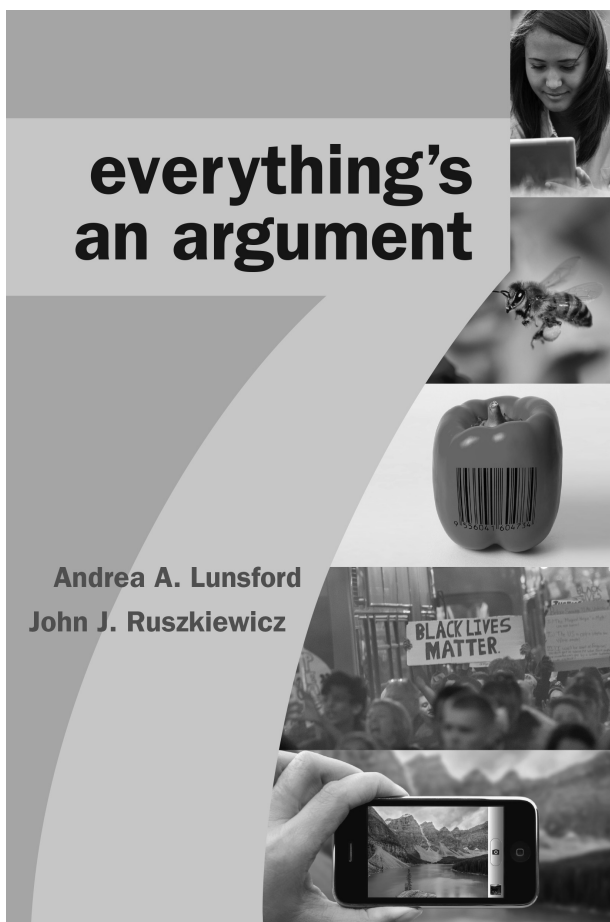


# Instructor's Notes for **everything's an argument**

Seventh Edition



**John Kinkade**  
**Jodi Egerton**  
**Taryne Hallett**



Instructor's Notes

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# Everything's an Argument

Seventh Edition

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Prepared by John Kinkade, Jodi Egerton,  
and Taryne Hallett

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Instructors who have adopted ***Everything's an Argument***,  
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duplicate portions of this manual for their students.

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# Introduction

The title *Everything's an Argument* represents our conviction that all language is *motivated*. Because language is a human activity and because humans exist in a complex world of goals, purposes, and activities, language cannot be anything *but* motivated. In the words of Kenneth Burke, whose work has been central to the conception of this text, language is a form of “symbolic action”: it gets things done in the world, acting on people and situations. The weak version of this argument claims simply that language has effects in the world or that people use language to accomplish ends; most of us would have no difficulty accepting that proposition.

But we hold to the strong version of the argument, maintaining, with Burke, that all language is *inherently* a form of argument. In this formulation of the claim, people use language to create *identification* between themselves and their audience. We cannot escape this naturally human function of language. The flip side of the argument that all language is motivated is powerful, too: all language is open to interpretation and negotiation. Production and analysis of language in this model require not just reason but also all the sensory faculties and an awareness of the rhetor's and the audience's history and experiences. Burke's definition of language's scope and power makes apparently simple activities—chatting with friends, reading the newspaper, writing a note to yourself—into scenes of argument and identification. We are all “wordlings,” made of language as much as users of it.

In *A Grammar of Motives*, Burke introduced the dramatistic pentad, a way of describing the human uses of language and the relationships among people, their language, and their world. The five elements—act, scene, agent, agency, and purpose—do not appear explicitly in this text, but the concepts remain important to us. The text's focus on the ethical problems of language use reflects our sense that responsible argument always considers the rhetorical situation in all its fullness; without attention to the ethical positions writers and readers inhabit, rhetoric—productive *and* analytic—is irresponsible. We hope that this text will help students learn to use language well, as readers and as writers, and that students will come to understand the complex role language plays in their life and world.

## A Note on Teaching Strategy

If there's one strategy that we recommend above all others, it's using models to illustrate how arguments work and what you value in student writing. The book contains great samples of each kind of argument, but we think you can never have too many. When you find an article that clearly illustrates a definition or causal or evaluation argument, save it. When a student turns in an excellent paper, ask for his/her permission to save a copy to use as an example in future classes (we've found that most students are flattered by the request and happy to agree). It's great to build in a class period or two about a week before a paper is due to go over samples of what you consider good writing; if you have a rubric, have students read the papers with the rubric beside them so that they can practice applying your standards. We also recommend that you keep a file folder that has enough copies of sample arguments for everyone in your class (or ready access to an electronic copy if you can project readings in class), so that on those days when you're running short on planning time, or when your teaching plans go faster than you thought and you have extra time, you have an activity ready to go.

This edition of the *Instructor's Notes* includes a new sample course plan that offers you a pre-built framework for teaching argument. This course plan, designed to accompany *Everything's an Argument*, provides an apparatus for a streamlined approach to teaching.

## The Structure of the *Instructor's Notes*

The text of these notes is arranged to follow the main text chapter by chapter. The seventh edition of *Notes* has been updated to reflect the major changes in the seventh edition of *Everything's an Argument* from the previous edition. Chapter 14 now focuses on "Visual Rhetoric," and Chapters 15 and 16 give separate, in-depth attention to "Delivering Arguments" and "Multimedia Arguments." The notes for each chapter outline some of the problems you might face while teaching it, suggest some solutions, and address the chapter exercises, with ideas for extending those exercises beyond the text. The exercises are open-ended, so our notes are, too: there are no easy answers to any of the problems we suggest in each chapter, and students can likely make good arguments for answers other than some of those that we have supplied. (Please note that some exercises, especially those which might elicit especially varied or personal responses, are not addressed in these notes.)

# Sample Course Plan

## *Everything's an Argument*

*Fourteen-week term, two meetings per week*

### **Week 1, Class 1: Introduction to Argument**

Discussion: Introductions, overview of course requirements, defining *argument*

Assignments:

- Introduction and Chapter 1, Why We Make Arguments, pp. 3–17.
- Write a paragraph examining the various applications of argument. Include quotes from one of the readings that illustrate how arguments can be used to convince or inform.

### **Week 1, Class 2: Introduction to Argument (continued)**

Discussion: Audience, appeals

Assignments:

- Chapter 1, Appealing to Audiences, pp. 21–26; Chapter 2, Arguments Based on Emotion: Pathos, pp. 28–39.
- Paper #1: Subject/topic selection. Be prepared to explain the subject and topic of your first paper in Week 2, Class 1.

### **Week 2, Class 1: Appeals**

Discussion: Readings, subject/topics, appeals

Assignments:

- Chapter 3, Arguments Based on Character: Ethos, pp. 40–50.
- Be prepared to share the template for your paper in class on Week 2, Class 2.

### **Week 2, Class 2: Fallacies**

Discussion: Ethos, fallacies, review templates for Paper #1

Assignments:

- Chapter 4, Arguments Based on Facts and Reason: Logos, pp. 51–70; Chapter 5, Fallacies of Argument, pp. 71–86.



### **Week 3, Class 1: Structure of Argument**

Discussion: Logos, fallacies of argument, structure, organization  
Assignments:

- Write a paragraph or two connecting the reading to the concept of logos with specific examples.
- Read Chapter 6, Rhetorical Analysis, pp. 87–118.
- Be prepared to submit your first draft of Paper #1 on Week 3, Class 2.

### **Week 3, Class 2: Structure of Argument (continued)**

Discussion: Rhetorical analysis, organization, Toulmin and Rogerian structure

Assignments:

- Paper #1 first draft due. Bring two copies for conferencing. Class discussion of your thesis statement.
- Class discussion of Chapter 6, Rhetorical Analysis, pp. 87–118; full class examination of:
  - David Brooks, *It's Not about You*, pp. 106–8
  - Rachel Kolb, *Understanding Brooks's Binaries*, pp. 109–11
- Read Chapter 7, Toulmin Argument, pp. 130–44; Chapter 8, Arguments of Fact, pp. 151–84.

### **Week 4, Class 1: Getting Organized**

Discussion: Organization, unity, evidence, Toulmin and Rogerian structure

Assignments:

- Revised draft of Paper #1 due.
- Write a brief Toulmin or Rogerian argument that supports your position in a current debate (potential topics will be discussed in class).
- Read Chapter 13, Style in Arguments, pp. 307–29.

### **Week 4, Class 2: Focus on Sentence and Word Choice**

Discussion: Readings, Toulmin/Rogerian arguments, warrants, style and word choice

Assignments:

- Class discussion of Toulmin/Rogerian arguments.
- Read Chapter 14, Visual Rhetoric, pp. 330–43; find a visual argument (this can be a Web ad, a commercial, a poster, etc.) and write a brief response explaining why it is or is not effective.

### **Week 5, Class 1: Visual Arguments**

Discussion: Visual reading, visual rhetoric, multimedia arguments

Assignments:

- Paper #1: Final draft due. Bring two copies for peer review.

### **Week 5, Class 2: Visual Arguments (continued)**

Discussion: Arguments in cartoons, ads, and posters; multimedia arguments

Assignments:

- Consider topics for Paper #2. Be prepared to present your topic to the class on Week 6, Class 1.
- Read Chapter 16, Multimedia Arguments, pp. 361–75; answer the Respond prompt on p. 375.

### **Week 6, Class 1: Arguments of Fact**

Discussion: Multimedia argument responses, arguments based on fact, arguments based on definition, claims

Assignments:

- Class discussion of Paper #2 subjects (factual arguments).
- In-class discussion of arguments of Chapter 8, Arguments of Fact, pp. 151–84; answer Respond questions on p. 159 in a small group.
- Read Chapter 9, Arguments of Definition, pp. 185–209.

### **Week 6, Class 2: Arguments of Definition**

Discussion: Arguments based on definition, claims

Assignments:

- First draft of Paper #2 due. Bring two copies for conferencing.
- In-class discussion of Respond questions on p. 188.
- Read the following essays from Chapter 11, Causal Arguments, and then write a paragraph or two in which you analyze the elements of one of the selections that make it an effective causal argument:

Raven Jiang, *Dota 2: The Face of Professional Gaming*, pp. 264–67

John Tierney, *Can a Playground Be Too Safe?*, pp. 268–71

### **Week 7, Class 1: Causal Arguments**

Discussion: Readings, response papers, writing proposals

Assignments:

- Read Chapter 12, Proposals, pp. 272–304.
- Work in groups to revise drafts of Paper #2. These should reflect our discussion of factual arguments.

### **Week 7, Class 2: Proposals**

Discussion: Proposal arguments

Assignments:

- Full class examination of Chapter 12 sample proposals:  
Manasi Deshpande, *A Call to Improve Campus Accessibility*, pp. 295–302  
Virginia Postrel, *Let's Charge Politicians for Wasting Our Time*, pp. 303–4
- Paper #2: Final draft due. Bring two copies for peer review.
- Read Chapter 10, Evaluations, pp. 210–39, and complete Respond activity on p. 214.
- Think about your final paper topic, and consider which style of argument you'd like to utilize.

### **Week 8, Class 1: Evaluations**

Discussion: Respond question, evaluations

Assignments:

- Briefly outline the structure of your final paper. By now you should have an idea of what topic you'd like to focus on. Re-examine Chapter 7, Outline of a Toulmin Argument, p. 143.

### **Week 8, Class 2: Developing Your Argument**

Discussion: Structure, style, organization, clarity

Assignments:

- In-class discussion of Chapter 13, Style in Arguments, pp. 307–29.
- Re-read individual sections on developing arguments in Chapters 8–12, paying close attention to the style of argumentation you are focusing on for your final paper.
- Refine your outline.

### **Week 9, Class 1: Academic Arguments**

Discussion: Development, academic arguments, conventions of academic argument

Assignments:

- Group discussions of final paper topics and outlines.
- Read Chapter 17, Academic Arguments, pp. 379–411.

### **Week 9, Class 2: Academic Arguments (continued)**

Discussion: Academic argument readings

Assignments:

- Full class discussion of paired readings in Chapter 17:  
Charlotte Geaghan-Breiner, *Where the Wild Things Should Be: Healing Nature Deficit Disorder through the Schoolyard*, pp. 396–405  
Lan Xue, *China: The Prizes and Pitfalls of Progress*, pp. 406–11
- Examine and answer Respond questions for Chapter 17, pp. 392–95.

### **Week 10, Class 1: What Kind of Argument Are You Writing?**

Discussion: Fallacies, appeals, audience, structure

Assignments:

- Return to Chapter 5, Fallacies of Argument, pp. 71–86. Answer Respond question #2 on p. 86 using one of the papers you have written for any college class.
- Make adjustments to your outline, and begin work on your final paper.
- Return to individual sections on Refining Your Claim in Chapters 8–12 to make sure your claim is specific and fully formed.

### **Week 10, Class 2: Plagiarism and Academic Integrity**

Discussion: Plagiarism, giving credit

Assignments:

- Answer all Respond questions for Chapter 21 on pp. 463–64. Be prepared to discuss your answers with a group.
- Be prepared to submit Paper #3 on Week 11, Class 1.

### **Week 11, Class 1: Supporting Your Argument**

Discussion: Structure, ethos

Assignments:

- Paper #3: Final draft due. Bring two copies for peer review.
- If you haven't already, start locating sources for your final paper. We will discuss these in depth next week.

### **Week 11, Class 2: Looking to the Final Paper**

Discussion: Structure, support, evidence

Assignments:

- First page of final paper due; group discussions of final paper structure, organization, and clarity.
- Read Chapter 18, Finding Evidence, pp. 412–26 and answer the first Respond question on p. 425.

### **Week 12, Class 1: Evidence**

Discussion: Finding evidence, support, documentation

Assignments:

- Chapter 19, Evaluating Sources, pp. 427–35; Chapter 21, Plagiarism and Academic Integrity, pp. 455–64.
- Work on putting together a bibliography of your sources.

### **Week 12, Class 2: Sources and Documentation**

Discussion: Finding evidence, evaluating sources, documentation

Assignments:

- Read Chapter 20, Using Sources, pp. 436–54.
- Be prepared to submit your annotated bibliography for the final paper on Week 13, Class 1.

### **Week 13, Class 1: Sources and Documentation (continued)**

Discussion: Language readings, using sources

Assignments:

- Annotated bibliography for final paper due.
- In-class discussion of Chapter 22, Documenting Sources, pp. 465–503.

### **Week 13, Class 2: Presenting Arguments**

Discussion: Questions about final paper

Assignments:

- Continue work on final paper.
- Answer Respond question prompt in Chapter 15, Presenting Arguments, p. 354. Be prepared to discuss in class.

### **Week 14, Class 1: Review**

Discussion: Questions about final paper, Respond prompt

Assignments:

- Continue work on final paper.
- Read the rest of Chapter 15, Presenting Arguments, pp. 344–60.

## **Week 14, Class 2: Final Class**

Discussion: Presenting arguments

Assignments:

- Final papers due.

## Everything Is an Argument

The most important lesson in this chapter is that all language and even images can serve as argument. Some first-year students have difficulty understanding *argument* as anything but “disagreement” or “fight,” and getting them to accept the word as meaning “making a point” or “reasoned inquiry” can prove challenging. A second important lesson in this chapter is that rhetorical situations vary widely, ranging from the obviously persuasive (Camille Paglia’s argument that raising the drinking age to twenty-one was a disaster) to the humorous (Bob Engelhart’s editorial cartoon about student debt). Understanding how arguments change depending on contexts and, in fact, understanding the contexts themselves can be challenging for students. Fortunately, even seemingly homogeneous classes usually are composed of students who carry different assumptions and who have varied cultural backgrounds and experiences. Have students practice analyzing arguments in class, and they’ll probably encounter a broad range of knowledge, assumptions, and interpretations.

Stasis theory and the rhetorical appeals of ethos, pathos, and logos are powerful tools for understanding and creating arguments, but it may take students some time to sort them out. Students often rightly perceive the difficulty of separating the three appeals and treating them as distinct entities. In almost all rhetorical situations, the three appeals overlap significantly, so that, for example, an effective logical or emotional appeal builds a particular kind of ethos. They will also quickly realize that it can be difficult to find pure examples of the kinds of arguments that stasis theory introduces, but with work they should be able to see that many authors move through one or more stasis questions in making their arguments.

Stasis theory is a way of approaching an issue to find out where the points of agreement and disagreement lie. From its origins in Greek thought, stasis theory has described how to approach a legal case, and stasis theory is still, essentially, how lawyers brief a case. To help students understand stasis theory, you might consider

walking through an imaginary crime in class. If someone goes missing, for example, there is a question of fact: did something happen to this person? If a dead body is found, then investigators know that something happened and try to define the event: was it suicide, an accident, or a murder? If they can define the crime as murder, they might next evaluate it: was it murder in the first, second, or third degree? Cause, or motive, becomes very important at the stasis of evaluation. When they have evaluated the severity of the crime, the judicial system makes a proposal about what to do next: should the criminal be given a prison sentence of a limited number of years, life imprisonment, or the death penalty? If your class environment is comfortable enough to support it, you could also stage a crime. Dramatically swipe a water bottle or book from a student's desk, then argue over the definition of what's happening ("I didn't steal it; I borrowed it").

## Respond

*From page 6:*

Can an argument really be any text that expresses a point of view? What kinds of arguments—if any—might be made by the following items?

- a Boston Red Sox cap **[The cap can assert a fan's support for a baseball team and affirm a sense of identity with other fans, a city, even a region of the country. It could also be a taunt to fans of other teams, particularly the New York Yankees. It might also support the loyal tradition of Red Sox fans or celebrate their recent World Series wins.]**
- a Livestrong bracelet **[The bracelet may argue that the wearer is committed to cancer-research charities or to fashionable trends.]**
- the "explicit lyrics" label on a best-selling rap CD **[A label affixed to the CD might warn that the lyrics and themes in the album are unsuitable for children. Some people might avoid the CD for that reason, and others might select it because of the adult content.]**
- the health warning on a package of cigarettes **[The warning describes potential consequences of smoking; some consumers might decide not to buy the cigarettes as a result, and some might feel guilty about their purchase.]**



**This warning might also serve as a good example of a strong argument that nonetheless frequently fails to persuade.]**

- a Tesla Model S electric car [**The Tesla Model S might show that one cares about being environmentally sensitive; it might also show that one wants to be environmentally sensitive in a very expensive, very luxurious car that perhaps shows an affinity for cutting-edge technology.]**
- a pair of Ray-Ban sunglasses [**Ray-Ban sunglasses might signal a kind of retro coolness, as the sunglasses were especially popular in the 1950s, 1960s, and 1980s; sometimes they might signal simply being old-fashioned.]**

*From page 9:*

Apply the distinction made here between convincing and persuading to the way people respond to two or three current political or social issues. Is there a useful distinction between being convinced and being persuaded? Explain your position.

**This exercise will get your students writing early and require them to think seriously about the differences between the goals of arguments and about their active participation in building arguments every day. Encourage them to be generous in their understanding of what kinds of issues they can argue about; there's no need to limit their arguments to hot-button political issues. Arguments about who's the best football or basketball team or evaluations of the best podcast or TV show can illustrate attempts to convince. Can they also be attempts to persuade?**

*From page 12:*

What are your reasons for making arguments? Keep notes for two days about every single argument you make, using our broad definition to guide you. Then identify your reasons: How many times did you aim to convince? To inform? To persuade? To explore? To understand?

**This exercise will get your students writing early and require them to think seriously about their active participation in building arguments every day and about the very different contexts and goals of different arguments. You might remind them that text messages, posts to Twitter or Instagram**

or other social media, and discussions about sports or music all count. It's likely that many of them will give up trying to catalog every argument they make over two days because there are just too many; their exhaustion with the exercise can serve as an argument in favor of the idea that everything's an argument.

*From page 16:*

In a recent magazine, newspaper, or blog, find three editorials—one that makes a forensic argument, one a deliberative argument, and one a ceremonial argument. Analyze the arguments by asking these questions: Who is arguing? What purposes are the writers trying to achieve? To whom are they directing their arguments? Then decide whether the arguments' purposes have been achieved and how you know.

**This exercise asks students to practice categorizing arguments and gets them to think critically about what contexts determine an argument's success. You might ask them to work in pairs or small groups on this exercise; the presence of other students will keep them more alert to the idea that an argument's success can depend in large part on the audience.**

*From page 23:*

You can probably provide concise descriptions of the intended audience for most textbooks you have encountered. But can you detect their invoked audiences—that is, the way their authors are imagining (and perhaps shaping) the readers they would like to have? Carefully review this entire first chapter, looking for signals and strategies that might identify the audience and readers invoked by the authors of *Everything's an Argument*.

**Answers will vary, though you might emphasize how the Camille Paglia argument invokes an audience that is skeptical of received wisdom and challenges a law that seems set in stone. Or consider the string of three questions on page 18: "Is playing video games a sport? Can Batman be a tragic figure? Is Hillary Clinton a moderate or a progressive?" These questions are primarily meant to help students understand definitional arguments, but notice how they ask a standard political question with two questions that might seem trivial, or at least unexpected in a textbook. That juxtaposition in-**

**vokes an audience with an agile mind, ready to think seriously about a wide variety of issues, from serious politics to (perhaps less serious) pop culture.**

*From page 26:*

Take a look at the bumper sticker below, and then analyze it. What is its purpose? What kind of argument is it? Which of the stasis questions does it most appropriately respond to? To what audiences does it appeal? What appeals does it make and how?

**This bumper sticker makes an appeal to values, encouraging us to enjoy capitalism as we might enjoy a carbonated beverage (both depend on consumption, after all). Do some students read this as an attack on capitalism? Does the sticker seem ironic to them? If so, a visit to [cei.org](http://cei.org), the Web site of the libertarian think-tank that produced this message, will probably change their minds and teach everyone the importance of ethos.**

## **Arguments Based on Emotion: Pathos**

If argument is primarily a form of reasoned inquiry, an idea suggested in Chapter 1, what is the role of emotion in a responsible argument? Students will certainly struggle, as we all do, with distinguishing between appropriate and inappropriate emotion since that distinction is determined by the rhetorical situation, especially the audience. Determining appropriate and inappropriate emotion requires judgment, and agreement is never guaranteed.

Students may also struggle with distinguishing between reason and emotion. This chapter includes excerpts from emotionally grounded arguments that are effective *because* they exist on the shifting border between emotion and reason (think of how Georgina Kleege uses the fact of her blindness to make an emotional appeal on pages 32–33). You might help your students see the relationships among reason, emotion, argument, and persuasion by drawing on the board a diagram that shows rational argument as a subset of persuasion. Such a diagram leaves room for emotional appeals as a legitimate part of argument and inquiry, an idea that some students resist. Before you show the diagram, though, you might have your students develop their own diagrams to illustrate the relationships. You might encourage students in discussion to brainstorm about emotional appeals that they feel are appropriate; we’ve found that appeals to patriotism, for example, can be powerfully persuasive for some students who thought they only valued facts and reason.

### **Respond**

*From page 31:*

Working with a classmate, make a list of reasons why speakers in highly charged situations might need to use emotional appeals cautiously, even sparingly. What consequences might heightened

emotional appeals lead to? What is at stake for the speaker in such situations, in terms of credibility and ethos? What are the advantages of evoking emotions in support of your claims or ideas?

**Emotional appeals run the risk of creating “us vs. them” scenarios if a speaker sounds angry or disgusted with a particular side. Some emotional appeals might make a speaker seem out of control and unable to discuss issues without taking things personally; the speaker might also seem overly manipulative or petty. The advantages can be just as powerful: emotional appeals might move an audience more toward persuasion rather than simply convince them, or they might make the issue feel deeply important to the audience—the audience can become emotionally, personally invested.**

*From page 39:*

1. To what specific emotions do the following slogans, sales pitches, and maxims appeal?

- “Just do it.” (ad for Nike) **[appeal to pleasure, boldness]**
- “Think different.” (ad for Apple computers) **[appeal to pride, creativity]**
- “Reach out and touch someone.” (ad for AT&T) **[appeal to love, joy, and pleasure]**
- “By any means necessary.” (rallying cry from Malcolm X) **[appeal to fear or anxiety]**
- “Have it your way.” (slogan for Burger King) **[appeal to freedom, pleasure]**
- “The ultimate driving machine.” (slogan for BMW) **[appeal to pleasure, excitement, pride in status]**
- “It’s everywhere you want to be.” (slogan for Visa) **[appeal to pleasure, anxiety, or security]**
- “Know what comes between me and my Calvins? Nothing!” (tag line for Calvin Klein jeans) **[appeal to pleasure, sexual suggestion]**
- “Don’t mess with Texas!” (anti-litter campaign slogan) **[appeal to fear and empathy]**
- “American by Birth. Rebel by Choice.” (slogan for Harley-Davidson) **[appeal to patriotic pride, freedom, outsider status]**

2. Bring a magazine to class, and analyze the emotional appeals in as many full-page ads as you can. Then classify those ads by types of emotional appeal, and see whether you can connect the appeals to the subject or target audience of the magazine. Compare your results with those of your classmates, and discuss your findings. For instance, how exactly are the ads in publications such as *Cosmopolitan*, *Wired*, *Sports Illustrated*, *Motor Trend*, and *Smithsonian* adapted to their specific audiences?

**Most students can readily appreciate the connections between rhetoric and advertising, so asking them to determine how advertising employs rhetorical strategies can be an especially productive exercise. You might emphasize how different advertisers focus on different emotions. A magazine like *Cosmopolitan*, aimed at a female demographic, will have a lot more advertisements for beauty products than will *Sports Illustrated*. Ads in *Smithsonian* will likely be more cultural and artistic than those in *Motor Trend*. Which would have more ads for video games: a techie magazine like *Wired* or *Sports Illustrated*, with its large audience of young males?**

- 3–4: How do arguments based on emotion work in different media? Are such arguments more or less effective in books, articles, television (both news and entertainment shows), films, brochures, magazines, email, Web sites, the theater, street protests, and so on? You might explore how a single medium handles emotional appeals or compare different media. For example, why do the comments pages of blogs seem to encourage angry outbursts? Are newspapers an emotionally colder source of information than television news programs? If so, why?

Spend some time looking for arguments that use ridicule or humor to make their point: check out your favorite Twitter feeds or blogs; watch for bumper stickers, posters, or advertisements; and listen to popular song lyrics. Bring one or two examples to class, and be ready to explain how the humor makes an emotional appeal and whether it's effective.

**These exercises ask students to think about arguments based on emotion in contexts that they might be more familiar with. For example, many students have probably noticed the difficulty of conveying tone and emotion in text messages and social media posts, so they use emoticons**

and other signals (e.g., LOL or OMG) to signal emotional claims to their audiences. Humor in argument can make for good presentations and encourages students to think critically about texts that they encounter every day.

If you'd like to examine the use of emotional arguments over a longer period of time, you might ask students to do some research. Ask them to find texts of powerful speeches, such as Pericles's Funeral Oration, Martin Luther King Jr.'s "I Have a Dream," or Ronald Reagan's State of the Union addresses. Ask students to identify the emotional appeals *and* the logical appeals and to explain their combined effectiveness.

## Arguments Based on Character: Ethos

Aristotle says in the *Rhetoric* that the most important of the three proofs (logical, pathetic, ethical) is the argument based on character: if the audience does not trust the orator, all else is in vain. This chapter presents two primary difficulties for students. First, many students feel uncomfortable with the idea that ethos is context-specific. They do not like the idea that good and honorable people can seek to change their self-presentation for different audiences without lying or misrepresenting themselves. To help students understand this concept, you might discuss how the written voices they use in class, in emails to family members, and in job applications, for example, already differ, but are not necessarily false representations. Instead, each of these three kinds of writing attempts to create a character that foregrounds certain elements of students' interests, expertise, and backgrounds to others. In other words, they're simply working in different contexts. Of course, the idea that, say, Kim Kardashian has a more credible ethos than a senator or governor in the right context—for example, a cosmetics advertisement—bothers some students. But once they grasp the idea that context determines an argument's success, this idea that ethos can be elastic makes more sense. If you're reading sample arguments from newspaper editorials or similar publications, it will likely become striking to students how often writers specifically address their own personal authority, whether its professional expertise or personal experience. Only the most established columnists and writers don't feel the need to say something about their qualifications in an opinion piece, but in those cases you should draw students' attention to how the authors write about the ethos of their sources.

The second and more important difficulty is that some first-year students find it a challenge to take on a voice they are not accustomed to and call it their own. Many students simply do not have the



writing experience to believe that they have more than one voice or that they could develop a variety of voices for different rhetorical contexts. One of the great gifts that a writing class can give students, therefore, is confidence in their own authority.

## Respond

*From pages 49–50:*

1. Consider the ethos of these public figures. Then describe one or two products that might benefit from their endorsements as well as several that would not.

**Answers will vary; some suggestions are provided.**

- Edward Snowden—whistleblower [**The former NSA contractor who leaked documents about domestic spying is a polarizing figure, often seen as either a hero or a traitor. He would be a terrible spokesperson for most mainstream American brands, any brand or organization that wanted to present itself as traditionally patriotic, or with a brand or an organization that especially emphasized trustworthiness. However, organizations or brands that wanted to emphasize their radical associations or groups that advocate for greater privacy protections might value Snowden as a representative.**]
- Kaley Cuoco-Sweeting—actress [**Her personality has perhaps been overshadowed by that of her character, Penny, from *The Big Bang Theory*, so that audiences might think of her as outgoing and mostly sensible, though perhaps overly ambitious. She has a highly trustworthy ethos and could support many philanthropic causes as well as many products, but she probably lacks the gravity to be an effective political voice.**]
- James Earl Jones—actor [**The distinguished actor with one of the most famous voices in the world has an authoritative, dignified ethos. He could probably use his voice to speak effectively for almost anything; he would be especially successful in serving as a spokesperson for serious causes. Were he to pitch something silly, it would probably seem incongruous.**]
- Michael Sam—athlete [**The first openly gay athlete to be drafted by the NFL would be an especially good spokesperson for an organization committed to human rights,**

for brands that want to appeal to LGBTQ audiences, or for brands and organizations that want to capitalize on Sam's image as brave and groundbreaking. He would probably not be effective for very traditional brands or for very conservative audiences.]

- Megyn Kelly—TV news commentator [The Fox News anchor would likely be very popular with conservative audiences, though her sarcastic response to Karl Rove on election night 2012 also shows she has an independent streak. Kelly is glamorous and could easily pitch beauty products, but she also has a strong identity as a traditional mother in addition to her law degree and high-powered journalism career. She is likely to be less successful with pitches geared toward a younger or more liberal audience.]
- Miley Cyrus—singer [The former child star has developed a reputation for outlandish, even inappropriate behavior. She would not be a good spokesperson for any organization or brand that took itself too seriously or that wanted to be mainstream, but she might be effective as a spokesperson for a brand that wanted to highlight its rebelliousness.]
- Seth Meyers—late-night TV host [The former writer for *Saturday Night Live* is perhaps best known as a wise-cracking nerd, a comedian who can be self-deprecating yet who also has an edgy sarcasm. He might be a good spokesperson for technology or for any brand that doesn't mind being associated with some quirkiness; he probably would not be as effective with older audiences or in explicitly political roles.]
- Cristiano Ronaldo—soccer player [Ronaldo is nearly as famous for being attractive and glamorous as he is for his abilities on the soccer field, where he is widely considered one of the best players of all time. Though many people think of him as narcissistic, his philanthropy, especially toward children, has been high profile, and he's been a spokesperson for children's charities. Ronaldo has had great success as a spokesman for high fashion and has his own stores and fashion line. Because he is Portuguese and has a very European aesthetic (and because his fame comes from soccer), he

**would probably not be very successful as a spokesman for a brand that relied on a strong American identity or for most mainstream American products.]**

2–3: Opponents of Richard Nixon, the thirty-seventh president of the United States, once raised doubts about his integrity by asking a single ruinous question: *Would you buy a used car from this man?* Create your own version of the argument of character. Begin by choosing an intriguing or controversial person or group and finding an image online. Then download the image into a word-processing file. Create a caption for the photo that is modeled after the question asked about Nixon: *Would you give this woman your email password? Would you share a campsite with this couple? Would you eat lasagna that this guy fixed?* Finally, write a serious 300-word argument that explores the character flaws or strengths of your subject(s).

Take a close look at your Facebook page (or your page on any other social media site). What are some aspects of your character, true or not, that might be conveyed by the photos, videos, and messages you have posted online? Analyze the ethos or character you see projected there, using the advice in this chapter to guide your analysis.

**You might use these exercises to emphasize how different audiences and different contexts lead to different strategies for building credibility and enhancing ethos. Exercise 2 would be especially good for challenging students to think of situations in which public figures they do not like could still be authoritative. Exercise 3 is likely to be fascinating for students; you might have them work in pairs or groups to see if their own analysis of their ethos matches that of others.**

You can extend the exercises in this chapter by asking students to list the many voices they have and the situations in which they are appropriate. Ask students to find things they have written for different audiences, or assign them a topic and a set of audiences. For example, have them write three emails announcing that they've been dismissed from school. How is it different to write this news to one's parents, one's best friend, one's high school teachers, or one's siblings? Once they've written their samples, ask the students to find and annotate the textual cues that demonstrate shifting rhetorical ethos.

## **Arguments Based on Facts and Reason: Logos**

Finally, the good stuff: evidence, facts, testimony, statistics—real numbers, real facts, and no more opinions and feelings. That’s the attitude some student writers will take. Students who feel lost without “solid facts” to support arguments will be happy to come to this chapter. But using evidence responsibly is complicated. Students will need to become comfortable critiquing facts as well as opinions, questioning surveys and statistical evidence, and uncovering assumptions that lie behind enthymemes. For example, you might introduce the factual claim that the Bayer company used to use in its aspirin advertising: “Nothing works better than Bayer.” It’s a fact: no aspirin works better than Bayer aspirin. But it’s a fact that conceals the important point that other aspirins work equally well.

The concept of the arguable proposition might help students see that making a distinction between fact and opinion can sometimes be difficult. Certain propositions are not arguable: the square root of 81 is 9; Spain borders Portugal; Charles Dickens wrote in English. We do not argue about these claims because we accept them as commonplaces: they are, for most purposes, facts. But other facts are arguable: Christopher Columbus discovered America, William Shakespeare wrote all the plays attributed to him, clear-cutting in the rain forest has little environmental impact. At some point in the not-too-distant past, these last three facts were commonplaces, at least to certain audiences. But now they are arguable propositions: reasonable people could dispute the claims and offer other evidence in support of counterarguments.

Further, how we interpret statistics, or how we argue we should respond to statistics, can remind us that numbers and facts are rarely whole arguments in themselves. Instead, numbers are usually data points that we can use in particular rhetorical situations at particular times.

## Respond

*From page 55:*

Discuss whether the following statements are examples of hard evidence **[inartistic]** or constructed arguments **[artistic]**. Not all cases are clear-cut.

1. Drunk drivers are involved in more than 50 percent of traffic deaths. **[inartistic; ask students to discuss how the word “involved” works in this claim; perhaps they would make the case that it’s artistic?]**
2. DNA tests of skin found under the victim’s fingernails suggest that the defendant was responsible for the assault. **[inartistic]**
3. A psychologist testified that teenage violence could not be blamed on video games. **[inartistic]**
4. An apple a day keeps the doctor away. **[artistic]**
5. “The only thing we have to fear is fear itself.” **[artistic]**
6. Air bags ought to be removed from vehicles because they can kill young children and small-framed adults. **[inartistic]**

*From pages 60, 62, and 63:*

Statistical evidence becomes useful only when interpreted fairly and reasonably. Go to the *USA Today* Web site and look for the daily graph, chart, or table called the “USA Today Snapshot.” Pick a snapshot, and use the information in it to support three different claims, at least two of which make very different points. Share your claims with classmates. (The point is not to learn to use data dishonestly but to see firsthand how the same statistics can serve a variety of arguments.)

Choose an important issue and design a series of questions to evoke a range of responses in a poll. Try to design a question that would make people strongly inclined to agree, another question that would lead them to oppose the same proposition, and a third that tries to be more neutral. Then try out your questions on your classmates.

Bring to class a full review of a recent film that you either enjoyed or did not enjoy. Using testimony from that review, write a brief argument to your classmates explaining why they should see that movie (or why they should avoid it), being sure to use evidence from the review fairly and reasonably. Then exchange arguments with a classmate, and decide whether the evidence in your peer’s argument helps to change your opinion about the movie.

What's convincing about the evidence? If it doesn't convince you, why doesn't it?

**This chapter distinguishes between artistic and inartistic proofs: the first relies on authorial invention (enthymemes, syllogisms, analogies, and so on), and the second on specific pieces of evidence. Our experience has been that first-year writers are drawn to the inartistic appeals out of a belief that nothing convinces like hard evidence—the “facts” that seem inarguable. You will need to help your students see the effectiveness of artistic appeals, too. We offer several excerpts that you could use to explore artistic appeals, but a quick look at any newspaper op-ed page will reveal many more examples. As an introduction to Toulmin logic and as evidence for the idea that artistic appeals can be effective, have your students find the claims and reasons embedded in newspaper editorials. Student newspapers also offer, in our experience, examples of *ineffective* artistic appeals. First-year writers are usually able to explain what has gone wrong in an unpersuasive opinion piece, and you could profitably steer class discussion to the author's use of evidence.**

## Fallacies of Argument

Our experience has been that first-year writers can really enjoy a unit on fallacies. They particularly enjoy finding the fallacies in writing by those with whom they disagree. Sometimes, though, they can even enjoy spotting fallacies in their own papers—it's a little embarrassing to have fallacious reasoning pointed out, but students usually appreciate the help.

Fallacies are not always mortal errors in argument or even straightforward cases. They represent reasoning that is in *some way* faulty or that is likely to be rejected by a *particular* audience. Arguments that one audience might accept could be rejected by another audience that considers the reasoning fallacious. Perhaps no fallacy illustrates this problem better than the idea of the overly sentimental appeal (see p. 74). If you or someone you know has been a victim of gun violence, you might find heart-wrenching emotional appeals to be entirely appropriate. If you or someone you know has successfully used a gun in self-defense, you might make a strongly emotional appeal about the importance of the Second Amendment. In both cases, personal experience might motivate a speaker or writer to try to re-create the depth of the emotional experience of gun violence or self-protection. One person's fallacy can sometimes be another person's successful argument.

The fallacies listed in this chapter constitute only a few of the many that logicians and rhetoricians have identified through the years. You could ask your students to do research into the topic of fallacies. If you combine this chapter with the one on evidence, you could also make this a disciplines-based activity because fallacies differ from field to field.

## Respond

From pages 85–86:

1. Examine each of the following political slogans or phrases for logical fallacies.

- “Resistance is futile.” (Borg message on *Star Trek: The Next Generation*) [**scare tactic, begging the question, possibly dogmatism**]
- “It’s the economy, stupid.” (sign on the wall at Bill Clinton’s campaign headquarters) [**bandwagon appeal; possibly faulty causality**]
- “Make love, not war.” (antiwar slogan popularized during the Vietnam War) [**either/or; dogmatism**]
- “A chicken in every pot.” (campaign slogan) [**non sequitur or faulty causality**]
- “Guns don’t kill, people do.” (NRA slogan) [**faulty causality**]
- “Dog Fighters Are Cowardly Scum.” (PETA T-shirt) [**ad hominem; hasty generalization; bandwagon**]
- “If you can’t stand the heat, get out of the kitchen.” (attributed to Harry S. Truman) [**either/or**]

2–4: Choose a paper you’ve written for a college class and analyze it for signs of fallacious reasoning. Then find an editorial, a syndicated column, and a news report on the same topic and look for fallacies in them. Which has the most fallacies—and what kind? What may be the role of the audience in determining when a statement is fallacious?

Find a Web site that is sponsored by an organization (the Future of Music Coalition, perhaps), business (Coca-Cola, Pepsi), or other group (the Democratic or Republican National Committee), and analyze the site for fallacious reasoning. Among other considerations, look at the relationship between text and graphics and between individual pages and the pages that surround or are linked to them.

Political blogs such as *Mother Jones* and *InstaPundit* typically provide quick responses to daily events and detailed critiques of material in other media sites, including national newspapers. Study one such blog for a few days to see whether and how the site critiques the articles, political commentary, or writers it links to. Does the blog ever point out fallacies of argument? If so, does



it explain the problems with such reasoning or just assume readers will understand the fallacies? Summarize your findings in a brief oral report to your class.

**Exercises 2 and 3 ask students to find fallacies in other texts. These exercises might prove to be difficult, but that difficulty will help students understand that many so-called fallacies are audience-specific. Exercise 4, which asks students to see how other writers read fallacies, might also reinforce the slipperiness of calling an argument fallacious.**

## Rhetorical Analysis

This chapter puts together many principles from earlier chapters and asks students to use those principles as analytical tools. (The next few chapters emphasize how rhetoric can help them produce arguments.) The rhetorical concepts that the book has introduced help students to understand how and why people make the arguments that they do. First-year writers, who bring a range of experiences and abilities to the classroom, may know some of these concepts under different names. “Making a claim,” for example, could be the equivalent of “writing a thesis.” “Giving an argument shape” might be understood as “organizing.” Students probably also can make sense of the differences between claims of emotion, character, and fact: they see such claims every day, and learning to think rhetorically can be understood as a way of organizing and commenting on ideas that they intuitively grasp. Once they can articulate these ideas, they can think, read, and write more consciously and critically.

Encourage your students to explore their familiarity with these concepts by asking them to name examples of each of the categories of argument. Popular advertisements are a good tool for showing students the power of carefully crafted appeals; students have sometimes studied advertisements in psychology classes, and they come to think of advertising as a series of tricks. But rhetorical analysis can help them see advertising—and therefore many other forms of discourse—as communication that they can understand. And what they can understand in others’ arguments they can apply to their own.

As we mention below in the Respond section, if you have students work on rhetorical analysis, whether it’s a major writing assignment or in-class group work, make sure that they choose clearly argumentative texts to analyze. We’ve had many students try to write rhetorical analyses of news stories, and it usually ends in frustration. If they’re choosing their own arguments to write about, steer them toward pieces that are clearly marked as opinion. Because the

rhetorical appeals are so intertwined in most arguments, constructing a rhetorical analysis proves difficult enough for most students. If you do assign a rhetorical analysis, we recommend modeling the process for students in class and calling their attention to the excellent sample essay in the textbook (pp. 109–11).

## Respond

*From page 92:*

Describe a persuasive moment that you can recall from a speech, an editorial, an advertisement, a YouTube clip, or a blog posting. Or research one of the following famous persuasive moments and describe the circumstances—the historical situation, the issues at stake, the purpose of the argument—that make it so memorable.

- Abraham Lincoln’s Gettysburg Address (1863) **[the turning point of the American Civil War, a reaffirmation of core Union values]**
- Elizabeth Cady Stanton’s Declaration of Sentiments at the Seneca Falls Convention (1848) **[a key statement of principles and arguments for women’s rights]**
- Chief Tecumseh’s address to General William Henry Harrison (1810) **[an argument for the unity of Native American tribes against American settlers based on a history of betrayal of American Indians by white settlers]**
- Winston Churchill’s radio addresses to the British people during World War II (1940) **[an attempt to rally a nation against a Nazi military onslaught threatening Britain]**
- Martin Luther King Jr.’s “Letter from Birmingham Jail” (1963) **[an attempt to remind white Christian leaders of the religious roots of the civil rights movement and to defend the principles of nonviolent civil disobedience]**
- Ronald Reagan’s tribute to the *Challenger* astronauts (1986) **[a eulogy for the astronauts killed in the explosion of the space shuttle and an argument for continuing space exploration]**
- Toni Morrison’s speech accepting the Nobel Prize (1993) **[an assertion of a feminist, African American presence in literature and theory by the first African American woman to win a Nobel Prize in Literature]**
- Will.i.am’s “Yes We Can” song/collage on YouTube (2008) **[an argument early in the Democratic primaries that**

**quotes Obama's New Hampshire concession speech; an argument that Barack Obama is an inspiring leader who can bring together diverse voices and people]**

*From pages 97, 105, and 118:*

Browse YouTube or another Web site to find an example of a powerful emotional argument that's made visually, either alone or using words as well. In a paragraph, defend a claim about how the argument works. For example, does an image itself make a claim, or does it draw you in to consider a verbal claim? What emotion does the argument generate? How does that emotion work to persuade you?

Find a recent example of a visual argument, either in print or on the Internet. Even though you may have a copy of the image, describe it carefully in your paper on the assumption that your description is all readers may have to go on. Then make a judgment about its effectiveness, supporting your claim with clear evidence from the "text."

Find an argument on the editorial page or op-ed page in a recent newspaper. Then analyze it rhetorically, using principles discussed in this chapter. Show how it succeeds, fails, or does something else entirely. Perhaps you can show that the author is unusually successful in connecting with readers but then has nothing to say. Or perhaps you discover that the strong logical appeal is undercut by a contradictory emotional argument. Be sure that the analysis includes a summary of the original essay and basic publication information about it (its author, place of publication, and publisher).

**These exercises are all fairly challenging. The third could easily serve as a paper assignment while the first two provide opportunities to build to the larger skill of putting together a full rhetorical analysis. One of the most difficult aspects of a rhetorical analysis is that after students work hard to pull apart the different aspects of an argument, they're asked to put them all back together to make a judgment on the argument's overall effectiveness.**

**If your students write a rhetorical analysis on an article of their own choice, make sure that they choose clearly argumentative texts to analyze; many students struggle to tell the difference between a news story and an opinion piece simply because they don't read very much and don't recognize the differences between news and opinion. Though it's certainly**

possible to present an excellent rhetorical analysis of a news article, that is a more challenging assignment than most first-year writing students should take on for their first rhetorical analysis. If you ask students to write a rhetorical analysis on an article of their choice, you might have them bring in two or three potential articles so that you can make sure they're on the right track. You might consider taking any one of these exercises and modeling the response for your class to help build their confidence before they begin their own rhetorical analyses.

## Structuring Arguments

We all need help structuring arguments, so be ready to spend some time on this chapter. Even many of the strongest first-year writers have only one model for organizing their writing: the five-paragraph essay. Too often, that model is overly rigid for them; they focus on counting paragraphs rather than using the format as a way of shaping an argument. The classical oration will not be a big leap for those who know the five-paragraph model, and it might help some students realize that the important concept for organizing their essays is working through the logic of the claim, not just filling in the required number of sentences and paragraphs.

Rogerian argument and Toulmin logic will likely prove more difficult for students to master. With Rogerian rhetoric, the key idea will be the importance of taking opposing positions seriously and treating them fairly. For many students, political argument, particularly the zero-sum arguments of political elections, provides the primary model for thinking about argument and persuasion. But in academic argument, which is the writing that most students will be doing in the next few years, the goal of an argument might be better understood as entering a conversation and modifying or refining other positions, not defeating the competition and scoring a win.

Toulmin logic can seem complicated at first—so many concepts, so many terms. But for reasons that we explain in the chapter, Toulmin logic can also be powerful as an analytic and productive tool. Our experience has been that when first-year students commit themselves to understanding and using the Toulmin framework, their writing improves noticeably. Students begin to make arguments that use evidence effectively, and they write papers that show greater sensitivity to audience. The system holds students accountable for every part of their argument, while forcing them to question the foundations and assumptions underlying their claims.

But like any complicated system, Toulmin logic takes time to learn. Do not expect your students to become comfortable with the

concepts immediately. Instead, plan to introduce and review the various elements of Toulmin argument over a period of weeks. Take your time leading students through the idea of claims and reasons. These two key elements might take a week to explain completely, especially if you use real-world examples in which claims and reasons are not made explicit. (Letters to the editor of any newspaper will illustrate the problems of making clear claims supported by coherent reasons. Some letters will serve as examples of good, clear writing; others will make great counterexamples.)

Students usually struggle with the idea that there are two kinds of evidence—in support of reasons and of warrants—and that an argument might be exemplary in its use of one while completely ignoring the other. The Toulmin system gives you a way of explaining to your students exactly what the evidentiary problems are in their arguments. You can praise a student's use of statistical evidence in support of the reasons, for instance, while asking him/her to provide more evidence in support of the warrant. Our experience has been that when students come to understand the distinction between these two forms of evidence, they also learn to create more effective enthymemes: students can work backward from evidence to claims.

## Respond

*From page 129:*

Choose a controversial topic that is frequently in the news, and decide how you might structure an argument on the subject, using the general principles of the classical oration. Then look at the same subject from a Rogerian or invitational perspective. How might your argument differ? Which approach would work better for your topic? For the audiences you might want to address?

**Answers will vary. You might use this exercise to reinforce the idea of the importance of argument structure. For example, if a student chooses a controversial issue such as abortion, Rogerian argument would probably not be a good choice for an audience of true believers on either side of the issue.**

*From pages 131, 138, and 143:*

Claims aren't always easy to find. [. . .] Collect a sample of six to eight letters to the editor of a daily newspaper (or a similar number of argumentative postings from a political blog). Read each item, and then identify every claim that the writer makes. When you've

compiled your list of claims, look carefully at the words that the writer or writers use when stating their positions. Is there a common vocabulary? Can you find words or phrases that signal an impending claim? Which of these seem most effective? Which ones seem least effective? Why?

At their simplest, warrants can be stated as “X is good” or “X is bad.” Return to the letters to the editor or blog postings that you analyzed in the exercise on p. 131, this time looking for the warrant that is behind each claim. As a way to start, ask yourself these questions:

- If I find myself agreeing with the letter writer, what assumptions about the subject matter do I share with him/her?
- If I disagree, what assumptions are at the heart of that disagreement?

The list of warrants you generate will likely come from these assumptions.

Using an essay or a project you are composing, do a Toulmin analysis of the argument. When you’re done, see which elements of the Toulmin scheme are represented. Are you short of evidence to support the warrant? Have you considered the conditions of rebuttal? Have you qualified your claim adequately? Next, write a brief revision plan: How will you buttress the argument in the places where it is weakest? What additional evidence will you offer for the warrant? How can you qualify your claim to meet the conditions of rebuttal? Then show your paper to a classmate and have him/her do a Toulmin analysis: a new reader will probably see your argument in different ways and suggest revisions that may not have occurred to you.

**You can help students learn Toulmin logic by taking every opportunity to use the terminology in class. The more students hear the words, the more comfortable they will be using them themselves. (We have gone so far sometimes as to state *everything* in class as claim, reasons, and warrant: “Claim: Rob, you should help me arrange the desks in a circle. Reason: Because I want everyone to see each other in the discussion. Warrant: Seeing other students in a discussion is good. Warrant: If I want a student to do something in class, the student should do it.” Or if a student says she is hungry, we restate it: “Claim: I am hungry. Reason: Because I have not eaten since last night.”) Some students might complain about the complicated system. Help these students make their complaints**



using Toulmin logic: “Claim: I do not like learning Toulmin logic. Reason: Toulmin is too complicated.” You can examine these claims, explore the reasons and warrants, and show your students why Toulmin will help them. In short, use the system to show how powerful it can be.

A final note: Students work hard in other classes to learn complicated systems. Every academic field has terminology and a taxonomy that take time to learn. You should make no apologies for teaching difficult material. Toulmin is hard to learn, but the effort is repaid many times over. (Enthymeme: If students work hard to learn in any other classes, then they can expect to work hard to learn in a writing class, too.)

## Arguments of Fact

This is the first chapter that deals explicitly with the stases that were introduced in Chapter 1. The first stasis question in the ancients' tradition was of fact: did something happen? Before an argument can progress to the next stage, everyone must agree that something did happen. Consider a missing person case. If no one knows where the person is and no body can be found, then authorities cannot arrest and try someone for murder, decide that an accident occurred, or rule the death a suicide. First, there must be agreement that something happened; only after the parties have agreed that *something* has happened can they determine which term or definition best applies. Thus, an argument of fact is the basis of further claims.

Your students may find arguments of fact to be especially interesting because they have long understood facts to be immutable. Problems arise, however, when they begin to consider what kinds of facts can or cannot be reasonably argued. There's no easy answer to this question. For instance, consider the statement that there has only been one Roman Catholic president of the first forty-four; such a claim hardly seems arguable. A quick look in any encyclopedia would confirm this fact. But what if a historian found evidence that an earlier president was a Roman Catholic who had suppressed his religious affiliation because he feared the anti-Catholic prejudice that was common in the late nineteenth century? In that case, even this seemingly straightforward, easily verified claim becomes arguable. A good argument with good evidence can make new facts.

This example, which falls far afield from the work that students will produce in their classes, nonetheless might help them understand that facts can be arguable. They may, however, find it difficult to come up with topics of their own that are manageable in the papers they'll be writing for class. Research will play a crucial role in developing good factual arguments, and the brainstorming exercises included below should help them sort out which arguments would be particularly viable for a paper.

## Respond

*From page 154:*

For each topic in the following list, decide whether the claim is worth arguing to a college audience, and explain why or why not.

**Answers will vary; some suggestions are provided.**

- Earthquakes are increasing in number and intensity. **[Worth arguing; how far back does reliable data reach? How well could we measure earthquake strength before the Richter scale was created? How do we compare earthquakes that are affecting cities that have grown dramatically in population in the last 100 years?]**
- Many people die annually of heart disease. **[Not worth arguing; the claim can be easily supported by one or two numbers.]**
- Fewer people would be obese if they followed the Paleo Diet. **[worth arguing]**
- Japan might have come to terms more readily in 1945 if the Allies in World War II hadn't demanded unconditional surrender. **[worth arguing]**
- Boys would do better in school if there were more men teaching in elementary and secondary classrooms. **[worth arguing]**
- The sharp drop in oil prices could lead drivers to go back to buying gas-guzzling trucks and SUVs. **[worth arguing]**
- There aren't enough high-paying jobs for college graduates these days. **[Worth arguing; what constitutes enough? What do we consider high pay?]**
- Hydrogen may never be a viable alternative to fossil fuels because it takes too much energy to change hydrogen into a usable form. **[Worth arguing; how much energy is too much? What if we run out of fossil fuels or if obtaining them becomes too costly?]**
- Proponents of the Keystone Pipe Line have exaggerated the benefits it will bring to the American economy. **[worth arguing]**

*From pages 157 and 159:*

The Annenberg Public Policy Center at the University of Pennsylvania hosts FactCheck.org, a Web site dedicated to separating facts from opinion or falsehood in the area of politics. It claims to be politically neutral. Find a case that interests you, either a recent

controversial item listed on its homepage or another from its archives. Carefully study the item. Pay attention to the devices that FactCheck uses to suggest or ensure objectivity and the way that it handles facts and statistics. Then offer your own brief *factual* argument about the site's objectivity.

Working with a group of colleagues, generate a list of twenty favorite “mysteries” explored on TV shows, in blogs, or in tabloid newspapers. Here are three to get you started—the alien crash landing at Roswell, the existence of Atlantis, and the uses of Area 51. Then decide which—if any—of these puzzlers might be resolved or explained in a reasonable factual argument and which ones remain eternally mysterious and improbable. Why are people attracted to such topics? Would any of these items provide material for a noteworthy factual argument?

**These exercises would be especially useful for helping students brainstorm paper topics of their own. First-year writing students often find that it's difficult to come up with reasonable factual claims for short papers. You might use the exercise from page 157 as group work in class. Immediate peer review of topic ideas will help some students see how reasonable their claims might be as well as how much work individual claims might require. The exercise from page 159 gives students a number of examples of factual arguments to look at as models. You might also direct them to [www.snopes.com](http://www.snopes.com), a site that examines urban legends, for enjoyable examples of factual arguments.**

## Projects

As we mention above, perhaps the greatest difficulty in writing a factual argument is finding a topic that makes sense for a paper, so these project suggestions can be a great starting point. If you allow students to choose their own topics, you might devote some class time to reading each of these projects aloud and having students talk through their ideas. Students can sometimes be protective of their ideas, afraid that someone else will steal them, but we've had great success having students talk through their ideas early in the writing process. They will often hear someone else introduce an idea that sparks their own imagination, or they'll qualify, counter, or modify an argument that someone else introduces. We have found that many students panic when they first receive an assignment and that

even five or ten minutes spent exploring possible options can alleviate their anxiety and put them on the path toward selecting a workable topic. These projects offer very useful guidelines for helping students develop an idea for a writing assignment.

## Arguments of Definition

A traditional legal example of stasis theory's practical application concerns a missing urn. This example works well in the classroom as an introduction to arguments of definition: an urn is discovered to be missing from a house and is found in the house of another person. At the level of fact, there is agreement: the defendant has the urn that belongs to the plaintiff. But there is considerable disagreement about definition: the plaintiff argues that the urn was *stolen*, whereas the defendant argues that it was merely *borrowed*. The case can go no further until the parties settle the question of definition. Only after the parties have defined "theft" and "borrowing" and only after they have determined which term best applies can the case move forward.

Toulmin logic will help you explain the contested, rhetorical nature of definitional claims. Because definitional criteria are warrants, they must be chosen with the audience in mind (if the audience members do not accept the criteria you choose, they will not accept any other part of the argument). You could return to the urn example to demonstrate the need for *shared* definitions of "theft" or "borrowing." If, for example, you were to argue that borrowing without explicit permission constitutes theft, you would need to provide evidence for that criterion; your evidence must be tailored to a particular audience. Not everyone would accept that criterion: what about close friends or siblings who share their possessions without needing permission each time they borrow something?

Some students who struggle will be able to place an object within a given class (a fiddle is a violin; NASCAR racing is a sport; paid workers are not volunteers) but will balk at the need to explore or defend definitional criteria. Turn to Toulmin to show that they might have evidence in support of their reasons but not in support of the warrants—the definitional criteria themselves.

## Respond

*From page 188:*

Briefly discuss how you might define the italicized terms in the following controversial claims of definition. Compare your definitions of the terms with those of your classmates.

**Answers will vary; some possibilities are offered.**

- Graphic novels are *serious literature*. **[must offer some psychological depth and some meaning beyond the surface; must be of high enough quality to be read for decades or centuries; must offer some kind of commentary on the human condition]**
- Burning a nation's flag is a *bate crime*. **[must be a crime or prosecutable act; must be aimed at a specific group; must be intended to hurt, demean, or disparage]**
- Matt Drudge and Arianna Huffington aren't *journalists*. **[must earn a living by reporting the news; must be trained in journalism either by schooling or through practical experience; must report the news ethically and responsibly]**
- College sports programs have become *big businesses*. **[must generate considerable income; must be enterprises that aim at constant growth; must be regional or national in scope; must make decisions to ensure their own success or profit]**
- Plagiarism can be an act of *civil disobedience*. **[must be a conscious act of lawbreaking; must be an act intended to question the legitimacy of the law being broken; must be a violation with legal consequences; must be an act for which the perpetrator is willing to accept the consequences]**
- Satanism is a *religion* properly protected by the First Amendment. **[must be a set of beliefs about the ultimate meaning or focus of life; must have beliefs that are shared by a group; must have beliefs that have a bearing on the conduct of one's life]**
- Campaign contributions are acts of *free speech* that should never be regulated. **[must be an expression of an idea through language, written or oral; must be an expression of a political character or with a political interest; must be noncommercial and nonthreatening]**

- The District of Columbia should not have all the privileges of an American *state*. **[must be a discrete territory in a relationship with the United States of America; must be a territory of reasonable size; must be a unit with economic and social diversity; must have historical significance as a territory]**
- Polygamous couples should have the legal privileges of *marriage*. **[must be an enduring bond between adults; must be a bond established to sustain family life; must be a sacramental bond; must be a sexual union]**

*From page 192:*

This chapter opens with several rhetorical situations that center on definitional issues. Select one of these situations, and then, using the strategy of formal definition, set down some criteria of definition. For example, identify the features of a photograph that make it part of a larger class (*art, communication method, journalistic technique*). Next, identify the features that make it distinct from other members of that larger class. Then use the strategy of operational definition to establish criteria for the same object: what does it do? Remember to ask questions related to conditions (*Is a computer-scanned photograph still a photograph?*) and questions related to fulfillment of conditions (*Does a good photocopy of a photograph achieve the same effect as the photograph itself?*).

**This exercise offers suggestions for helping students think of their own definitional claims by extending examples in the text. Another good exercise is for students to come up with far-fetched definitional claims: Oprah Winfrey is a cult leader; Disney is a virus; Tom Cruise is an alien. We've seen students write engaging, thoughtful arguments on these seemingly bizarre topics. Students often gravitate to topics such as capital punishment or abortion when writing definitional arguments; however, when they approach the assignment more creatively, they seem to structure their arguments more effectively and develop their criteria in unexpected but reasonable ways. (An alien doesn't have to come from outer space, for example; maybe the world of celebrity that Tom Cruise inhabits is so different from ours that it may as well be an alien world.) When students write about the more creative claims and experiment with offbeat arguments, they have a greater opportunity to say something fresh.**



## Projects

The suggested projects can be extremely helpful for getting students thinking about their own topics. If you have students who want to work on the fourth project, be sure to discuss with them that they need to allow sufficient time for questionnaires and surveys to be written, completed, and returned. We've seen many a project go off the rails because of a lack of planning for those time-consuming steps.

## Evaluations

In the notes for Chapter 9, we explained the classic illustration of the missing urn: the urn belonging to one person is found in the home of another. The parties disagree about the nature of the incident. One says the urn was stolen, and the other says it was merely borrowed. The matter is stuck at the level of definition, but let's imagine that the court decides the urn was stolen. The defendant might argue that he stole the urn for a good reason: the urn contained water that he needed for his ill child. The defendant now makes an argument of evaluation: the act of theft was, he claims, praiseworthy.

You can use the story of the urn to show your students how arguments of evaluation grow out of arguments of definition. The transition from definition to evaluation can be tricky, however; as you're writing, it's not always clear when you're defining and when you're evaluating. (For example, if you define someone as a hero, isn't that also an evaluation?) Nevertheless, most students will benefit from thinking of the two as separate, at least in the abstract.

Many students will need help choosing the level of evaluative abstraction for their arguments. It's one thing to argue that *The Empire Strikes Back* is the greatest film of the twentieth century; it's something else to argue that it's the best of the *Star Wars* episodes. The best argument for a student paper might lie between those extremes, and most students will need help crafting a strong, arguable thesis. Some students will be content to argue that something is good or bad; push them to complicate their ideas so that they write more interesting arguments.

As with arguments of definition, evaluative arguments challenge students to defend their criteria. Toulmin logic will show that criteria are warrants and must be developed with audience in mind. If the audience does not accept the criteria, the evaluative judgment will not be accepted either. Peer review or other forms of draft response will provide students with an audience of thoughtful readers who might challenge writers' criteria.

## Respond

*From page 212:*

The last ten years have seen a proliferation of “reality” talent shows — *Dancing with the Stars*, *So You Think You Can Dance*, *American* (or *Canadian* or *Australian* or many other) *Idol*, *America’s Got Talent*, *The Voice*, and so on. Write a short opinion piece assessing the merits of a particular “talent” show. What should a proper event of this kind accomplish? Does the event you’re reviewing do so?

**This exercise could be a short, fun classroom exercise if you want your students to practice writing a short evaluative argument. It might provide a good test case to see if your students understand how to first create criteria for evaluation. This exercise also gives students a good model for coming up with an evaluation argument: it teaches them to be specific about the category that they are evaluating since the criteria for “best reality talent show” are likely to be very different from “best dramatic series.”**

*From page 214:*

Choose one item from the following list that you understand well enough to evaluate. Develop several criteria of evaluation that you could defend to distinguish excellence from mediocrity in the area. Then choose an item that you don’t know much about and explain the research you might do to discover reasonable criteria of evaluation for it.

smartwatches	U.S. vice presidents
NFL quarterbacks	organic vegetables
social networking sites	all-electric cars
TV journalists	spoken word poetry
video games	athletic shoes
graphic narratives	country music bands
Navajo rugs	sci-fi films

**Answers will vary considerably. You might use this exercise as an in-class activity, having students work in groups according to which topics they know best. Many students will be surprised by how many criteria the group can come up with and how challenging it can be to establish criteria that many people can accept. When they research a topic that they don’t know well, you might need to work with some students to**

**push them beyond Wikipedia and the first three sites that come up in a Web search.**

*From pages 217 and 219:*

For examples of powerful evaluation arguments, search the Web or your library for eulogies or obituaries of famous, recently deceased individuals. Try to locate at least one such item, and then analyze the types of claims it makes about the accomplishments of the deceased. What types of criteria of evaluation hold the obituary or eulogy together? Why should we respect or admire the person?

Local news and entertainment magazines often publish “best of” issues or articles that catalog their readers’ and editors’ favorites in such categories as “best place to go on a first date,” “best ice cream sundae,” and “best dentist.” Sometimes the categories are specific: “best places to say ‘I was retro before retro was cool’” or “best movie theater seats.” Imagine that you’re the editor of your own local magazine and that you want to put out a “best of” issue tailored to your hometown. Develop ten categories for evaluation. For each category, list the evaluative criteria that you would use to make your judgment. Next, consider that because your criteria are warrants, they’re especially tied to audience. (The criteria for “best dentist,” for example, might be tailored to people whose major concern is avoiding pain, to those whose children will be regular patients, or to those who want the cheapest possible dental care.) For several of the evaluative categories, imagine that you have to justify your judgments to a completely different audience. Write a new set of criteria for that audience.

**These exercises highlight the importance of developing evaluative criteria, which in our experience has been the step that most frustrates students. Because students generally feel comfortable with evaluative arguments in some form (such as for movies and sports), they can usually generate topics and claims with ease. They tend to have more difficulty tailoring criteria to specific audiences. With supplementary exercises, therefore, we recommend that you focus on helping them think about the warrants for particular claims, a skill that they can then transfer to their papers.**

*From page 223:*

Take a close look at the cover of Alison Bechdel’s graphic novel *Fun Home: A Family Tragicomic*. In what various ways does it make

an argument of evaluation designed to make you want to read the work? Examine other books, magazines, or media packages (such as video game or software boxes) and describe any strategies they use to argue for their merit.

**You might push students to explain what they find appealing (or not) about the graphic design of the cover; in that discussion, the class is likely to discover that their classmates have different criteria about what constitutes an effective, inviting cover. You might also extend the exercise by asking students about fallacies that they find in the promotional materials that they talk about.**

## Projects

We've found that students generally don't need a great deal of help developing evaluative claims. It can be more challenging to get students to write an *interesting* or *successful* evaluation; in particular, you'll probably need to encourage some students to be more explicit about their criteria and the warrants that support their criteria. Project 4 would be especially useful in helping students think through how to articulate criteria for evaluation; you might even use it as an in-class exercise to help demonstrate that the criteria for evaluation are arguments in themselves. Students have to defend the criteria if they want to defend their evaluative claims.

If you have students who find it difficult to make an evaluative *academic* argument, you might steer them toward project 2. Because the prompt emphasizes the idea of entering an ongoing conversation and staking one's claim by disagreeing with or qualifying the arguments of others, it sets students up for success in writing an academic argument.

## Causal Arguments

Causal arguments can be extremely challenging for students; the logic of causality is complex, the evidence is often shaky, and the results can be uncertain. In some versions of the stases, causal arguments came before arguments of evaluation; in others, they came after. Show your class (by using the examples from this book or from elsewhere) that regardless of their place in the order of the stases, causal arguments build on and set up other arguments. Like definitions and evaluations, they rarely appear in pure form, though we provide some examples of such pure causal arguments in the text. The situations that open the chapter suggest such ideal causal arguments, though they also rely on definitional issues.

We have found that students typically try to tackle causal arguments that reach too far for a regular class paper; it's too much to explain the effects of the French Revolution in four pages. Remember, too, that because the logic of causal arguments can be complex, students will likely benefit from extra time and help as they make causal claims. For useful models, you might turn to sportswriting. Students can easily see how reasonable, informed observers can differ on why a team or an individual won or lost a competition.

### Respond

*From pages 245–46:*

The causes of some of the following events and phenomena are well known and frequently discussed. But do you understand these causes well enough to spell them out to someone else? Working in a group, see how well (and in how much detail) you can explain each of the following events or phenomena. Which explanations are relatively clear, and which seem more open to debate?

- earthquakes/tsunamis **[relatively clear though not predictable]**

- popularity of Lady Gaga or Taylor Swift or the band Wolf Alice **[open to debate]**
- Cold War **[open to debate]**
- Edward Snowden's leak of CIA documents **[open to debate in terms of motive]**
- Ebola crisis in western Africa **[open to debate]**
- popularity of the *Transformers* films **[open to debate]**
- swelling caused by a bee sting **[clear]**
- sharp rise in cases of autism or asthma **[open to debate]**
- climate change **[open to debate]**

*From page 250:*

Working with a group, write a big *Why?* on a sheet of paper or computer screen, and then generate a list of *why* questions. Don't be too critical of the initial list:

*Why*

- *do people laugh?*
- *do swans mate for life?*
- *do college students binge drink?*
- *do teenagers drive fast?*
- *do babies cry?*
- *do politicians take risks on social media?*

Generate as lengthy a list as you can in fifteen minutes. Then decide which of the questions might make plausible starting points for intriguing causal arguments.

**This exercise is a great example of how a large-group exercise can help students develop a topic. Once your students have compiled a fairly long list, have them talk out how they might go about writing the argument. What research would they do? How would they qualify or limit the claim? Once you've worked in a large group, break the students into small groups or pairs and ask them to discuss a particular topic and outline a research strategy or claim (however preliminary) and possible qualifications for that claim.**

*From page 252:*

Here's a schematic causal analysis of one event, exploring the difference among precipitating, necessary, and sufficient causes. Critique and revise the analysis as you see fit. Then create another of your own, beginning with a different event, phenomenon, incident, fad, or effect.

**Event:** Traffic fatality at an intersection

**Precipitating cause:** A pickup truck that runs a red light, totals a Prius, and injures its driver

**Necessary cause:** Two drivers who are navigating Friday rush-hour traffic (if no driving, then no accident)

**Sufficient cause:** A truck driver who is distracted by a cell-phone conversation

**This exercise, which offers students practice at differentiating between types of causes, would also make a good in-class exercise, though you might have students work individually or in pairs and then compare causal arguments.**

*From page 254:*

One of the fallacies of argument discussed in Chapter 5 is the *post hoc, ergo propter hoc* (“after this, therefore because of this”) fallacy. [. . .] Because causal arguments can easily fall prey to this fallacy, you might find it instructive to create and defend an absurd connection of this kind. Begin by asserting a causal link between two events or phenomena that likely have no relationship: *The enormous popularity of Doctor Who is partially due to global warming*. Then spend a page or so spinning out an imaginative argument to defend the claim. It’s OK to have fun with this exercise, but see how convincing you can be at generating plausibly implausible arguments.

**This exercise is like our suggestion that students write unusual, even eccentric, definitional arguments. Oddball topics keep students’ interest, but the real advantage to having students write them is that they learn a great deal about how to structure the argument. Further, the exercise frees students to take intellectual risks and make connections they may not have been open to otherwise.**

## Projects

As we mention above, causal arguments can be difficult, and the projects here are designed to help students through different types of difficulty. If your students are working on a causal paper or project, encourage them to read through all of the projects, as they each highlight different ideas that students should consider in constructing their project. Project 1, for example, is fairly directive about offering students potential topics, which will allow them to place their energy into research. Project 2 nicely emphasizes the complexity of



any, even seemingly simple, causal arguments by reminding students to tease out the differences between proximate causes and necessary causes. Project 3 invites students to become authorities by writing on a topic that others might be ignoring or might not have thought about. Project 4 releases students from the obligation to write an argument that nails down one cause-and-effect relationship and instead allows them the freedom to be more speculative.

## Proposals

This chapter provides students with the opportunity to put all their previous work in the service of a complex argument. Proposal arguments have been popular in our classes because most students see them as the culmination of the semester's effort: once students have learned to analyze and produce arguments of definition, evaluation, and causation, proposal arguments make more sense. You can ask students to define terms carefully, to explain their evaluative criteria, or to explore the causal connections more thoroughly. If you review the stases before you teach the proposal argument, students will understand that the proposal does not exist in a vacuum but instead builds on what's come before. Further, no other student-written argument seems to lend itself to a variety of student presentations as well as the proposal argument, so you might allow students more options for how they present their proposals—they can really tailor their presentation of the argument to a specific audience.

Students often enjoy writing about practical problems on campus or in the community. Policy issues can make good papers, too, though you'll want to be careful that students don't tackle too much: sometimes they try to resolve world hunger in five pages. If your students write policy proposals, be sure to teach them the dangers of biting off more than they can chew. Requiring topic proposals, even short two- or three-sentence descriptions of what they want to work on, can make their arguments much more manageable.

We have asked students in our classes to do extensive audience analysis as part of the writing process. The chapter's guide to writing proposal arguments gives students some ideas about audience analysis, but you can go beyond what we provide. In the early stages of the writing process, ask students to write about their audience and consider the approaches that will be most rhetorically effective. Remind your students that if a proposal is to be accepted, it needs to be finely tuned to the demands of its audience. Sometimes you will have to work hard to push students beyond easy formulations of

“average people” (often a code for “people who think like me”) when they’re defining their audiences.

## Respond

*From pages 274 and 278:*

People write proposal arguments to solve problems and to change the way things are. But problems aren’t always obvious: what troubles some people might be no big deal to others. To get an idea of the range of problems people face on your campus (some of which you may not even have thought of as problems), divide into groups, and brainstorm about things that annoy you on and around campus, including wastefulness in the cafeterias, 8:00 a.m. classes, and long lines for football or concert tickets. Ask each group to aim for at least a dozen gripes. Then choose three problems, and as a group, discuss how you’d prepare a proposal to deal with them.

Work in a group to identify about half a dozen problems on your campus or in the local community, looking for a wide range of issues. (Don’t focus on problems in individual classes.) Once you have settled on these issues, then use various resources—the Web, the phone book (if you can find one), a campus directory—to locate specific people, groups, or offices whom you might address or influence to deal with the issues you have identified.

**These exercises focus on two key issues for proposal arguments: developing claims that represent responses to real problems and tailoring proposals to a specific audience. Extend the exercises by asking students to examine a variety of proposals—from editorials in the student newspaper to large-scale governmental policy proposals—in terms of those same issues. How have the writers of policy proposals identified a real problem that’s worth solving? How have editorial writers targeted their audience in their proposals? Also, consider asking students to identify the proposals that might be hidden within other forms of argument: is the writer making a proposal without seeming to?**

*From page 281:*

If you review “Let’s Charge Politicians for Wasting Our Time” at the end of this chapter, a brief proposal by political and culture writer/blogger Virginia Postrel, you’ll see that she spends quite a bit of time pointing out the irritation caused by unwanted political robocalls to

her landline, even though she recognizes that such calls are illegal on cell phones. Does this focus on the landline take away from her proposal that the politicians should have to pay a fee for such calls as well as for unsolicited email messages they send, a proposal also put forward by technology guru Esther Dyson? Would you advise her to revise her argument—and if so, how?

**Answers will vary, though we lean toward encouraging revision to emphasize Dyson's proposal about email rather than the annoyance of calls to a landline. So many of us no longer have landlines that it's easy to skip over Postrel's argument, assuming that if we don't have a landline, she has no ideas that might apply to us. But almost everyone who does not have a landline does have an email address, and so some who might dismiss her argument as outdated because it's focused on landlines might find the section on emails interesting and relevant.**

*From page 282:*

For each problem and solution below, make a list of readers' likely objections to the solution offered. Then propose a solution of your own, and explain why you think it's more workable than the original.

<i>Problem</i>	Future deficits in the Social Security system
<i>Solution</i>	Raise the age of retirement to seventy-two.
<i>Problem</i>	Severe grade inflation in college courses
<i>Solution</i>	Require a prescribed distribution of grades in every class: 10% A; 20% B; 40% C; 20% D; 10% F.
<i>Problem</i>	Increasing rates of obesity in the general population
<i>Solution</i>	Ban the sale of high-fat sandwiches and entrees in fast-food restaurants.
<i>Problem</i>	Inattentive driving because drivers are texting
<i>Solution</i>	Institute a one-year mandatory prison sentence for the first offense.
<i>Problem</i>	Increase in sexual assaults on and around campus
<i>Solution</i>	Establish a 10:00 p.m. curfew on weekends.

**Answers will vary.**

## Projects

Proposal projects are often the final assignment in a first-year writing class since they involve all of the stases. Proposals often seem to be the project about which students are the most earnest, too, which can be a benefit because they're especially interested in the issue. On the other hand, students who feel strongly about their proposal can sometimes be especially resistant to researching their topic. Projects 1 and 4 will be especially useful for helping you offer more thoughtful approaches for the student who has a good idea about a proposal but doesn't know how to go about completing the work. Project 2 offers students the opportunity to write about a topic that is probably close to their hearts. Project 3 will give students the chance to experiment with writing humor and might offer a fine way to cap a semester.

## Style in Arguments

One of the goals for teaching students about figurative language is to improve their sensitivity to language; even if they have trouble incorporating all or any of these tropes in their own writing, students will at least be aware that writing doesn't just happen—there are patterns to learn and understand. Of course, figurative language is so prevalent that students will be able to find and analyze examples of figures from almost any source. This chapter might best be approached as part of another unit so you can show the relationship between figures and definition, for example. Metaphor is a definitional argument, after all. By combining this chapter with others, you can illustrate the ways figures argue and are not merely dressing on top of already established arguments. You can also push students to think carefully about what tropes they can include in their own arguments. Too often, students do not think much about their style, in part because they don't have the means to understand how to write stylishly. But it doesn't take much exposure to different examples of stylish writing to develop a feel for how to improve one's own style.

Don't hesitate to draw connections between style in writing and style in dressing. Students who are alert to nuances of details in clothing can help the rest of the class understand the importance of details and presentation in writing. A student who understands that we dress for a variety of reasons—not just to cover ourselves and not just for comfort—might be a little closer to understanding that we don't just always “say what we mean.” The best arguments, like the best dressers, pay attention to the effects of small choices. Further, style is more than just ornamentation, as this chapter explains. Style, in writing or in clothing, helps create meaning.

## Respond

*From pages 312, 314, 317, and 326:*

Review the excerpts in this section and choose one or two words or phrases that you think are admirably selected or unusually interesting choices. Then explore the meanings and possibly the connotations of the word or words in a nicely developed paragraph or two.

Working with a classmate, first find a paragraph you both admire, perhaps in one of the selections in Part 2 of this book. Then, individually write paragraphs of your own that imitate the sentences within it—making sure that both these new items are on subjects different from that of the original paragraph. When you are done, compare your paragraphs and pick out a few sentences you think are especially effective.

Try writing a brief movie review for your campus newspaper, experimenting with punctuation as one way to create an effective style. See if using a series of questions might have a strong effect, whether exclamation points would add or detract from the message you want to send, and so on. When you've finished the review, compare it to one written by a classmate, and look for similarities and differences in your choices of punctuation.

Use online sources (such as American Rhetoric's Top 100 Speeches at [americanrhetoric.com/top100speechesall.html](http://americanrhetoric.com/top100speechesall.html)) to find the text of an essay or a speech by someone who uses figures of speech liberally. Pick a paragraph that is rich in figures and rewrite it, eliminating every bit of figurative language. Then read the original and your revised version aloud to your class. Can you imagine a rhetorical situation in which your pared-down version would be more appropriate?

**These exercises ask students to become more conscious of style both as readers and as writers. The writing exercises use learning tactics that are thousands of years old; students have been writing with schemes and tropes since at least the fifth century BCE. These kinds of exercises have persisted because they succeed. When students recognize figurative language in others' sentences, they can then use schemes and tropes more naturally in their own everyday writing.**

**You might challenge your students to find figures or tropes that we have not listed in this chapter. They could do research into the ancient rhetorical terms, perhaps starting with the Web site *Silvae Rhetoricae* (<http://rhetoric.byu.edu/>) or Ward**

Farnsworth's book *Farnsworth's Classical English Rhetoric*. Have them practice identifying and creating some of the figures that they find in these sources.

Or give students a piece of writing that is rich with figurative language and ask them to identify each of the figures. Are there any sentences that seem to contain no schemes or tropes? Could it be that these sentences are figurative in ways students don't expect or recognize? Remind them that figures represent changes in the ordinary syntax or signification; how might these remaining sentences be read as different from the ordinary?

*From page 328:*

Identify the figurative language used in the following slogans. Note that some slogans may use more than one device.

- "A day without orange juice is like a day without sunshine." (Florida Orange Juice) [**simile, hyperbole**]
- "Open happiness." (Coca-Cola) [**irony ("open" has double meaning)**]
- "Be all that you can be." (U.S. Army) [**reversed structure**]
- "Breakfast of champions." (Wheaties) [**hyperbole, antonomasia**]
- "America runs on Dunkin'." (Dunkin' Donuts) [**hyperbole, metaphor**]
- "Like a rock." (Chevrolet trucks) [**simile**]



## Visual Rhetoric

Visual rhetoric plays a huge role in our students' lives. It's become a commonplace that our students are bombarded by images, but we might forget—especially if we're more than a few years older than our students—that many of them are also *producing* visual rhetoric on a daily basis for social media. This chapter focuses on visual rhetoric, while Chapter 16 puts the visual together with the written and the aural for more on multimedia arguments.

The same rhetorical principles that inform the study of written arguments can provide a framework for analyzing and producing visual texts. In this chapter, the elements of successful visual presentations are arranged according to the three appeals discussed earlier in the book, so that writers are asked to consider visual arguments based on ethos, pathos, and logos. You might ask students to offer more examples of how these appeals translate when operating in highly visual texts such as advertisements or magazine covers. Indeed, magazine advertising is a rich source of visual arguments for classroom work because almost all ads make the same claim: buy our product. Students can begin with the task of figuring out *how* the ads make this argument rather than with the process of trying to understand what the claim is.

Once your class is comfortable analyzing advertisements, you could move on to other visual arguments, such as textbook illustrations, statistical charts and graphs, product logos, and photojournalism. This chapter might be especially helpful in recommending various programs that can help students produce visual arguments. While they might be experts at cropping selfies for Instagram, many students still need help figuring out how to create a timeline or a pie chart, both of which can be helpful in producing more sophisticated visual rhetoric in their academic lives.

## Respond

*From pages 332 and 338:*

Find an advertisement, either print or digital, that uses both verbal and visual elements. Analyze its argument first by pointing out the claims the ad makes (or implies) and then by identifying the ways it supports them verbally and/or visually. (If it helps, go over the questions about multimedia texts offered in Chapter 16 on pp. 368–70.) Then switch ads with a classmate and discuss his/her analysis. Compare your responses to the two ads. If they're different—and they probably will be—how might you account for the differences?

Choose a project or an essay you have written recently and examine it for how well *visually* it establishes your credibility and how well it is designed. Ask a classmate or friend to look at it and describe the ethos you convey through the item. Then go back to the drawing board with a memo to yourself about how you might use images or media to improve it.

**These exercises encourage students to write about visual images, a challenging task. Help your students develop a rich vocabulary of visual arguments by doing several sample analyses in class after asking them to read the chapter. Once students are comfortable thinking critically about images in class, they will be better equipped to do critical analyses. You could also bring to class examples of good writing about images: short pieces of art criticism, incisive movie reviews, columns by popular cultural critics, and so forth. Use this analytical work to help them make better choices when they're producing their own visual arguments.**

**If you're looking for an activity that will shake up the classroom routine, and you have the class time, agreeable weather, and available art, think about taking students around campus to view statues and other public art on your campus. What does the campus value, according to their public displays of visual information?**

## Presenting Arguments

This chapter offers a rhetorical approach to spoken arguments. Writing courses are increasingly being called on to address speaking abilities, and persuasive, skillful oral presentation needs to be learned and practiced as surely as written presentation does. In fact, if the shaking hands and nervous stutters of our students are any indication, many students need more work on their oral presentation skills than on their writing skills because public speaking can be nerve-racking. Reassure students that practice leads to improvement in public speaking, and look for low-stakes opportunities for students to speak aloud in class to help reduce the pressure. It's also a good idea to reinforce the link between good writing and good speaking. Good writing—knowing your audience, thinking about your ethos, and having your reasoning worked out—is a preparation that bolsters a speaker's confidence.

One way to incorporate a little more delivery practice into your classes is to ask students to read aloud some of their work or sample arguments from other sources. Ask students to read carefully, perhaps even somewhat dramatically; you can assign a section a few minutes ahead of time so that they can get familiar with the text. Let them know that it's an opportunity to practice a skill that they'll need in almost any career they enter. They'll learn a great deal about how style helps create an argument, and you'll benefit from learning more about how they hear language.

### Respond

*From page 354:*

Take three or four paragraphs from an essay that you've recently written. Then, following the guidelines in this chapter, rewrite the passage to be heard by a live audience. Finally, make a list of every change that you made.

**Make sure that students take no more than four paragraphs of a written essay to work with. You might suggest that they enlarge the type and increase the line spacing when they rewrite the text for oral argument. These changes will allow the student to highlight certain words and insert reminders to pause or slow down, ask for questions, or offer extra-textual comments.**

*From page 360:*

Attend a presentation on your campus, and observe the speaker's delivery. Note the strategies that the speaker uses to capture and hold your attention (or not). What signpost language and other guides to listening can you detect? How well are visuals integrated into the presentation? What aspects of the speaker's tone, dress, eye contact, and movement affect your understanding and your appreciation (or lack of it)? What's most memorable about the presentation, and why? Finally, write up an analysis of this presentation's effectiveness.

**This exercise asks students to listen carefully to others' arguments and figure out what makes them successful or unsuccessful. If you have enough students attend the same presentation, have them bring their notes on the speaker to class and work in small groups to discover what similarities or differences in strategies they identified. Were the strategies and their successes determined by audience, personal preference, or something else? What can they learn from having watched this presentation?**

## Multimedia Arguments

This chapter argues that the set of rhetorical tools we use to analyze and create traditional essays can help us understand and shape arguments in any number of different media. That is, the rhetorical ideas that this book introduces are just as important for analyzing and creating multimedia arguments as they are for writing traditional college essays. Audience awareness, style, and appeals to ethos, pathos, and logos are important means of persuasion in any argument. Web sites and social media present rich opportunities for rhetorical analysis: they usually contain textual and visual arguments; their organization often differs radically from print texts; and they face a potentially worldwide audience. Students often feel intellectually empowered and ready to engage in online discussions or debates because they are already familiar with working in digital environments. If they have a set of rhetorical tools that offers them a system for making sense of their own contributions as well as the contributions of others, they will feel yet more empowered.

If you have the time and flexibility, you might consider offering students the opportunity to present at least one argument for your class as something other than a traditional paper. When writing papers, students often cannot move beyond thinking of the instructor as the only audience for their writing. Using alternative means of presentation almost always forces students to think more widely about the audience to whom they might address their arguments, a step that usually results in higher-quality work. Students who produce multimedia work, we have found, often get more invested in the process, spend more time on the project, and feel more ownership of the final product. However, sometimes assigning multimedia work conflicts with the need to have students produce a certain quantity of writing. If you have to meet a minimum number of pages but still want to allow students to produce multimedia work, you could potentially have students write a paper that explains the

rhetorical choices that they made in their multimedia project—that is, they can provide a written meta-commentary.

## Respond

*From pages 370 and 375:*

Using the discussion of multimedia arguments in this chapter and the questions about multimedia texts and platforms above, find a multimedia text that makes an intriguing argument *or* a social media platform where you sometimes encounter debates about political and social issues. Then write a brief rhetorical analysis of the text or the site, focusing more on the way the messages are conveyed than on the messages that are in play.

Go to a blog that you admire or consult frequently. Then answer the following questions:

- Why is a blog—a digital presentation—the best way to present this material?
- What advantages over a print text or a live oral and multimedia presentation does the blog have?
- How could you “translate” the argument(s) of this site into print format, oral format, or social media platform? What might be gained or lost in the process?

**These exercises give students the opportunity to examine arguments that they encounter in their everyday reading and to think more carefully about them. You might encourage students to look at blogs (for p. 375) or multimedia arguments (for p. 370) that genuinely interest them rather than opting for a news site so that they look more intellectual. Having them apply the rhetorical principles of your class to arguments that would interest them in contexts outside of class often leads to richer, better-informed analyses.**

## Academic Arguments

This chapter should help students sort out questions of goals, tone, format, and style that help them understand the expectations of college writing that they face in your class and, especially, in other classes that do not make their writing expectations quite as explicit.

Even though the standards for academic argument are high, students shouldn't be intimidated by the prospect of writing for academic audiences. They do not have to become the world's expert on a particular topic to display an appropriate and impressive level of expertise: encourage them to use this chapter to familiarize themselves with the conventions of academic argument. Understanding the features of academic argument can prepare them for successful writing across the curriculum and help change their minds about some of the myths of academic writing.

Indeed, you might stress with students that academic argument is not merely a set of tricks and steps like avoiding contractions and split infinitives—two grammatical points that students have often learned as hallmarks of formal writing—but instead a way of thinking seriously and responsibly about almost any topic. You may not need to spend a great deal of time on this chapter, but students will surely return to it again and again; they will probably find the breakdown of academic arguments and the model arguments particularly helpful in their own writing.

### Respond

1. Look closely at the following five passages, each of which is from an opening of a published work, and decide which ones provide examples of academic argument. How would you describe each one, and what are its key features? Which is the most formal and academic? Which is the least? How might you revise them to make them more—or less—academic?

Judith Thurman establishes her authority by reviewing what is known about the topic of cave paintings but does not seek to create new knowledge about the topic. Thurman uses a clear and formal style and makes mostly logical appeals. Including more formal citations would make this argument more academic.

Harry Crews is authoritative and uses a clear style, but he's writing about the topic of hitchhiking informally and not seeking to write about the topic in the way that, say, an academic sociologist might. To revise this into a more academic argument, a writer would more clearly identify what issues are at stake for a group of experts, seek out other sources besides personal experience, and opt for a more formal tone.

Elizabeth Derse's study of nitrogen sources is the most academic of the five passages. To revise the text into a less academic argument, a writer might offer a narrative that details personal experiences exploring and researching coral reefs, eliminate academic sources and citations, and perhaps use more emotional appeals about the importance of coral reefs and the dangers of degradation.

Jason Castro's argument popularizes academic argument for a serious, informed audience but not an audience of peer experts. To make this a more academic argument, a writer might cite sources and provide bibliographical information and seek to sound more authoritative (rather than questioning).

Sarah Boxer's language is extremely informal because she's writing for a popular, not an academic, audience. To revise this into a more academic argument, a writer might include an overview of the scholarship on parenthood in children's literature, include more logical appeals based on research, establish a more objective ethos, and use a less conversational tone.

2. Working with another student in your class, find examples from two or three different fields of academic arguments that strike you as being well written and effective. . . .

**Answers will vary.** You may need to help students locate appropriate academic arguments. If possible, consider



devoting some class time to showing students how to access scholarly databases on a library Web site, or consider scheduling a workshop with a reference librarian if that option is available.

3. Read the following three paragraphs, and then list changes that the writer might make to convert them into an academic argument.

**The writer might approach this topic from a more academic point of view by reviewing academic opinions about the decline of reading rather than relying on the serious but not especially academic book by the critic David Ulin; employing a more formal style, especially in the first paragraph, which relies on several instances of informal figurative language (“chewed,” “gored,” “weapons of mass distraction”); providing evidence of more rigorous research (and perhaps less reliance on appeals to personal experience in the last paragraph), and/or including citations of sources used to build the argument.**

- 4–5: Choose two pieces of your college writing, and examine them closely. Are they examples of strong academic writing? How do they use the key features that this chapter identifies as characteristic of academic arguments? How do they use and document sources? What kind of tone do you establish in each? After studying the examples in this chapter, what might you change about these pieces of writing, and why?

Go to a blog that you follow, or check out one on the *Huffington Post* or *Ricochet*. Spend some time reading the articles or postings on the blog, and look for ones that you think are the best written and the most interesting. What features or characteristics of academic argument do they use, and which ones do they avoid?

**Answers will vary.**

## Finding Evidence

First-year writers can sometimes believe that “real” evidence is *always* statistical or quantitative, or they might think that somewhere out there is *the* piece of irrefutable evidence that will seal the validity of their argument forever. When you show your students that they have a wide range of sources and forms available to them and help them understand that real research isn’t about discovering the one gold nugget of thus far undiscovered knowledge, their arguments will probably improve. As with some of the other chapters in Part 4, this chapter might be best taught in conjunction with a larger unit: combine a discussion of evidence with an assignment to write an evaluative argument, for instance.

Once you explain to your class that evidence can take many forms, you can move on to a discussion of the inventional role evidence can take: finding one piece of evidence can lead students not just to other pieces of evidence but also to new ways of making their arguments. Searching for evidence in libraries, interviews, or observations is not simply a one-way activity that goes from one source to the next. Instead, it can help students understand what claims they want to make, how they can approach the argument, and how they should tailor their arguments to an audience.

First-year writers have often not yet chosen a major, but they might have some interest in a particular field or discipline. You could ask your students to interview faculty in their chosen field to find out what counts as evidence in that discipline. Students could then present their findings to the class. This is a two-part lesson: students have to *find* evidence *about* evidence.

### Respond

1–4: The following is a list of general topic ideas from the Yahoo! Directory’s “Issues and Causes” page. Narrow one or two of the items down to a more specific subject by using research tools

in the library or online such as scholarly books, journal articles, encyclopedias, magazine pieces, and/or informational Web sites. Be prepared to explain how the particular research resources influenced your choice of a more specific subject within the general subject area. Also consider what you might have to do to turn your specific subject into a full-blown topic proposal for a research paper assignment.

Age discrimination	Poverty
Child soldiers	Racial profiling
Climate change	Solar power
Corporal punishment	Sustainable agriculture
Drinking age	Tax reform
Educational equity	Urban sprawl
Immigration reform	Video games
Media ethics and accountability	Violence in the NFL
Military use of drones	Whistleblowing
Pornography	Zoos

Go to your library's online catalog page and locate its list of research databases. You may find them presented in various ways: by subject, by field, by academic major, by type—even alphabetically. Try to identify three or four databases that might be helpful to you either generally in college or when working on a specific project, perhaps one you identified in the previous exercise. Then explore the library catalog to see how much you can learn about each of these resources: What fields do they report on? What kinds of data do they offer? How do they present the content of their materials (by abstract, by full text)? What years do they cover? What search strategies do they support (keyword, advanced search)? To find such information, you might look for a help menu or an “About” link on the catalog or database home-pages. Write a one-paragraph description of each database you explore and, if possible, share your findings via a class discussion board, blog, or wiki.

What counts as evidence depends in large part on the rhetorical situation. One audience might find personal testimony compelling in a given case, whereas another might require data that only experimental studies can provide. Imagine that you want to argue that advertisements should not include demeaning representations of chimpanzees and that the use of primates in advertising should be banned. You're encouraged to find out that

a number of companies such as Honda and Puma have already agreed to such a ban, so you decide to present your argument to other companies' CEOs and advertising officials. What kind of evidence would be most compelling to this group? How would you rethink your use of evidence if you were writing for the campus newspaper, for middle-schoolers, or for animal-rights group members? What can you learn about what sort of evidence each of these groups might value—and why?

Finding evidence for an argument is often a discovery process. Sometimes you're concerned not only with digging up support for an already established claim but also with creating and revising tentative claims. Surveys and interviews can help you figure out what to argue, as well as provide evidence for a claim.

Interview a classmate with the goal of writing a brief proposal argument about the career that he/she should pursue. The claim should be something like *My classmate should be doing X five years from now*. Limit yourself to ten questions. Write them ahead of time, and don't deviate from them. Record the results of the interview (written notes are fine; you don't need to tape the interview). Then interview another classmate with the same goal in mind. Ask the same first question, but this time let the answer dictate the next nine questions. You still get only ten questions.

Which interview gave you more information? Which one helped you learn more about your classmate's goals? Which one better helped you develop claims about his/her future?

**These exercises focus on the inventional role of evidence gathering in addition to the technical questions of how to find evidence. If you'd like to teach your students research techniques, you might, if possible, display your library's online catalog page to show them how to get to research databases and how to use them. It's also probably a good idea to schedule a day in the library to walk around the reference areas and experiment with the catalog or, even better, to ask the librarians if they offer a guided tour or tutorial for students. Technical research skills are valuable, and first-year students rarely learn them except in their writing classes.**

**Exercises 3 and 4 focus on how to think about the evidence that students have found. Exercise 3 is especially**

useful for reinforcing the idea that evidence needs to be audience-appropriate. It's important for students to recognize that all types of evidence have contexts in which they won't work as well. Exercise 4 helps students understand how flexibility and the willingness to follow their research where it goes can significantly improve their arguments.

## Evaluating Sources

Assessing sources can also be a challenge for students. Because the Internet makes finding material so easy, some students will be satisfied with the thousands of hits they get on any search. You will have to teach your students to be very critical of Internet sources: for example, a personal homepage on legalizing marijuana is significantly less credible than refereed research on hemp agriculture, but your students might not see the difference.

The chapter includes a list of questions students can ask to determine the quality of any source, electronic or not.

### Respond

1–3: The chapter claims that “most of the evidence that is used in arguments on public issues . . . comes with considerable baggage” (p. 428). Find an article in a journal, newspaper, or magazine that uses evidence to support a claim of some public interest. It might be a piece about new treatments for malaria, Internet privacy, dietary recommendations for schoolchildren, proposals for air-quality regulation, the rise in numbers of campus sexual assaults, and so on. Identify several specific pieces of evidence, information, or data presented in the article and then evaluate the degree to which you would accept, trust, or believe those statements. Be prepared to explain specifically why you would be inclined to trust or mistrust any claims based on the data.

Check out Goodreads (you can set up an account for free) and see what people there are recommending—or search for “common reading programs” or “common reading lists.” Then choose one of the recommended books, preferably a work of nonfiction, and analyze it by using as many of the principles of evaluation for printed books listed in this chapter as you can without actually reading the book: Who is the author, and what are his/her credentials? Who is the publisher, and what is its reputation? What

can you find out about the book's relevance and popularity: why might the book be on the list? Who is the primary audience for the book? How lengthy is it? How difficult? Finally, consider how likely it is that the book you have selected would be used in an academic paper. If you do choose a work of fiction, might the work be studied in a literature course?

Choose a news or information Web site that you visit routinely. Then, using the guidelines discussed in this chapter, spend some time evaluating its credibility. You might begin by comparing it with Google News or Arts & Letters Daily, two sites that have a reputation for being reliable.

**The exercises focus largely on practicing how to assess authority and credibility in sources. The chapter describes the differences among quotations, paraphrases, and summaries. Students will benefit from practicing these techniques throughout the course, though the more context you can give them, the better. Rather than ask for summaries or paraphrases unrelated to their writing assignments, suggest that students write paraphrases or summaries in preparation for their other work. Many of them have probably written annotated bibliographies before; these exercises are really versions of annotated bibliographies with more emphasis on assessment than on summary.**

Alternatively, you could ask students to compile a “first-pass” bibliography on a given topic and then to make a second pass, evaluating the sources for inclusion in a shorter list. The more you integrate assessment of sources into the larger concerns of a course by tying the practice to projects that the students are working on, the more likely the exercise will pay off with improved use of source material for both you and the student.

Remind students to take special care when researching online, as it's easy to surf through multiple sources without taking thorough notes about where you've been and when you were there. Some students will also need a reminder that they haven't exhausted all the possibilities for sources available to them if they stop with the first page of Google search results. Encourage them to use other databases and to look more deeply into the results—even going to the second page of results on a Google search can open up new possibilities.

## Using Sources

We have always found it disheartening when students bring us a draft of an argument and then say something like, “I still need to go back and find some quotations to put in there.” This chapter can help them understand that sources and quotations need to be integral to the development of an argument, not just sprinkles dropped on top of an otherwise finished cake.

If your experience is anything like ours, your students might need special attention to the importance of framing quoted materials with signal words (pp. 445–47). We also think it’s worthwhile to spend extra time discussing how many different ways writers can incorporate sources (see pp. 447–51) since so many student writers fall into the trap of believing that the only good sources are those that make precisely the same point or argument that the student wants to make. We also think that teaching students to avoid “patch-writing” (p. 451) is an especially important goal for a first-year writing class. Not only will this help students avoid plagiarism and academic dishonesty, but learning this concept and avoiding the practice will help students come to recognize themselves as authors and authorities, as writers who can earn the right to be trusted.

It’s likely that you will encounter serious cases of plagiarism (discussed more in Chapter 21) if you teach writing classes long enough. But our experience suggests that it’s relatively rare for students to *try* to cheat or get away with misusing intellectual property. You will serve your students—and the purposes of the first-year writing course—if you consider most problems with attribution to be mistakes rather than cheating attempts: students simply don’t understand the parameters of responsible use. Many students have to struggle to write their own thoughts and arguments; integrating others’ ideas is a real challenge.



## Respond

1–4: Select one of the essays from Chapters 8–12 or 17. Following the guidelines in this chapter, write a paraphrase of the essay that you might use subsequently in an academic argument. Be careful to describe the essay accurately and to note on what pages specific ideas or claims are located. The language of the paraphrase should be entirely your own—though you may include direct quotations of phrases, sentences, or longer passages you would likely use in a paper. Be sure these quotations are introduced and cited in your paraphrase: *Pearson claims that nuclear power is safe, even asserting that “your toaster is far more likely to kill you than any nuclear power plant” (175).* When you are done, trade your paraphrase with a partner to get feedback on its clarity and accuracy.

Summarize three readings or fairly lengthy passages from Parts 1–3 of this book, following the guidelines in this chapter. Open the item with a correct MLA or APA citation for the piece (see Chapter 22). Then provide the summary itself. Follow up with a one- or two-sentence evaluation of the work describing its potential value as a source in an academic argument. In effect, you will be preparing three items that might appear in an annotated bibliography. Here’s an example:

Pearson, Taylor. “Why You Should Fear Your Toaster More Than Nuclear Power.” *Everything’s an Argument*. By Andrea A. Lunsford and John J. Ruszkiewicz. 7th ed. Boston: Bedford, 2016. 174–79. Print. Argues that since the dangers of nuclear power (death, radiation, waste) are actually less than those of energy sources we rely on today, nuclear plants represent the only practical way to generate the power we need and still reduce greenhouse gases. The journalistic piece provides many interesting facts about nuclear energy, but is informally documented and so does not identify its sources in detail or include a bibliography.

Working with a partner, agree upon an essay that you will both read from Chapters 8–12 or 17, examining it as a potential source for a research argument. As you read it, choose about a half-dozen words, phrases, or short passages that you would likely quote if you used the essay in a paper and attach a frame or signal phrase to each quotation. Then compare the passages you

selected to quote with those your partner culled from the same essay. How do your choices of quoted material create an image or ethos for the original author that differs from the one your partner has created? How do the signal phrases shape a reader's sense of the author's position? Which set of quotations best represents the author's argument? Why?

Select one of the essays from Chapters 8–12 or 17 to examine the different ways an author uses source materials to support claims. Begin by highlighting the signal phrases you find attached to borrowed ideas or direct quotations. How well do they introduce or frame this material? Then categorize the various ways the author actually uses particular sources. For example, look for sources that provide context for the topic, review the scholarly literature, define key concepts or terms, explain technical details, furnish evidence, or lay out contrary opinions. When you are done, write a paragraph assessing the author's handling of sources in the piece. Are the borrowed materials integrated well with the author's own thoughts? Do the sources represent an effective synthesis of ideas?

**All of these exercises would work well as in-class activities that will help students prepare to write their full papers, though exercises 1 and 2 in particular might require some extra time out of class. For most writing students, it's worth taking the time to practice the very specific skills of paraphrasing and quoting correctly; students can think of these exercises as warm-up exercises for getting the research right in their papers. After completing exercises 3 and 4, students can build a list of signal phrases. Have each student or team put a couple of signal phrases on the board, and then categorize them according to how they would operate in a paper. (For example, signal phrases might indicate that an author is quoting a standard view or that an author is quoting a source in such a way that he/she has a position to disagree with.) Have students copy this list down, or put it together in a handout to give them later. When they write longer papers, having a list of possibilities will help them vary their writing with signal phrases that can indicate rhetorical purpose when quoting or paraphrasing.**

## Plagiarism and Academic Integrity

First-year writers have probably received some instruction in the concerns of intellectual property, and they're probably aware of the debates around movie and music piracy. They likely have heard of plagiarism in high school, have been taught not to copy others' work, and understand that plagiarizing is a form of cheating. But plagiarism is only a small part of the intellectual-property debate, and its parameters are far from well defined. You can help your students learn to use sources responsibly if you show them the range of activities that could reasonably constitute plagiarism, from simple copying of text without quotation or attribution to including images on a Web site that the student did not create. Students need to learn that intellectual property can be as jealously guarded as material property, if not more so: material goods can usually be replaced, but intellectual work is not easy to return.

The first-year writing class is usually the place where students learn to respect intellectual property rights and where they struggle with the boundaries of appropriate attribution. As the teacher, you can decide how strict to be with violations of intellectual property. As we mentioned in the last chapter, we tend to favor an approach that assumes good intentions, mostly because our experience is that most sloppy documentation has been the result of sloppiness rather than intent to deceive. If you use a process model in your course, you could encourage these students to write another draft, this time with appropriate use of sources. Not all incidents of plagiarism are simply well-intentioned mistakes, but we argue for a generous conception of teaching in the first-year course. If students continue to violate the boundaries of intellectual property after you've been thorough in your instruction, you should take appropriate action.

## Respond

1–4: Define *plagiarism* in your own terms, making your definition as clear and explicit as possible. Then compare your definition with those of two or three other classmates, and write a brief report on the similarities and differences you noted in the definitions. You might research terms such as *plagiarism*, *academic honesty*, and *academic integrity* on the Web. Also be certain to check how your own school defines the words.

Spend fifteen or twenty minutes jotting down your ideas about intellectual property and plagiarism. Where do you stand, for example, on the issue of music file sharing? On downloading movies free of charge? Do you think these forms of intellectual property should be protected under copyright law? How do you define your own intellectual property, and in what ways and under what conditions are you willing to share it? Finally, come up with your own definition of *academic integrity*.

Not everyone agrees that intellectual material is property that should be protected. [ . . . ] Using a Web search engine, look for pages where the phrase “free information” appears. Find several sites that make arguments in favor of free information, and analyze them in terms of their rhetorical appeals. What claims do the authors make? How do they appeal to their audience? What’s the site’s ethos, and how is it created? After you’ve read some arguments in favor of free information, return to this chapter’s arguments about intellectual property. Which arguments do you find most persuasive? Why?

Although this book is concerned principally with ideas and their written expression, other forms of intellectual property are also legally protected. [ . . . ] Find the standards for protection under U.S. copyright law and U.S. patent law. You might begin by visiting the U.S. copyright Web site (copyright.gov). Then imagine that you’re the president of a small high-tech corporation and are trying to inform your employees of the legal protections available to them and their work. Write a paragraph or two explaining the differences between copyright and patent, and suggest a policy that balances employees’ rights to intellectual property with the business’s needs to develop new products.

**The exercises for this chapter focus mainly on the differences among the various forms of intellectual-property protection. You could combine these exercises with a dis-**

cussion of the protections available to people in different academic fields. For example, how do scientists in college biology departments protect their work? What about historians? How does each person build on previous work in the field without “copying”? Exercise 2 should be particularly useful for illustrating that intellectual property is as important an issue outside the classroom as it is inside it.

## Documenting Sources

Most of this chapter is concerned with the technical details of the MLA and APA citation systems, not with the way citation and documentation constitute a form of argument. The details are not hard to master, but they are complicated and reward careful attention. Our experience has been that first-year students will make up their own citation systems—with some mix of dates, names, and titles, rarely consistent—unless they are asked to follow MLA or APA guidelines carefully. Remind them that citation is largely a mechanical skill and that they need to use the models to learn how to format citations and bibliographies appropriately. Not many students need to memorize a citation system, and no one needs to memorize every possibility; they simply need to get comfortable with looking up the formatting and applying it correctly.

If you're teaching MLA format, you might talk about how MLA style attempts to minimize distractions to the reader by encouraging researchers to include authors' names in the text of the paper rather than just in the parenthetical citation and by placing most parenthetical citations at the ends of sentences. If you're teaching APA style, you might discuss how including the date of publication in a citation makes an argument about the importance of recent work. Part of the goal of teaching citation, after all, is teaching students that a documentation style is not just a random collection of rules but a system designed to make intellectual inquiry open and honest.

It's hard to design a class period that discusses citation in a way that's exciting for all students, but we strongly recommend that you review what you find most essential about citation format and perhaps demonstrate a few examples or have students practice a few examples in class. If students know that you're paying attention to the details, they're more likely to take the citation process seriously and not rely on vague memories of how they cited sources in high school. (Every year we still have several first-year students who insist on inserting a comma between the author and the page number in

in-text MLA citations even though MLA format does not call for it; for some students, the habits of high school are hard to break.) If you hold students to a high standard when evaluating their citation practices, they usually get the message and rise to meet your standards.

## Respond

1. The MLA and APA styles differ in several important ways, both for in-text citations and for lists of sources. You've probably noticed a few: the APA uses lowercase letters for most words in titles and lists the publication date right after the author's name, whereas the MLA capitalizes most words and puts the publication date at the end of the works cited entry. More interesting than the details, though, is the reasoning behind the differences. Placing the publication date near the front of a citation, for instance, reveals a special concern for that information in the APA style. Similarly, the MLA's decision to capitalize titles isn't arbitrary: that style is preferred in the humanities for a reason. Working in a group, find as many consistent differences between the MLA and APA styles as you can. Then, for each difference, speculate about the reasons these groups organize or present information in that way. The MLA and APA style manuals themselves may be of help. You might also begin by determining which academic disciplines subscribe to the APA style and which to the MLA.

**This exercise asks students to identify the ways certain citation systems make arguments in themselves. Draw your students' attention to the relative placements of author, date of publication, and title in MLA and APA styles. One simple way of summarizing the difference between the two systems is to note that MLA values authors and titles (that is, artists and artistic creations) while APA tends to emphasize authors and dates (in this case, researchers and how recently they published that research). You could ask your students to develop alternative citation styles that reflect some other values or priorities: How would they cite sources if they were concerned primarily with the author's credibility? Would book sales ever be an appropriate measure to cite in a bibliography?**

2. Working with another person in your class, look for examples of the following sources: an article in a journal, a book, a film, a song, and a TV show. Then make a references page or works cited list (five entries in all), using either MLA or APA style.

**This exercise allows students to practice citing works (e.g., songs) that they might be surprised to learn are covered by MLA and APA. This exercise should be fairly quick and simple for students, but make sure that they take the time to get their citations correct. Students must pay close attention to details to make sure they cite correctly.**