, or even an entire book) and condensing those ideas into your own words. The hallmark of summarizing is that you start with something very large and change it into a more concise version that only hits on the main ideas.

Consider this example:

In the film *Jurassic Park*, visitors to an amusement park find themselves in danger when the genetically engineered dinosaurs break free.

This example is an extremely short summary of the film, and it leaves out a number of details, such as who the main characters are, how and why the dinosaurs were created, how the dinosaurs escaped, etc. You could do a more detailed summary that addresses those questions, or you could paraphrase a smaller part of the text, as in the next section.

Paraphrasing

Typically, when someone paraphrases a source, they are working with a much smaller section of the source, often only a sentence or two. Having a shorter piece of text to work with means you are much more likely to be able to put all of the main ideas in your own words. The paraphrase is also likely to be roughly the same length as the original source.

Consider this example.

This is the original quote from *Jurassic Park*:

"You stood on the shoulders of geniuses to accomplish something as fast as you could, and before you even knew what you had, you patented it, and packaged it, and slapped it on a plastic lunchbox, and now you wanna sell it."

Here is a paraphrase of the original quote:

In this scene from *Jurassic Park*, Ian Malcolm makes the point that science should be accomplished in a thoughtful, orderly way and that scientists should consider the ramifications of their work before they try to profit from it.

In this example, the ideas from the quote are represented in the paraphrase, but the language is entirely changed from the informal tone of the original. A good rule of thumb for when you are paraphrasing is to read the original source once or twice, and then try to write it down in your own words without looking at the original. Once you have your version written down, take another look at the original source to make sure you have all the main ideas.

Quoting

Sometimes we run across a source that communicates an idea so clearly that we want to preserve not just the original idea but the language as well. In those circumstances, we want to quote the work.

Consider this example.

In the film *Jurassic Park*, the park staff is experiencing problems as they prepare to open, and the park's owner, John Hammond, says, "All major theme parks have delays. When they opened Disneyland in 1956, nothing worked!"

However, Ian Malcolm responds, "Yeah, but John, if The Pirates of the Caribbean breaks down, the pirates don't eat the tourists."

You can see that there is some framing around these quotes to give the reader context for the information, but everything within the quotation marks is clearly indicated as being the words of the original source.

SO HOW DO I CITE WHERE THIS INFORMATION COMES FROM?
This question largely has to do with the style of citation you are working with. Two of the most common citation styles are Modern Language Association (MLA) and American Psychological Association (APA). Your teachers may discuss these styles in more depth. The Purdue Online Writing Lab (OWL) has great references to help you as you research and lots of information on how to use MLA and APA.

References
Bouman, Kurt. "Raising questions about plagiarism." *ESL writers: A guide for writing center tutors* (2009): 161-175.
"Dog." Wikipedia. 12 Dec. 2016. Web.
Polio, Charlene, and Ling Shi. "Perceptions and beliefs about textual appropriation and source use in second language writing." *Journal of Second Language Writing* 21.2 (2012): 95-101.

MLA VS. APA STYLE
Typically, your teacher will require either MLA or APA style (they are the most common). Here are some basics to both styles:

Modern Language Association Style
MLA does not require a title page, asks that the margins be 1" all the way around, wants double-spacing, and sometimes instructors will ask that a student's last name and page number pop up at the top of each page on the right margin after the first page.
MLA's in-text/parenthetical citations ask for the author's last name, most of all. If that's not available, then throw the article title in there, etc.
To be considered a block quote (also called long quotations) in MLA, you must have more than four typed lines that you want to quote.

American Psychological Association Style
APA does recommend a title page, asks that the margins be 1" all the way around, wants double-spacing, and sometimes instructors will ask that a student's title pop up in the upper left corner with the page number on the right margin.

To be considered a block quote (also called long quotations) in APA, you must have more than forty words that you want to quote.

Also:

Indent each paragraph when using MLA or APA style, as well as block quotes (a.k.a. long quotations). There is more to these styles – like how to use visuals and headings – so look online or in an updated handbook for more information on those specific writing situations.

Samples of APA and MLA in Use

In-Text Citations

Once the style is decided, and you've looked over how to cite in the text using that style, you'll have paragraphs that look like these (depending on whether you use MLA or APA) meaning you have now embedded your in-text citations and are ready to create your end citations:

The definition of the word "controversy" is tough to nail down, sometimes. For me, it's not those people who find ways to push everyone's buttons on a constant basis. No, those people are just mean. Instead, things that are "controversial" to me are things that are more hidden. Eric Haverty covers those people in his online post, but he also had definitions that fit my idea better. For example, he stated that people who "wear clothes reversed and inside out or none at all" are controversial. I agree. He also states that controversial people park where they shouldn't! Keeping with the traveling concept, he also states that controversial people bike wherever they want to, too (Haverty).

Americans are boastful and Japanese are reserved. These are widely held national stereotypes (Madon et al., 2001), but is there any truth to them? One line of evidence comes from cross-cultural studies of the better-than-average (BTA) effect - people's tendency to judge themselves as better than their peers at a variety of traits and skills (Alicke & Govorun, 2005). The BTA effect tends to be strong and consistent among American participants but weaker and often nonexistent among Japanese participants (Heine, Lehman, Markus, & Kitayama, 1999).

End Citations: a.k.a. Works Cited Page Entries

MLA

The Modern Language Association style is most commonly used in writing courses; if you are taking a composition class, and are a nursing student – for example, your instructor might be okay with you using APA since it's common in that field. Just ask.

BOOK:
Escholz, Paul, and Alfred Rosa. *Subject & Strategy. 13th ed.* Bedford, 2014.

ONLINE ACADEMIC ARTICLE:
Hernandez, Josh. "A Bovine Experience: Why the Cow Metaphor Doesn't Work." *University Literary Studies*, vol. 8, no. 2, 2002, www.icu.edu/uls/bovinemetaphor/fig.lang.

ONLINE EDITORIAL FROM ACADEMIC JOURNAL:
"Information Technology and the Disassociation of the Student Body." Editorial. *Persnickety Prose: the University Editor's Journal, vol. 3, no. 3,* 2007, pp. 34-47. www.persnicketyprose.org/editorital/IT/student.

BLOG POST:
Ramone151(Joey Ramone). RE: "I Wanna Be Sedated and other punk rules to live by." *Random Rock Inc.* 1 June 1982, www.randomrockinc.com/thread/616192/punk-lyrics-aka-rules-life.

TWEET:
@Rosalinda16. "Living large in the outback of Argusville tonight." *Twitter*, 2 June 2015, 9:22 p.m., www.twitter.com/Rosalinda/Argusville/night/2349810945483.

FACEBOOK POST:
Presley, Aaron. "Had the worst day. Came home and made a PB&J with bananas and bacon – now everything's better." 11 Aug. 2007, www.facebook.com/peanutbutterandjelly.

EMAIL:
Portmann, Rae. Subject: Foo Fighter's MPLS!!!!. Received by: Cheryl Ann. 07 Sept. 2008.

PERSONAL INTERVIEW:
Priebe, Sybil. Personal Interview. 02 July 16.

DICTIONARY DEFINITION:
"Heuristic." *Merriam-Webster's Online Dictionary*, www.m-w.com/dictionary/heuristic.

SONG - CD:
Nirvana. "Smells Like Teen Spirit." *Nevermind*, Geffen, 1991.

SONG - STREAMING (Spotify):
Prince. "Cream." *Diamonds and Pearls,* Paisley Park Records and Warner Bros. Records, 1991, Spotify, open.spotify.com/track/omgilvthiso983432.

MOVIE:
Shaun of the Dead. Directed by Edgar Wright, performances by Simon Peg, Nick Frost, Kate Ashfield, Lucy Davis, and Bill Nighy. Universal Pictures, 2004.

PHOTOGRAPH/IMAGE FROM A WEBSITE (Flickr):
Clarke, Brenda. "Space." *Flickr*, 17 July 2009, flic.kr/p/6FoPBk.

FIGURE - CHART, TABLE, IMAGES (from a book):
Fig. 3. Taylor, A. *Research Geeks Rule.* Bedford, 2013. p. 323.

APA
American Psychology Association style is most commonly used to cite sources within the social sciences.

BOOK:
Escholz, Paul and Alfred Rosa (2014). *Subject & Strategy.* Boston: Bedford.

ARTICLE FROM AN ONLINE PERIODICAL:
Hernandez, Josh (2002). "A Bovine Experience: Why the Cow Metaphor Doesn't Work." *University Literary Studies (*8.2). Retrieved from http:/ICU.edu/ULS/bovinemetaphor/fig.lang/

ONLINE EDITORIAL FROM ACADEMIC JOURNAL:
"Information Technology and the Disassociation of the Student Body" (2007). Editorial. *Persnicky Prose: the University Editor's Journal* 3.3. Retrieved from: http://www.Persnicketyprose.org/editorital/IT/student/

BLOG POST:
Ramone, J. (1982, June 1). I Wanna Be Sedated [Blog Post]. Retrieved from: http://www.randomrock.com/jramone/biblioinfo/

TWEET:
Rosalinda16 (2015, June 2, 9:22 pm). "Living large in the outback of Argusville tonight."

FACEBOOK POST:
Presley, Aaron (2007, June 11). "Had the worst day. Came home and made a PB &J with bananas and bacon – now everything's better." http://facebook.com/peanutbutterandjelly

EMAIL AND PERSONAL INTERVIEWS:
"According to Rae Polemen (personal communication, September 7, 2008) studies show that music can influence…."

DICTIONARY DEFINITION:

Heuristic. (n.d.). In *Merriam Webster's Dictionary* (11th ed.). Retrieved from http://www.m-w.com/dictionary/heuristic

The following student sample papers were stolen/taken/borrowed
from the first edition of *Writing Unleashed*.

STUDENT SAMPLE: RESEARCH USING MLA STYLE

▪━┥ Student's Name

Teacher's Name

Class Title

06 Nov 2001

The Simpsons and Philosophy: The D'oh of Homer

"Don't you ever, EVER talk that way about television." - Homer Simpson

Is it ONLY a cartoon?

Only in our culture of today would you find such a question. And only in our 21st century way of thinking could you find such an answer.

As many people around the world take in, view, breathe the pop culture that is created and thrown at us on a daily basis by technology, by television, by magazines at a frightening pace, it is hard to take any of it for something more than what we see - what we can suck in from it's material presence in front of us. But with an animated show called *The Simpsons* that has proven otherwise.

From the show, a book has evolved. Many college students around the country now own this book, *The Simpsons and Philosophy*. However, it isn't for recreational reading as you may think. It is a required compilation that accompanies other more ancient books in philosophy classes at various universities. In fact, the very man that edited the series the book appears in, *Popular Culture and Philosophy*, is an assistant philosophy professor at Kings College in Pennsylvania.

CONTENT CUT FOR SPACE – CONTENT CUT FOR SPACE

Our friendly neighbor country to the north had good things to say as well. Jason Holt's review in Canadian Dimension said:

▪━━━━━┥
> In this way, the show is a useful discussion-point. It draws attention to important issues often marginalized or ignored in today's cult of the quick-fix. In addition, it illustrates how, in certain cases, it is ordinary folk, not philosophers, who have gotten things right.

On another note, only one review found the book to be full of

▪━┥ itself. Timothy Yenter's review for *RealMagazine.com* of *The Simpsons* and *Philosophy* said, "Each essay takes a unique approach, and each has its own strengths and weaknesses.... (but) Not all the essays are so successful. Some never deliver the package they claim to offer, or they suffer from oversimplifying philosophical ideas or Simpson characters."

Mainly every reviewer and/or critic had nothing but great hoots and hollers for the book, if not the show as well. It IS a great springboard into philosophy for those not well equipped or versed in the discipline. William Irwin currently uses the book as an incredibly helpful addition to the books required in his class titled: Fundamentals of Philosophy. He, and other

philosophy professors from around the United States, find the book an essential contemporary text that allows students and their professors an outlet into a better understanding of how philosophy is interwoven in our American pop culture and daily lives.

It isn't just a cartoon. And it does have many deep meanings. It has influenced us enough to have professors writing essays for a book about it; it has influenced other professors to use it in their very curriculum; it has us talking and laughing about each episode with co-workers, friends, and family. There MUST be more to it then the two-dimensional characters and absurdness that radiates from it into our living rooms. "[It] has managed to be the only consistently funny, consistently smart source of political humor in mainstream American culture," asserted essayist David Kamp in *GQ magazine* ("Satire Still Superior On The Simpsons."). Absurdness, yes; satire galore, yes; pop cultural influence in every 30-minute session, yes. And insanely enough, we learn from ourselves more each time we witness Homer and his family living their lives as we do. D'oh!

⊢—■ In-text citation with quote beforehand.

"Let's go home kids."

"We are home, dad."

"That was fast."

Works Cited

Holt, Jason. Rev. of *The Simpsons and Philosophy*. Canadian Dimension. 34.6 (2001): 45.

Kamp, David. "Satire Still Superior on *The Simpsons*." *GQ*. 25 Sept 1998, www.gq.com/writings.

LaCoe, Jean. "The Simpsons Give Philosopher Food For Thought." *Times Leader*. 14 Oct 2001, www.timesleader.com.

"Simpsons Quotes." *Life Is A Joke.com*. 19 Oct 2001, www.lifeisajoke.com/ simpsonspeak.

The Official Simpsons Web Site. 10 Oct 2001, www.thesimpsons.com.

Yenter, Timothy. Rev. of *The Simpsons and Philosophy*. *RealMagazine.com*. 14 Oct 2001, www.realmagazine.com/new/.

⊢—■ Print citataion.

⊢—■ Online magazine article.

⊢—■ Online magazine article.

⊢—■ A list without an author.

⊢—■ Web site citation.

⊢—■ Online magazine article.

STUDENT SAMPLE: RESEARCH USING APA STYLE (NOTE: APA USES A COVER SHEET)

The Simpsons and Philosophy: The D'oh of Homer

"Don't you ever, EVER talk that way about television." - Homer Simpson

Is it ONLY a cartoon?

Only in our culture of today would you find such a question. And only in our 21st century way of thinking could you find such an answer.

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When you want to quote forty words or more, use a block quote, as seen here.

On another note, only one review found the book to be full of itself. Timothy Yenter's review for *RealMagazine.com* of The Simpsons and Philosophy said, "Each essay takes a unique approach, and each has its own strengths and weaknesses.... (but) Not all the essays are so successful. Some never deliver the package they claim to offer, or they suffer from oversimplifying philosophical ideas or Simpson characters" (2001).

In-text citation and quote.

Mainly every reviewer and/or critic had nothing but great hoots and hollers for the book, if not the show as well. It IS a great springboard into philosophy for those not well equipped or versed in the discipline. William Irwin currently uses the book as an incredibly helpful addition to the books required in his class titled: Fundamentals of Philosophy. He, and other philosophy professors from around the United States, find the book an essential contemporary text that allows students and their professors an outlet into a better understanding of how philosophy is interwoven in our American pop culture and daily lives.

philosophy professors from around the United States, find the book an essential contemporary text that allows students and their professors an outlet into a better understanding of how philosophy is interwoven in our American pop culture and daily lives.

It isn't just a cartoon. And it does have many deep meanings. It has influenced us enough to have professors writing essays for a book about it; it has influenced other professors to use it in their very curriculum; it has us talking and laughing about each episode with co-workers, friends, and family. There MUST be more to it then the two-dimensional characters and absurdness that radiates from it into our living rooms. "[It] has managed to be the only consistently funny, consistently smart source of political humor in mainstream American culture," asserted essayist David Kamp in *GQ magazine* ("Satire Still Superior On The Simpsons."). Absurdness, yes; satire galore, yes; pop cultural influence in every 30-minute session, yes. And insanely enough, we learn from ourselves more each time we witness Homer and his family living their lives as we do. D'oh!

⊢■ In-text citation with quote beforehand.

"Let's go home kids."

"We are home, dad."

"That was fast."

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Because writing is never just about writing.

READINGS

Reading: Punctuation, Memes, and Choice[21]

by Nikki Mantyla
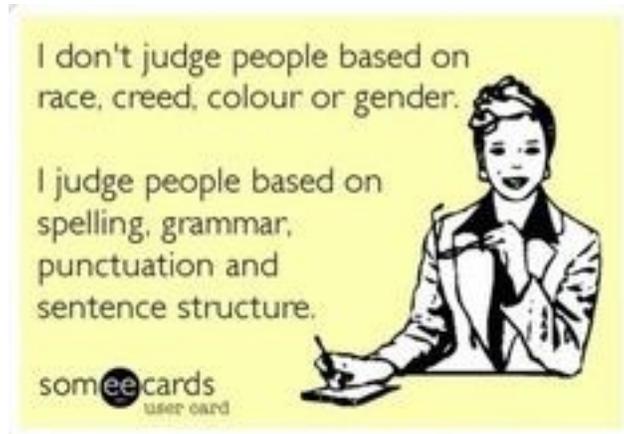
It's okay to admit that punctuation use is a bit . . . overwhelming. There's a lot of pressure knowing that our writing—and by extension, our intelligence—will be judged by our execution of said punctuation, as the meme above so nicely informs us. Even worse, between text messaging, status updates, emails, assignments, and so on, our writing and its punctuation (or lack thereof) is constantly out there for others to see. Insert big gulp.

We might feel like Yoda is talking about us here:

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[21] Punctuation, Memes, and Choice by https://openenglishatslcc.pressbooks.com/chapter/punctuation-memes-and-choice/

THE PUNCTUATION IS WEAK IN THIS ONE
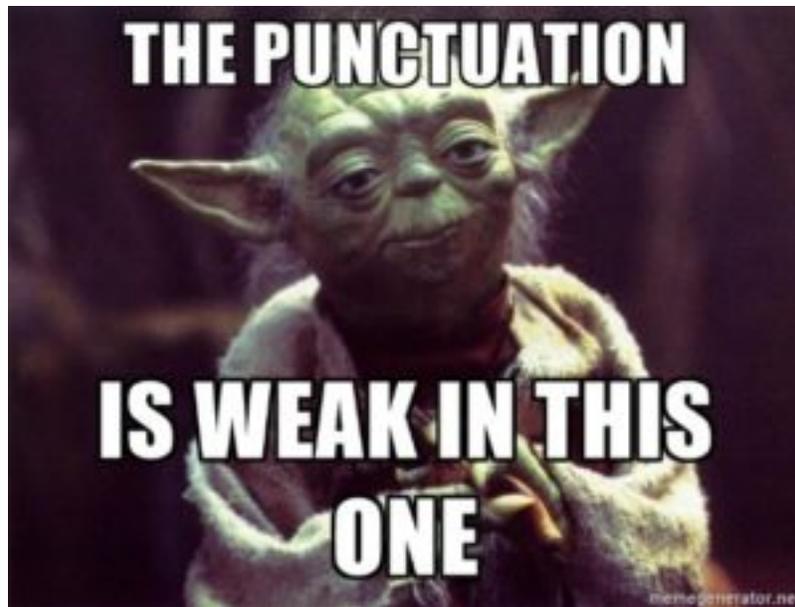
The good news is that we live in the age of social media and its omnipresent, semi-helpful, ever-snarky memes. If we decipher them one by one, we might learn to understand their snide comments and avoid the traps they imply.

LESSON #1: PUNCTUATION IS POWERFUL
Please note that punctuation isn't as black and white as it is portrayed in some memes. Often there's a lovely spectrum of available choices, and—as with other writing choices—what punctuation you decide to use affects how your words come across.

"A woman, without her man, is nothing."
"A woman: without her, man is nothing."
Punctuation is powerful.
Grammarly Cards
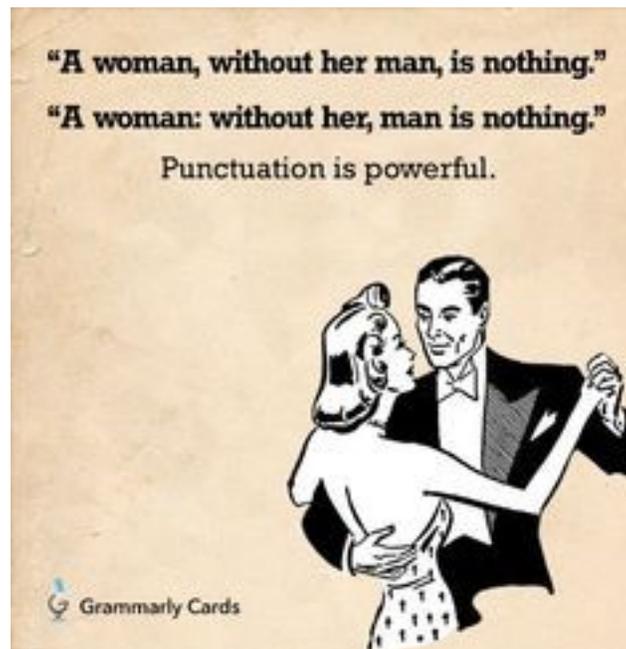
Think about the outrageous line shown in the adjacent meme: "A woman without her man is nothing." Punctuated one way, it belittles women; the other way, it belittles men. Left without punctuation, it confuses readers of any gender.

(Let me quickly say that I encourage neither gender-damning position—only the analysis of opposing effects.)

This first lesson is fundamental because when we recognize that punctuation is powerful we can anticipate how our markings lead to three possible outcomes:

emphasis

de-emphasis

confusion

Many of us are already familiar with these effects in verbal conversations. People naturally give each other vocal or body-language signals to emphasize or de-emphasize what they're saying. They might raise their voice or pause dramatically or make big gestures to convey importance, and they might shrug or snort or roll their eyes to imply something else is unimportant. If their signals are unclear, someone will express confusion: "Wait, what?" Then they'll try again, slowing down and using a stronger tone so the emphasis isn't lost this time.

Punctuation allows us to give those crucial cues in writing.
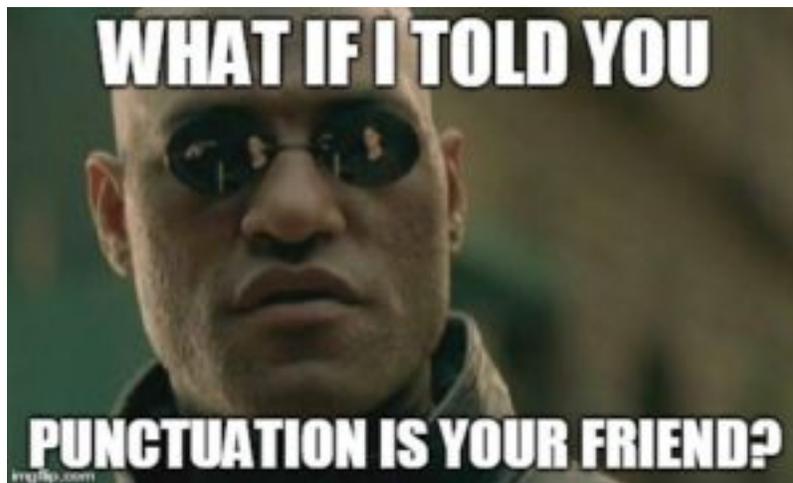
Exclamation points and question marks are obvious examples, but many other written conventions are often overlooked—namely periods, paragraph breaks, semicolons, colons, parentheses, em dashes, and commas. Two of the best ways to stop overlooking them? Notice them and use them. Observe the punctuation in your textbook or your favorite novel (or this article, hint hint). Experiment with punctuation in your school papers and Facebook posts and texts.

Mastering punctuation's power expands our repertoire for conveying meaning. The broader our repertoire, the more skillfully we can employ the most effective tools for each context. The

better our skills, the more our personal style and voice can shine. (And the less the memes will gripe.)

LESSON #2: PERIODS AND PARAGRAPH BREAKS ARE PREFERRED
Isn't it funny how the most useful things get the least recognition because they're so ordinary? Periods and paragraph breaks make up the bulk of our conventions arsenal—and for good reason! Imagine if all our sentences ended with exclamation points! Or with question marks? No periods ever? And imagine if all the sentences were shoved together with no paragraph breaks! It would be chaos! Or at the very least, any emphasis would get lost pretty fast! So, should we use exclamation points and question marks sparingly? For sure!

It's crucial to stress that most of the time the period is where it's at. A period emphasizes in a different (less shouty) way than an exclamation point. It's essentially saying "the end" to each concept you describe.

This also means that the longer you take to get to the period, the more emphasis gets lost along the way. Readers pay the most attention to what comes first ("Such an important-looking capital letter!") and what comes last ("Why did we stop here?"). Structure your sentences accordingly.

Paragraph breaks function the same way but with spacing instead of a mark. The extra space makes it so readers notice your paragraph's beginning and ending the most. Therefore, the shorter the paragraph, the more it will stand out.

When your sentences or paragraphs go on for too long without any noticeable break in sight, readers start to wonder what point you're making and why it's taking so long to make it and how much longer before we can simply move on to the next idea already, since this one has been beaten to death without getting anywhere, other than winding through all the tangents with which you littered the ridiculously long and winding sentence. You run the risk of confusing the reader, and your emphasis is totally lost in the maze of way-too-many-words-and-too-few-stops you just spewed out in one big unorganized blob of utter madness.

It's better to end your sentences and paragraphs more often to emphasize what you're saying. Don't underestimate the power of simplicity.

That said, expectations for sentence length and paragraph size will vary by genre. More research-based, academic-level writing will typically have longer sentences and paragraphs, while writing that's meant to be digested quickly, like news reports, will stick to short segments. But unless you want to confuse your reader on purpose, avoid labyrinthine sentences and paragraphs in any genre. Get to the point.

LESSON #3: SEMICOLONS AND COLONS LIKE TO LINK
Now that we've covered the basics (the stops), it's time to move into less familiar territory: the middle marks. Punctuation that belongs mid-sentence can make a lot of people start to sweat. But take a deep breath. We have memes here to help, like Ron Burgundy's assurance:

How so? Because semicolons and colons can take the place of a period. You get to where the sentence could end, but then you decide to attach more. It's a big deal because you get this awesome choice of hooking up your sentence with extra goodness.

Semicolons are the easiest ones, as the meme below demonstrates.

A SEMICOLON IS JUST A GLORIFIED PERIOD.

I am tired. I want to sleep.

I am tired; I want to sleep.

Take two or more sentences; switch the period between them to a semicolon; now you've turned multiple sentences into one. That's it.

The important consideration is why you would want to do that. Semicolons emphasize a connection between the statements. It's subtle, but it makes the reader consider the reason for the link. Often there's a compare/contrast situation, as in this case:

My mom loves brownies; my dad prefers pie.

Easy, right? Just make sure that each side could stand alone and that the connection is obvious.

What's cool, too, is that semicolons could fix at least two of the world's big problems. On a grammatical level, they absolve the blasphemy of unintended comma splices (two statements hitched together with just a comma). Replace the comma with a semicolon and voila!

On a more serious level, one group called Project Semicolon began promoting them in April 2013 for a surprising purpose: suicide prevention. The organization says, "A semicolon is used when an author could've chosen to end their sentence, but chose not to. The author is you, and the sentence is your life." Advocates draw or tattoo semicolons on their bodies as a tangible reminder to keep going; don't end here; there's still more life to live; continue on …

See? Told you punctuation is powerful.

And now that semicolons make sense, it'll be easier to understand colons as well. Again, both of them replace a period, but here's the thing:

Semicolons are subtle; colons are blunt.

Colons are like a drumroll: they loudly announce (with a big, dramatic pause) that you're about to provide an explanation hinted at in the preceding statement. You could think of it like this:

Statement filled with anticipation: delivery.

Unlike with semicolons, the second part of the sentence doesn't have to be another full statement. There are lots of choices after a colon: a single word, a list, a quote. In each case, you make a statement suggesting more info to follow, place a colon where you could end with a period, and then deliver on the expectations by providing extra details: like this. It's the same way a digital clock uses a colon to detail the minutes after stating the hour. Trust me: colons come in handy.

One last option is putting a noun in place of the anticipatory statement. You're saying, "I'm about to explain this word." We're used to this structure thanks to Webster. Conclusion: it's no big deal.

LESSON #4: PARENTHESES AND EM DASHES LOVE TO INTERRUPT
If punctuation marks had personalities, these two would be the kind of people who butt into the middle of conversations. Parentheses whisper tidbits in your ear; em dashes shout their trivia to the whole room.

We all know the household rule that any parentheses you open must be closed (unless you're going for Most Interesting Man in the World, like the neighboring meme). We also know to use them at a logical point in the sentence or paragraph (when our tangent will make sense).

It's also good to understand that parentheses de-emphasize. You place them around unimportant parts of the sentence that could be completely removed without changing the overall meaning. Anything that is crucial to the sentence should stay outside the parentheses (such as the period on the end). (Unless the whole sentence is in parentheses, like a long whisper.)

Parentheses' alter egos, em dashes, are more foreign, but it helps to know that parentheses and em dashes are interchangeable. Either set can surround info that is 100% removable. One whispers (de-emphasizes) while the other shouts—emphasis! —and both interrupt an otherwise complete sentence.

Em dashes also have some peculiarities, like their appetite for gobbling up adjacent punctuation that parentheses would have left alone. Notice the mysterious disappearance of the comma in the example below when parentheses are changed to em dashes.

If this works (and it will), I'll be ecstatic.
vs.
If this works—and it will—I'll be ecstatic.

(It's a fairly recent craving, so if you read older works, like Jane Austen's, you might notice em dashes and commas getting along just fine. Don't be confused: punctuation can change!) Also, em dashes don't get along with periods at all. But instead of eating the period, the em dash will completely bail when they're about to meet up. This means we only use one em dash instead of two when the interruption comes at the end.

I'm going to attempt an interruption (right here).
vs.
I'm going to attempt an interruption—right here.

Ironically, em dashes—despite all their attention-grabbing qualities—got overlooked by every keyboard maker ever ... until the invention of the touchscreen. On a touchscreen, you can hold down a letter/number/mark to see related choices, and that's where you'll find our friend the em dash. If you're on a touchscreen right now, give it a try by holding down the hyphen key on the touchscreen keyboard. See that lengthy option—the really lengthy one? That's your em dash.

Otherwise, you'll have to rely on auto-formatting or inserting symbols or using alt codes (PCs) or option + shift + hyphen (Macs) or plain old copy and paste.

If absolutely necessary, you can place two or three hyphens in a row, but whatever you do, for the love of all that is holy, please never use one hyphen in place of an em dash. Or the memes will bite your fingers off.

One last thing: em dashes give you a random additional choice brought up by the Futurama meme below—to put a space around them, or not to put a space around them.

In Microsoft Word, two hyphens with no spaces will automatically format into em dashes as you type, so that's one legit reason for no spaces. One reason for adding spaces — formatted like this on both sides of each em dash — is that they lengthen the marks, which can be good if your chosen font has somewhat shorter dashes. Other than that, it's personal preference. Just be consistent (because technically those spaces above are incorrect for this article on the basis that all em dashes in a particular piece should look the same).

Admittedly, em dashes require some practice. It might be good to stop here and give them a try. Maybe text your mom using an em dash on your smartphone—which shows her you're learning something in college!

LESSON #5: COMMAS SAVE LIVES
It's time to address the most infamous punctuation meme of all:

Commas are punctuation heroes in more than one sense. Not only do they save the lives of everyone invited to dinner, they also fill in for a lot of their fellow punctuation marks to give the other guys a break. They're the ultimate substitutes, ready to jump in at a moment's notice. They also do their job humbly, de-emphasizing the punctuation's role in the sentence. We use them when we don't want to call attention to the structure.

The hardest part is identifying which comma is doing what. They're like little elves, small and identical and busy-at-work everywhere. At first, it's tough to tell a clause elf from a parenthetical elf from a series elf from a quotation elf, so they are highlighted below to help you spot them.

"I have trouble
with punctuation.
I just don't have
any comma sense."

The Clause Comma

A clause comma substitutes for a period or semicolon, yet it needs a buddy. A semicolon would only imply a connection, but a clause comma spells out the connection using one of its FANBOYS. FANBOYS is an acronym for seven connector words you can choose from, and they are for, and, nor, but, or, yet, so. Comma + connector work as a team, so they're strong enough to hold two statements together.

The Parenthetical Comma

A parenthetical comma jumps in for (you guessed it!) parentheses or em dashes. Use it when you don't want to whisper or shout but instead talk in, like, a normal voice. These commas often come in pairs, like twins, the way parentheses do. You could think of them as handles on a tray to lift the removable interruption right out. However, sometimes the removable part will come at the beginning or end, as "however" does here, and then you only need one comma.

The Quotations Comma

A quotation comma can take the place of a formal intro with a colon. Think how stuffy we'd sound if we introduced every quote with a full statement and a colon like a butler with a calling card. Thanks to the quotations comma, we can move in and out of quotations more casually. For example: "I have trouble," the meme above says, "with punctuation." The comma pairs with any version of says (asked/joked, etc.) to clarify who is doing the talking.

The Series Comma

A series comma replaces or precedes the word and in a list in order to separate the items. It's a very organized sort of comma and likes to keep everybody straight. Sounds like a boring job, but it creates more options than you'd think. Notice the meme below, which demonstrates the potential confusion resulting from a missing serial comma.

The "extra" comma it needs is called an Oxford comma, which would clarify it's a list, not a parenthetical description of your parents. But before you condemn those who dismiss the Oxford comma (like Vampire Weekend's expletive-emphasized song line, "Who gives a [bleep] about an Oxford comma?"), let's look at how our series-comma choices create various effects.

You could use a series comma + and to emphasize each item:

. . . take out the trash, and wash all the dishes, and finish the laundry, and mow the lawn, and clean your room.

You could omit all series commas to convey feeling rushed/overwhelmed:

. . . four essays and two tests and five classes and three labs and twenty hours of work this week!

You could alternate between a series comma vs. and to sort out groups:

. . . Kermit and Miss Piggy, Obama and Michelle and their girls, Oprah and Dr. Phil, George and Mary Bailey.

You could use only series commas to push the emphasis after the list:

. . . pearls, gourmet dinners, fancy parties, beautiful flowers—no good since she hates anything froufrou.

Again, isn't it amazing how much power a little mark can have?

One final series to be aware of is the complex series. It happens when you add details about the items in the list, such as what state each city is in, and the extra commas require semicolons to beef up the separation between the main items, as this meme shows:

A SEMICOLON CAN ALSO BE A "SUPER COMMA":

I want to go to Waco, Texas; Chico, California; and Denver, Colorado.

Got it?

If not, don't be dismayed. It can take a while to tell these little guys apart. You'll find a printable comma chart below for reference, and it'll be worth the effort to understand them. Once you know your commas, you won't have to guess anymore. You can decide where you need them, want them, or can get away without them.

CONCLUSION
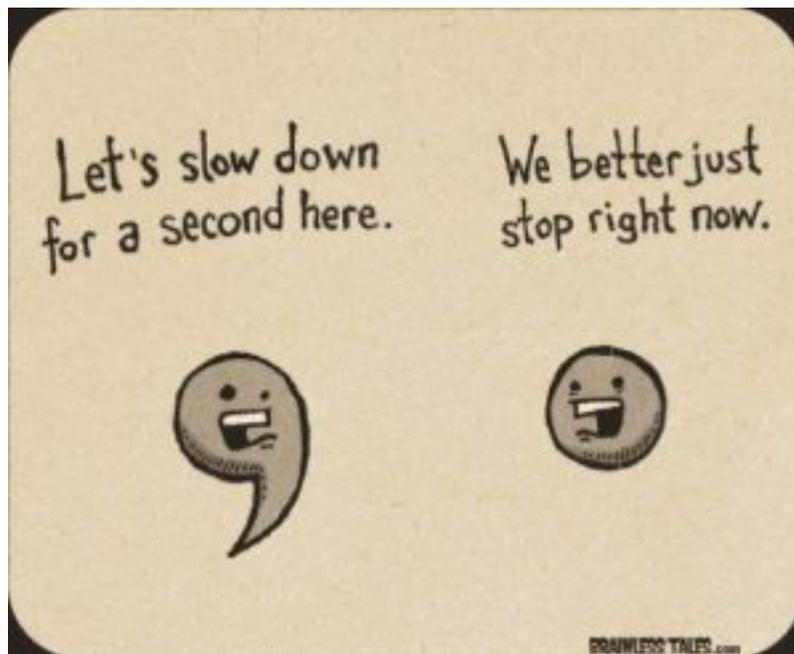
Now, after the several lessons the memes have taught today, the biggest choice that remains is how you will use this knowledge for good and not for evil. Do not troll social media for poor punctuation and lambast the unwitting souls who know no better. Instead, use your powers to create effective messages, effective memes, and effective emphasis. The end.

MEMES & FUNNY PICS ☀ FRABZ.COM

*Three great places for further reading on fascinating punctuation power:
   "When Your Punctuation Says It All (!)" by Jessica Bennett, New York Times Feb. 27, 2015
   The Best Punctuation Book, Period. by June Casagrande, 2014
   RealGrammar.com

*Comma placement can vary somewhat by author preference. In the case of optional exceptions, play with inserting and removing the commas, reading your sentence with and without them, and then trust your gut.

Reading: Critical Reading[22]

by Jessie Szalay

SKIMMING IS NOT ENOUGH
You've probably heard teachers say that the best way to learn how to write is to read. I think that's true. But what does that mean? Reading novels taught me about pacing and maintaining a reader's interest; reading magazine articles taught me about starting pieces with attention-grabbing anecdotes; reading newspapers taught me about objectivity, tone, and the importance of clarity.

But when teachers say that you can learn a lot about writing by reading, they're talking about even deeper lessons. By being an engaged, critical, and inquisitive reader, you'll become a more engaged, critical, and inquisitive writer.

In order to formulate the kind of complex, analytical arguments that college professors want, you need to train your mind to examine, question, analyze and evaluate things you encounter in the world. This is called critical thinking, and it applies to pretty much everything you encounter in life: statements you hear in person, media you consume, events and phenomena you witness … and texts you read. Annotating your readings will help you engage in critical reading and thinking practices.

The English department at Massey University identifies the following core elements of critical reading:
- carefully considering and evaluating the reading
- identifying the reading's strengths and implications
- identifying the reading's weaknesses and flaws
- looking at the 'big picture' and deciding how the reading fits into the greater academic and/or cultural and historical context

Critical reading is important in college because you will be assigned readings in almost every class you take. You will also be asked, often, to find your own sources, read them, and use them in your papers. But it's also important because even in our age of memes, TV, and podcasts, we still consume a very large amount of written material almost every day.

Plus, studies have shown that students who read actively and critically will better remember what they read (Mueller). Which means less time re-reading…

So how do you critically read?

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[22] Critical Reading by https://openenglishatslcc.pressbooks.com/chapter/critical-reading/

Here are some strategies that will help you become an effective critical reader—which will help you become a better writer, and, I believe, a more informed citizen of the world.

BEFORE YOU READ
I know, you're busy. You want to dive right into your reading, consume it, and move on. But taking a few minutes to survey the landscape in which the piece you're reading lives will immensely help your understanding of the text. Plus, you'll get a sense of what to expect from the text, which can help you estimate the amount of time and effort reading it will take.

Here are some features of a text to pay attention to:

Preview the Text.
Check out the abstract, introduction, table of contents, headnotes, or other prefatory material. I resisted reading book introductions for years, but one day during my sophomore year of college I decided to check one out—and it helped the rest of the reading click into place.

Who's This Writer, Anyway?
Find out who the author is. Check out their reputation, credentials, and look at the publication they are writing for. Sometimes the reading itself will include a biography or editor's note. Other times, a Google search will tell you a lot.

Contextualize.
Look at the publication date. Do you know what was going on with the topic of the reading then? Placing a text in its historical, cultural, and biographical contexts can lead to better understanding and more insight. A piece about civil rights written in the 1960s has a different context and requires a different interpretation than a text about civil rights written in 2018. Reading the 1960s text with a 2018 perspective can lead to valuable interpretations, but only if they are done purposefully and with the awareness that the '60s were different than today.

Consider the Title and Subtitles.
This can tell you a lot about what to expect, and what to look for, in your reading. It's especially true of scientific and social science studies.

WHILE YOU READ
Just because you're probably sitting still while you read doesn't mean you're not being active. A good, critical reader will be consistently engaged and alert, noticing, thinking, and questioning as they read.

Ask Questions.
As you read, don't just let the words wash over you. Constantly ask yourself questions like:
- Does this make sense?
- Why am I being asked to read this?
- What does this mean?
- Why is the writer drawing that conclusion?

- How might the writer's life have influenced this position or choice?
- How might the cultural, historical, and societal context have contributed to the writer's position on this?

These are general engagement and comprehension questions, but you will also have different questions to ask depending on your purpose and goals for reading.

Write down your questions, and your answers, if you have them. This gets to the next point . . .

Mark It Up.

Get out a pen or pencil and start scrawling on the text. Whether it's a print-out or a book, it's okay to write on it (unless it's from the library. This is why your professors will ask you to buy books or print out readings). Underline things. Margins are your friend!

Some things that you might want to write about in the margins of your readings:
- Your emotional responses. If I loved a passage, I don't just make a heart. I write a little note about what I loved about it. Same thing if I hated it.
- Explications, illustrations, or elaborations on the text's theme.
- The text's thesis, evidence, and arguments and your evaluations of them.
- Symbolism and figurative language.
- Questions you have. Something doesn't make sense? Is one element of an argument left unconsidered? Not sure what the main point of a paragraph is? Not sure what a certain point has to do with the rest of the text? Unsure of what you're supposed to get out of a passage? Write it down! This can help you come back it later.
- Challenges or affirmations of your beliefs.
- Patterns and repetitions. These might be recurring words, phrases, images, types of examples, types of evidence, or consistent ways of characterizing an issue or person. Ask yourself why the writer chose to repeat these things.

As you can probably guess, to effectively mark up a text, it can be helpful to…

Read Slowly.

Take your time. Pause and go over a sentence or paragraph again if you don't understand it, or just to make sure you do. Look up words you don't know. Take a second and ask yourself the questions mentioned above. As with many tasks, doing reading well requires slower, intense concentration rather than speedy, superficial attention.

Summarize.

If you're unsure of what you read, try summarizing it on a separate piece of paper. This forces you to take apart the information and arguments of the text, examine it, and put it back together in your own words. You can't do that well until you understand the text.

Keep an Open Mind.

Let's say you got married at age 18 and are super happy—great for you! If you're reading a scientific study showing that marriages among young people are more likely to end in divorce, resist resistance. Your perspective on this topic is valuable, but as you read, especially during your first reading, it is not your responsibility to rewrite the text. Rather, give the writer a fair chance to develop his or her ideas and read what is on the page, rather than what you wish was there.

Compare and Contrast Readings in This Class, Others, and Life.

Ask yourself why you're reading this text now, at this point in the semester. What relationship—implicit or explicit—does it have with the other texts in the class? To the course goals? To your assignments?

Ask yourself if the reading changes the way you think about an issue you've heard about in your life. Why and how?

Ask yourself if there is a relationship to this reading and readings you've done in your other classes. One of the magical things about college is that your classes will sometimes speak to each other across campuses and semesters. The text you read for history class might help you see the text you read for economics in a totally new light. When that happens, you know you've learned something.

As you can see, critical reading is work. But it's fundamental, and, if done right, very fulfilling work that will help you engage with texts both in college and for the rest of your life.

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Reading: Making Choices in Writing[23]

by Jessie Szalay

DECISIONS, DECISIONS
Are you going to wear a t-shirt or a sweater today? Answer your phone or let it go to voicemail? Eat an apple or a banana? Let your friend pick the show on Netflix or fight for your favorite? We make decisions all day every day, narrowing dozens of options down to a few, often without even noticing, and then selecting our chosen option fairly quickly. (After all, who says you need to wear a shirt at all? It might be a bathrobe day.)

Writing, and all communication, is no different. Deciding whether or not to answer your phone is a decision to engage—the same kind of decision you have to make when it comes to your composition class assignments. What are you going to write about? Each potential topic is like a ring on your phone: "Answer me! Pay attention to me!" But do you want to? Maybe that topic is like your dramatic relative who talks your ear off about old family grudges from the 1970s—too exhausting to think about and leaving you speechless. Or maybe that topic is like an automated phone survey, and you just can't get interested in the issue. In order to produce the best writing you can—and not be miserable while you're doing it—you're going to want to pick a topic that really, truly interests you, with which you are excited to engage, about which you have the resources to learn, and about which you can envision having something to say. After all, writing is an action. By writing, you are entering into a conversation with your readers, with others who have written about the topic, and others who know and/or care about it. Is that a community you want to engage with? A conversation you want to be a part of?

All this thinking sounds like work, right? It is. And it's just the first of many, many decisions you're going to make while writing. But it's necessary.

Making decisions is a fundamental part of writing. The decisions you make will determine the success of your writing. If you make them carelessly, you might end up with unintended consequences—a tone that doesn't fit your medium or audience, logical fallacies, poor sources or overlooked important ones, or something else.

I've often thought of my own writing as a process of selecting. Rather than starting with an empty page, I sometimes feel like I'm starting with every possible phrase, thought, and a dozen dictionaries. There are so many stories I could tell, so many sources I could cite, so many arguments I could make to support my point! There are so many details I could include to make a description more vivid but using them all would turn my article into a novel. There are so many tones I could take. By making my article funny, maybe more people would read it. But by making it serious, it might appear more trustworthy. What to do? My piece of writing could be so many things, and many of them might be good.

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[23] Making Choices in Writing by https://openenglishatslcc.pressbooks.com/chapter/making-choices-in-writing/

You might have heard the saying, attributed to Michelangelo, "Every block of stone has a statue inside it and it is the task of the sculptor to discover it." Each chip in the marble, each word on the page, is a choice to make one thing emerge instead of something else. It's a selection. It's up to you to select the best, most rhetorically effective, most interesting, and most beautiful option.

WHERE DO I START?
Deciding on your topic is often the first choice you'll make. Here you'll find some more decisions you'll need to make and some ways to think about them.

But first, a note on rhetorical situations. Your rhetorical situation will largely determine what choices you make, so make sure you understand it thoroughly. A rhetorical situation is the situation in which you are writing. It includes your message, your identity as an author, your audience, your purpose, and the context in which you are writing. You'll read more about the rhetorical situation elsewhere.

These tips assume that you already know the elements of your rhetorical situation and focus on how to make good choices accordingly.

Genre.
Genre is the kind of writing you are doing. The term is often applied to art, film, music, etc., as well, such as the science fiction genre. In writing, genre can refer to the type of writing: an argumentative essay, a Facebook post, a memoir. Perhaps your genre will be chosen for you in your assignment, perhaps it won't. Either way, you will have to make some choices. If you've been assigned an argumentative essay, you need to learn about the rules of the genre—and then decide how and to what extent you want to follow them.

Word Choice.
Something I love about English is that there are so many ways to say things. One of the myriad elements I adore in the English language is that there are thousands of options for phrasing the same idea. I think English is great because it gives you so many choices for how you want to say things. English rocks because you have a gazillion words and phrases for one idea. Different words work with different tones and audiences and can be used to develop your voice and authority. Get out the thesaurus, but don't always go for the biggest word. Instead, weigh your options and pick which one you like best and think is most effective.

Sentence Structure and Punctuation.
As with word choice, the English language provides us with thousands of ways to present a single idea in a sentence or paragraph. It's up to you to choose how you do it. I like to mix up long, complex sentences with multiple clauses and short, direct ones. I love semi-colons, but some people hate them. The same thing goes for em dashes. Some of the most famous authors, like Ernest Hemingway and Herman Melville, are known as much for their sentence structure and punctuation choices as their characters and plots.

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Tone.

Tone is sometimes prescribed by the genre. For instance, your academic biology paper probably should not sound like you're e-mailing a friend. But there are always choices to make. Whether you sound knowledgeable or snobbish, warm or aloof, lighthearted or serious are matters of tonal choices.

Modes of Appeal.

You've probably heard that logos, pathos, and ethos should be in balance with each other, and that can be a good strategy. But you might decide that, for instance, you want to weigh your proposal more heavily toward logic, or your memoir more toward pathos. Think about which modes will most effectively convey what you want to say and reach your readers.

Length.

You professor likely gave you a word or page count, which can inform many other decisions you make. But what if there's no length limit? In higher-level college classes, it's fairly common to have a lot of leeway with length. Thinking about your purpose and audience can help you decide how long a piece should be. Will your audience want a lot of detail? Would they realistically only read a few pages? Remember that shorter length doesn't necessarily mean an easier project because you'll need to be more economical with your words, arguments, and evidence.

Organization and Structure.

Introduction with thesis, body with one argument or counterargument per paragraph, conclusion that restates arguments and thesis. This is the basic formula for academic essays, but it doesn't mean it's always the best. What if you put your thesis at the end, or somewhere in the middle? What if you organized your arguments according to their emotional appeal, or in the order the evidence was discovered, or some other way? The way you organize your writing will have a big effect on the way a reader experiences it. It could mean the difference between being engaged throughout and getting bored halfway through.

Detail, Metaphor and Simile, Imagery and Poetic Language.

Creative writers know that anything in the world, even taxes, can be written about poetically. But how much description and beautiful language do you want? The amount of figurative or poetic language you include will change the tone of the paper. It will signal to a reader that they should linger over the beauty of your writing—but not every piece of writing should be lingered over. You probably want the e-mail from your boss to be direct and to the point.

Background Information.

How much does your audience know about the topic, and what do they need to know to understand your writing? Do you want to provide them with the necessary background information or do you want to make them do the work of finding it? If you want to put in background information, where will it go? Do you want to front-load it at the beginning of your

writing, or intersperse it throughout, point by point? Do you want to provide a quick sentence summary of the relevant background or a whole paragraph?

These are just some of the elements of writing that you need to make choices about as a writer. Some of them won't require much internal debate—you'll just know. Some of them will. Don't be afraid to sit with your decisions. Making good ones will help ensure your writing is successful.

Reading: Language Matters[24]

by Chris Blankenship and Justin Jory

Language matters.

Few would argue that this is a radical claim; in fact, it's probably so obvious that most don't stop to consider *why* or *how* it matters.

For instance, to call a person or group "radical" is to presume their beliefs are extreme and to ask others to as well. Or think about any building on your campus. It may seem like a strange place to go when talking about language, but that building is the product of language. E-mails led to proposals, proposals led to budgets, budgets led to plans, and plans led to the construction of the building. Or think about any resume for any job opening. Within that text is language that encourages readers to view the writer as educated, experienced, and skilled in particular ways that are suited to the job expectations. In other words, it's language that allows the writer to be—or at least appear to be—the best candidate for the job.

In each example above, language is generative—it creates something. In one instance, it generates a way of understanding, and thus a way of interacting with an individual or group and their beliefs. In another, it facilitates collaboration that eventually creates a new space for teaching and learning. And in the last, it constructs a professional identity, which can lead to a new job and a better salary.

The fact that language is generative is why it's worth paying attention to; it's a resource we can use to do things, make things, and be things in the world. We will spend time exploring this perspective on language. Ultimately, we believe that by being more mindful of others' language and more deliberate about your own, you can become a more effective communicator. And this is true whether you already consider yourself a strong writer or not.

RHETORIC: YOUR TOOLSET FOR UNDERSTANDING LANGUAGE

Ask anyone who studies rhetoric what it is, and they'll tell you it's difficult to define. This is because rhetoric has been around as a discipline of study for over 2,500 years, and at different times people who study it have been interested in different things. Most basically, though, rhetoric is a discipline built on the notion that *language matters.* People who study

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rhetoric and those who practice it believe that what we say and how we say it is worthy of study, and they use concepts from the discipline to systematically research the impact of language in society. We'll spare you the nitty-gritty details. What we want you to know about rhetoric here is that it provides a set of tools you can use to raise your awareness of language and to be more deliberate about your own language practices.

But how does it work?

Like any other discipline, rhetoric has a vocabulary that helps us think and talk about its subject matter: language. Three concepts that will help you think about language and texts in your writing classes are *audience*, *purpose*, and *context*. While these are by no means the only rhetorical concepts you'll learn about, they provide a place to begin.

To think rhetorically about audience is to ask particular questions about the knowledge, beliefs, and values of the people whom texts are written for:
- Who is the audience?
- What do they know or not know about the issue?
- What are their relevant experiences?
- What stance(s) might they hold?
- What's the best way to reach this audience?

To think rhetorically about purpose is to ask particular questions about the motivations and goals that lead writers to produce texts:
- What issues, events, or problems led the writer to take action?
- What is the writer's response?
- How does the text support this response?
- What is the goal of this text?
- What does the writer want his audience to do, feel, or believe?

To think rhetorically about context is to ask particular questions about social, political, historical, ideological, institutional, and cultural factors that shape the way writers and audiences experience a text:
- Has any action been taken on this issue recently?
- What laws or social norms may influence the perception of the text?
- What limitations might the context place upon the writer's arguments, evidence, or medium of composition?

We believe a defining characteristic of effective writers is their ability to be flexible, to adapt to the demands of the task before them, and this requires an attention to language that rhetorical thinking makes possible. Mentioned above are examples of the questions that rhetorically savvy writers use to adapt their language in ways that achieve their goals for communication. These questions can be useful in nearly every communication situation. The

following scenarios represent different "everyday" situations where attention to language matters and knowledge of rhetoric can assist writers in responding in ways that allow them to achieve their goals.

A RHETORICAL LOOK AT LANGUAGE IN THREE CONTEXTS

Academic

After graduating high school, Robbie finds a good job that pays well and is close to home. He works in this job for several years but after applying for a promotion he is told that the position requires a college degree. He decides that after investing so many years with the company he will take up the challenge and earn this degree. Robbie's company specializes in growing organic produce, so he decides that biology might be a good major to help him advance in the company. He starts to investigate the biology program at the local college. On the biology department's website, he finds this description of the major:

The study of life is the study of chemical processes. A major in biology trains you in the experimental techniques used to probe the structures and functions of biologically important molecules. This degree provides students with a rigorous general background in the field of biology to prepare for graduate or professional school or science-related jobs requiring Bachelor's-level training. Our students address basic biological principles using both plant and animal model systems. Much of a student's work in our department is focused on answering physiologically relevant questions by using the latest cell and molecular-based biological approaches. The curricular requirements in chemistry, mathematics, and physics have been selected to optimize students' future opportunities. The degree provides a rigorous background in fundamental biology and similar areas and prepares students for professional or research-oriented careers and graduate work in a selected area of biology.

After reading this description several times, Robbie still doesn't have a good sense of what he would be learning in this major or how it might allow him to learn more about topics important to his company. He looks further on the website, but all he finds is a list of courses available; some, like BIO 2030: Animal Behavior, sound interesting, but others, like BIO 3400: Plant and Animal Model Systems, just seem confusing. Robbie really wants to attend this college because it is close to home and is affordable. However, based on this description, he's not sure whether this is the right major for him or whether it is even the right college.

We argue that rhetoric can help Robbie find his answer. Rhetoric begins with observation. In this case, it is noticing things about the language that is leading Robbie to a feeling of uncertainty. Perhaps the most obvious observation about the text is the difficult, disciplinary

language. For example, there are a number of terms and phrases that would be unfamiliar to someone like Robbie who is outside the field of biology: "plant and animal model systems," "molecular-based biological approaches," "physiologically relevant questions." There are also terms and phrases that may not be unfamiliar but remain vague without specialized knowledge. For instance, what does it mean to "probe the structures and functions of biologically important molecules"? Or, what exactly is "fundamental biology" and what are the "similar areas" that this degree provides a rigorous background in? Where does Robbie's interest in organic produce fit in these descriptions?

From this careful attention to the language of the program description, we can see that there is a disconnect between Robbie's knowledge and the knowledge necessary to understand this text.

Why does this disconnect exist in the first place? Thinking rhetorically about audience, purpose, and context can give us further insight into this rhetorical problem. For instance, many colleges across the United States do not expect students to declare a major until their second year; therefore, the specialized language in this description is likely intended for an audience of students who have already taken introductory courses in biology and will have more familiarity with the specialized terms. Therefore, the purpose of the program description is not to persuade people to join the major but to explain the degree to students who are already biology majors, perhaps helping them interpret and synthesize their experiences in the program.

By looking at this text in context, we can see that the gap is not a deficiency on Robbie's part but exists because he is not the intended audience for the description. Robbie hasn't started college yet and he is not a biology major. However, knowing this does not help Robbie answer his question about whether the biology major is right for him. To bridge this gap, Robbie would have to move from reading rhetorically to writing rhetorically by thinking about audience, purpose, and context as a writer would.

In this situation, a fitting response would be to write an e-mail requesting more information. Many colleges have a faculty member who serves as an undergraduate advisor for their majors, who would be an appropriate audience for this purpose. Such a response could look like this:

Dear Professor Smith,
My name is Robert Jones, and I'm considering enrolling in Local College as a biology major next semester. I have worked at a local company specializing in organic foods for many years and have recently discovered that I need additional education to advance my career within the company. After reading through your department's website, I'm not sure if the biology major at Local College is the right one to help me advance in my profession. Does this degree let me

We can see several rhetorically savvy language choices in this e-mail. It establishes credibility with the intended audience by showing that the writer has already begun an initial investigation of the major. By showing that he's already done some research, it establishes that he needs new information, which is not readily available on the department's website. The language of the e-mail is quite formal, which suggests the writer understands the professional context of the communication. Together, establishing credibility through research and using formal language suggests that the writer is proactive and interested, and this demonstration of rhetorical awareness can help him build a relationship with a potential teacher and mentor, Professor Smith.

This is an example of how, with rhetorical thinking, you can make language work for you.

Personal

Marcela recently graduated from high school and has just started her eighteen-month religious mission in South America. Every Monday afternoon Marcela and her fellow missionaries are encouraged to write letters and e-mails home to their friends and family. Marcela usually only has one chance a week to write correspondence and has to write to multiple people, leaving less time than she might like or need to think about and craft her correspondence. Marcela's first e-mail is to her mother, her strongest supporter and the person she most wants to maintain contact with.

Hi Mom,
We made it to Brazil in one piece! Everyone has been really nice and helpful. Our apartment is nice and me and Sister Jones have been working together a lot. The first couple of days were really tiring but a really great experience! Brazil is such a beautiful place, but I miss home a lot. Is everyone doing okay? Say hi to Gizmo for me and give dad a kiss. I love you!
Love, Marcela

The next day Marcela receives a response from her mother.

Hi Pumpkin,
I'm so glad you made it safe and that everyone has been so nice and helpful! Where is Sister Jones from? I'm glad the experience has been great. What kinds of things have you been doing? Have you had any good conversations with locals? I know it's early, but have you met

When Marcela receives her mother's response, she expects to get an update on what's happening at home but instead finds only questions about what she's been doing in South America instead. She loves hearing from her mom, but she doesn't feel as connected to home as she wants because the e-mail from her mom was nothing but questions for Marcela. The next week when she starts to write her reply, she's not sure whether to spend her limited time answering her mother's questions or asking her own questions that will get her the updates that she needs to feel less homesick.

Thinking rhetorically can be a useful way for Marcela to understand this disconnect in communication. In her first e-mail, Marcela's rhetorical purpose for writing is to give her mother an update about her arrival in South America. Her mother's response indicates a similar expectation from the e-mail but shows a desire for more specific detail in order to more deeply understand Marcela's experiences. Context is equally important. In her mother's response, there are questions about the mission itself and her success reaching others to talk about their faith. These human interactions are the key reason why these missionaries spend one-and-a-half years of their lives away from their families.

Marcela's reaction to her mom's e-mail reveals that she also, as an audience, has expectations about what this weekly correspondence will accomplish. While she recognizes the importance of her mission, it's the first time she's been away from her family for this length of time. She wants these e-mails to be her link back to home so she can feel she's still connected to her family, friends, and the place where she grew up. The response from her mother provides little information to help her to feel connected to home.

Thinking more intentionally about the different purposes and audiences in the correspondence can help Marcela write more effective e-mails home. Such an e-mail could look like this:

Dear Mom,
Things are going great here! We're settled now and got to talk to two different families so far. One of the daughter's names is Mary, and she loved it when Sister Jones and I sat with her to read 3 Nephi 14:25 (I know you'll know this one!). Sister Jones was in theater at her high school in Seattle, and she's helping me get more comfortable talking to groups of people. We've also been talking to people about the earthquake to start our conversations. It's been all over the news, but we didn't feel it here and some of the families thought it was funny we thought it was such a big deal. We're going to see Mary's family again next week, so maybe I'll have some good news about her in the next e-mail!

We can see that this e-mail includes much more detail than Marcela's first e-mail. These details help both of the audiences (Marcela and her mom) get what they want and expect from the e-mail correspondence. She answers the direct questions her mother asked; for example, the sentence that mentions high school answers the question of who Sister Jones is while also providing details about how Marcela's missionary work is unfolding. To give her audience cues about what she wants from the weekly correspondence, Marcela's e-mail includes more explicit questions about people back at home and a direct request for more details. Through addressing both Marcela's and her mother's purposes for the correspondence, and the context of missionary work, this new response demonstrates greater rhetorical skill because it is responsive to audience expectations and needs.

Civic

Recently, on his way home from work, Jason noticed signs in his neighbors' yards for Proposition 12.

- Don't Regulate How We Recreate. Yes on 12.
- Just Say No to Prop 12.

Usually, he doesn't pay attention to signs like this, but he's noticed a lot of them. On his way to meet his friends for dinner he notices a group of protestors outside the courthouse downtown who are also holding signs about Proposition 12.

- Don't Regulate How We Recreate. Yes on 12.
- Where there's smoke there's fire! Yes on Prop. 12.
- Fight Crime, Not Fun. Vote for Prop 12!

- Legalize Don't Penalize. Prop 12
- High there? High here! Vote yes on 12.
- No Victim, No Crime. Make 12 happen.

The signs don't tell Jason much about the proposition. His friends aren't sure what it's about either, so one of them pulls out a phone, does a quick search, and announces that Proposition 12 is a vote to legalize recreational marijuana in the state. Immediately, Jason's friends are enthusiastic supporters, but Jason isn't sure whether or how he should vote.

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The immediate gap is in Jason's understanding of the issue. While a quick internet search tells him that Prop 12 is about marijuana legalization, he still has very little information about why people would support or oppose legalization. Like Robbie and Marcela, Jason can develop a better sense of the situation by thinking rhetorically about the texts he's seeing. At first glance, the signs simply seem to be supporting the proposition, but if we read them more critically we can see the values expressed through the language they use. For instance, "No Victim, No Crime" suggests the author of the sign wants the audience to think that activities that only affect the individual shouldn't be considered crimes by the government. And, as another example, "Don't Regulate How We Recreate" suggests the author wants the audience to view marijuana use as a form of normal personal recreation, which downplays any move to tie it to dangerous or deviant behavior. In both examples, the authors value individual rights over government regulation of those rights, particularly when there is no harm done to others.

However, in viewing this situation rhetorically, we can also see that all the texts so far present only one perspective on the issue-at-hand. Jason hasn't noticed any signs that opposed Prop 12, and he therefore needs to research this perspective to be able to make an informed decision about his vote. Again, rhetorical thinking is a useful way to investigate topics of interest. Even a simple Google search, when done mindfully, can be rhetorical. For example, after thinking about the messages of the signs above, if Jason is most interested in the idea of individual rights, he could type "proposition 12 individual rights" or even "proposition 12 harm to others" into a search engine. While looking through the results he could choose to read statements written by people who oppose the opposition that specifically address the issue of individual rights as it relates to Prop 12. This would help him get a sense of the rationale behind their objections, which can also give him a better understanding of the values that support their reasoning. While using online research to learn more about the issue, he might also notice the people and organizations who associate themselves with each position. He might also consider what he knows about his neighbors who have signs in their yards. This information provides another way for him to determine how to cast his vote.

Though Jason is not writing a response like Robbie or Marcela are, he is still using rhetoric to act. In his case, he's thinking rhetorically in order to learn about a key issue in his state. When he meets with his friends next, he can fully participate in the conversation, contributing ideas and possibly even trying to persuade them of a different point of view. When he goes to cast his vote on a proposition that could lead to social and cultural change in his state, he can be confident that he's making an educated choice.

CONCLUSION

All three of these scenarios show how careful attention to language and the contexts that surround it can help individuals understand the communication challenges they experience

and effectively respond to those challenges. We use rhetoric as a way to investigate, understand, and use language. Working with language is difficult and it's messy. It's a skill you have to learn and practice; rhetoric gives you a framework to make that process easier. It's a method that you can use systematically as a way of revealing and handling the complexity of language. In short, rhetoric is a tool to make language work for you.

Though it may not always be apparent in your courses, rhetorical thinking transfers across contexts. You can use it to understand writing tasks in other college courses, on the job, and in your personal life. Where there's language, there's potential for rhetorical thinking. It's the rhetorical thinking that we want you to take with you from these courses. And this is why rhetoric matters.

Reading: Personal Literacy and Academic Learning[25]

by Marlena Stanford

When we think of "literacy," we generally think of the ability to read and write. In the twenty-first century, though, literacy means much more than reading and writing, although the ability to read and write is also critical. In the present age, to be literate means to be able to communicate through texts in ways that help you meet your needs and the needs of others. And this communication happens in a variety of situations. You might participate in a club, organization, or group in which you regularly communicate through reading or writing, for example. You likely engage in several literate practices on the job, such as designing and delivering presentations or adapting to new technologies. You might read to your child each night before bedtime, or you might regularly use social media to keep in touch with family and friends.

These examples are illustrative of the many types of literacy we practice in our daily lives: computer literacy, work-based literacy, health literacy, academic literacy, and personal literacy, to name a few. These various literacies are much more than skills; they are practices: observable patterns of behavior that we enact over time as we work in particular knowledge frameworks and use particular technologies to communicate.

One of the literacies we develop over our lifespans is personal literacy, also called vernacular literacy. Personal literacies are the reading and writing practices individuals engage in during activities of their own choice and for personal satisfaction or to meet personal goals. Examples might include documenting your daily food intake with a smartphone app, keeping a journal, creating a weight-training plan and tracking your performance, or writing and playing music. They are instrumental to how we learn and to our success in formal schooling. These personal literacies are closely tied to our development of academic literate practices that help us learn in formal school settings.

While some students move easily between personal literacies and academic literacies, others have more challenges as they move from the types of literate practices they participate in for personal fulfillment to the types of literate practices they must participate in to succeed as students in institutions of higher education. Once we become aware of the various personal literacies we practice in our lives, we can begin to see their connections to the academic literate practices we must develop to meet our academic goals.

Roz Ivanic, a researcher at Lancaster University, studies the ways people use personal literacies to learn in school. In one of her essays, she introduces us to Nadine, a young woman who has a

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passion for horoscopes. Nadine reads her horoscope daily and believes in the predictions. She recognizes some horoscopes are better written and more useful than others, so she reads them from a variety of media, including television, print-based texts such as newspapers and magazines, and websites. Nadine also keeps a diary of the events that happen to her and analyzes the patterns she sees in her life events and their relationships to the horoscope predictions.

Nadine's personal literate practice is rich and varied, purposeful to her, and creative. It is a self-determined activity shaped by the context of Nadine's life. In contrast, when Nadine encounters reading and writing tasks in school, they may seem more valuable to the teacher than to Nadine, more formal and repetitive, and less creative. When Nadine goes to college, the literacies she must engage in often look very different from the purposeful literate practices she engages in at home. It's important that Nadine notices the differences and similarities between her personal and academic literate practices so that she may use her capabilities to enhance her success in school.

When we learn to transfer our personal literate practices to formal school settings, we engage in a process of contextualization. In other words, we make meaning of school content by connecting our personal lives to our school lives. In Nadine's case, she might reflect on her practice of reading horoscopes and writing daily about her life and begin to see particular skills and ways of thinking that she can transfer to college. For example, she might notice she can make meaning of the things that happen to her by looking for patterns in her diary entries over time—an analytical process she most definitely can transfer to academic contexts. In fact, recognizing that she has already successfully used reading and writing to meet her needs can positively impact her confidence and determination as she faces new reading and writing situations in college.

> ## Write-to-Learn: Personal Literate History
>
> One of the ways we can develop our understanding of ourselves as learners (in order to enhance our learning) is by reflecting on our personal literate history.
>
> Create a timeline mapping out your reading or writing history. Include memorable moments from birth to now that have helped shaped you as a reader or writer today. Share your timeline with your classmates.

Transitioning from the personal literate practices we engage in at home to the academic literate practices we engage in at school can be challenging, but we all bring valuable personal literacies with us into the classroom. We might think about how we can facilitate the process of contextualization while we're in college in order to ease the transition and better use the skills and literate practices we bring with us to support our academic goals.

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