ICaP Rhetorical Analysis Instructor Guide

Common Assignment Pilot Fall 2018
Designed by Daniel Ernst, Alex Long, and Carrie Grant

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Assignment Introduction

Description

The purpose of a rhetorical analysis is to help students understand how a text creates meaning through specific rhetorical choices. This involves identifying the author, their purpose, and their intended audience. The goal is not only to determine what an author is trying to accomplish, but *how* they go about doing that and *why*. Every text operates in a particular way, rhetorically, based on the time and place out of which it arises, as well as resulting from the rhetorical decisions made by the rhetor for a particular purpose. Our aim is to unpack how and why certain decisions were made in order to accomplish a specific goal.

Rationale

Being active participants in the world around us means recognizing the conscious decision making that goes into creating any text for a rhetorical purpose. Investigating the how and why of any given text in any context gives a student greater insight into the power of communication and allows for deeper understanding of the world around them. In addition to becoming active observers in their lives, students will also learn to make more effective decisions as rhetors themselves, making rhetorically effective choices beyond the confines of the classroom and applying to many different contexts.

We've identified a rhetorical analysis as a possible ICaP common assignment for a number of reasons:

1. It aligns easily with ICaP outcomes, particularly rhetorical awareness (Outcome 1) and critical thinking (Outcome 3). These outcomes are essential to what we teach in ENGL 106, and we want to be able to demonstrate that we teach them well.
2. Rhetorical analyses are foundational introductory composition assignments used across the country, and many ICaP instructors already teach some version of one.
3. A rhetorical analysis is a brief enough assignment that instructors can feasibly ask students to write two during the semester, which will allow us to assess growth in student writing within ENGL 106.

Common Assignment Pilot Requirements

Sequence
The rhetorical analysis common assignment needs to be given to students twice during the semester. Our goal is to be able to use the two assignments to demonstrate changes in student writing through the ICaP course.

1. **Pre-test.** The first time you assign the rhetorical analysis should be within the first 1.5 weeks of the semester. For this iteration, do not give extensive direct instruction about how to write rhetorical analyses, as our goal is to see the writing skills students enter the class with.
2. **Post-test.** You'll assign a rhetorical analysis again during the semester--when is up to you. This time around, please spend at least two weeks teaching the assignment--reviewing concepts, introducing the assignment genre, looking at examples, and providing student feedback.

You may have students analyze different texts for their pre- and post-tests, or you may have students revise their pre-test to submit as their post-test.

Outcomes Rubric
The rhetorical analysis common assignment operates with a rubric built from ICaP course outcomes 1 and 3, rhetorical and analytical knowledge respectively. The rubric is analytic and designed to give points for various subcategories of evaluation: Rhetorical Knowledge & Concepts, Cultural Context & Situation, and Critical Thinking & Analysis. You are free to add to these categories and customize the format of the rubric to fit with the style of the rest of your rubrics. But the content of the core rubric must be used. For instance, you may translate it into a holistic rubric, or use a scale without points attached, so long as you are still teaching students toward the shared rubric criteria. When collecting the common assignment, ICaP will ask for your students' rhetorical analyses in addition to your scores for each paper using this rubric.

Assignment Sheet and Topics
You have freedom to create your assignment sheets as you see fit, so long as they fit the assignment and rubric requirements. You may also use any type of texts for rhetorical analysis you choose--print ads, literature, op eds, commercials, etc. We only ask that students analyze the same genre of text for their first rhetorical analysis as their second, though they may use a different example (ie. a Geico commercial for the first rhetorical analysis and a Dove commercial for the second).

Resources for Teaching Rhetorical Analysis

During ICaP's 2015 internal assessment project, researchers found that student rhetorical analysis samples varied in levels of effectiveness. Students can easily latch onto the idea of naming examples of ethos, pathos, and logos, without taking their analysis much deeper than that. These assignments can be challenging to teach well. If we are going to make a rhetorical analysis the common assignment across all sections of English 106, we want to ensure that instructors have the tools to teach rhetorical analysis effectively.

To that end, we've included a variety of resources for teaching rhetorical analyses:

1. Rhetorical analysis common assignment rubric (required for submitting student materials to ICaP, format can be customized for students--see "Shared Rubric" section above)
2. Unit plans/Activities
3. Sample assignment sheets
4. Key terms
5. Additional supplementary materials

Rhetorical Analysis Outcomes Rubric: Outcomes #1, #3

	1 (Poor)	2 (Fair)	3 (Good)	4 (Excellent)
Rhetorical Knowledge & Concepts	The writer does not identify or discuss rhetorical concepts.	The writer identifies a few key rhetorical concepts, including but not limited to: purpose, audience, context/setting, constraints, logos, ethos, pathos, kairos.	The writer identifies and discusses many key rhetorical concepts, including but not limited to: purpose, audience, context/setting, constraints, logos, ethos, pathos, kairos.	The writer identifies and discusses in detail a variety of key rhetorical concepts, including but not limited to: purpose, audience, context/setting, constraints, logos, ethos, pathos, kairos.
Cultural Context & Situation	The writer does not mention or analyze the text's rhetorical situation and context and fails to demonstrate how cultural factors affect both production and reception of ideas.	The writer mentions the text's rhetorical situation and context and attempts to describe how cultural factors affect both production and reception of ideas.	The writer adequately analyzes the text's rhetorical situation and context and demonstrates an understanding of how cultural factors affect both production and reception of ideas.	The writer insightfully analyzes the text's rhetorical situation and context and demonstrates a deep understanding of how cultural factors affect both production and reception of ideas.
Critical Thinking and Analysis	The writer does not describe or synthesize their analysis of rhetorical choices, ideas, information, design, and other components featured in the text. The writer fails to connect these components to the text's intended audience(s).	The writer describes their analysis of rhetorical choices, ideas, information, design, and other components featured in the text. The writer describes some connections between these components and the text's intended audience(s).	The writer synthesizes their analysis of rhetorical choices, ideas, information, design, and other components featured in the text by connecting these components to the text's intended audience(s).	The writer cohesively synthesizes their analysis of rhetorical choices, ideas, information, design, and other components featured in the text by insightfully connecting these components to the text's intended audience(s).

Points-Based Customized Rubric for Rhetorical Analysis

___/20 Rhetorical Knowledge and Concepts - The writer identifies and discusses in detail a variety of key rhetorical concepts, including but not limited to: purpose, audience, context/setting, constraints, logos, ethos, pathos, kairos.

___/20 Cultural Context & Situation - The writer insightfully analyzes the text's rhetorical situation and context and demonstrates a deep understanding of how cultural factors affect both production and reception of ideas.

___/20 Critical Thinking & Analysis (Argument) - The writer cohesively synthesizes their analysis of rhetorical choices, ideas, information, design, and other components featured in the text by insightfully connecting these components to the text's intended audience(s).

___/20 Rhetorical Situation - The paper follows the constraints of the genre of the assignment. There is a clear focus appropriate to assignment guidelines; the author appropriately addresses their audience(s); and the language and formality are suitable for the situation.

___/20 Structure/Organization- The paper follows a clear structure that enhances delivery of the content. Each section has a point relating to the main goal of the paper, and each paragraph works logically to follow the last. There is a clear reason for the organization of paragraphs/sections.

___/10 Style/Voice - The writer uses rhetorical stylistic choices to create credibility for analysis. The writing is clear and easy to follow at the sentence level. Sentence structures and emphasis are varied through strategic use of tone and word choice.

___/10 Formatting/Mechanics- The paper accompanying works cited page is properly formatted to MLA standards, and the paper contains few mechanical errors.

Assignment Sheet Sample One

Assignment 1 Guidelines

Advertisement Rhetorical Analysis

EXIGENCE

We encounter ads all the time, though it's easy to endure them without much critical thought, tolls to pay en route to whatever media we've actually chosen to consume. Of course we know ads are always trying to sell us something, but we often leave unconsidered the individual composing choices behind these "texts" made to subtly influence us. As an introduction to rhetoric and this class, your first assignment is to examine the rhetorical strategies used in a video advertisement.

The goals of this assignment are:

- To become familiar with the elements of rhetorical situations, a major course theme
- To deeply analyze complex texts using rhetorical principles
- To recognize the relationship between rhetorical appeals and a given audience

CONSTRAINTS

Choosing an Ad: First you will need to find an advertisement to analyze. Be sure to select an ad complex and interesting enough to lend itself to rigorous examination. The traceability of the ad you choose will also come to bear on your analysis of audience—if you can track down where and when the ad was/is most often played, you'll have a lot more to work with than if you can only find it decontextualized on YouTube (unless you want to talk specifically about its context on YouTube).

The Rhetorical Analysis: Once you have chosen an ad, you will write a 3-4 page analysis focusing on the rhetorical situation of the advertisement, which may include aspects such as its intended audience, purpose, persuasive appeals, context, and style. Your analysis must call attention to both **what** the ad is trying to do as well as **how** the ad is trying to do it. What I'm looking for here is depth. The key is not to hit each and every element of rhetorical situations we discuss, but to focus on those aspects of the ad that contribute to a cogent, cohesive analysis of the ad's meaning.

META

With the completed assignment, you will submit a reflective cover memo that discusses and reflects on your process in writing this assignment and your understanding of unit concepts.

Assignment Sheet Sample Two

Rhetorical Analysis Assignment

Rhetorical analysis is a way of understanding and interpreting texts by examining and interpreting rhetorical devices and choices used in a piece of writing. You are to select a piece of published work that is persuasive in nature; in other words, it argues a point. Editorials and pieces from opinion/commentary sections of magazines or newspapers will generally work the best. You may find these online at sites such as startribune.com or sctimes.com., or in an actual publication. The piece you choose should be at least 350-500 words in length. Choosing an article that is too short may result in not having enough to write about in your paper, choosing something too long may not fit the parameters of this assignment.

Write an essay in which you in which you ANALYZE the author's rhetorical effectiveness/ineffectiveness. How does the author appeal to ethos, pathos, and logos? Does the author target a particular audience, timely concern, or social context? What kinds of choices does the author make to achieve their purpose? You will need to consider the points we have discussed in class, as well as the strategies discussed in your textbook.

Primary Audience: Educated readers who have not read the text you are analyzing.
Point of View: Objective
General Purpose: To help your readers understand the connections between purpose, audience, subject matter, and rhetorical techniques.

Things to consider when writing the rhetorical analysis:

- Take the time to find an article with a topic you can relate to. Don't just choose the first article you find.
- Photocopy the article, because it will need to accompany all drafts.
- This paper is NOT a summary. One will be included, but it should be no more than one paragraph in length.
- Your focus is not to agree or disagree with the author's article, but to analyze how effective or ineffective the author is in presenting the argument.
- Sample Peer Review For Rhetorical Analysis

Sample Unit Calendar
Schedule is subject to change in response to course needs. Items in bold are due by class time on the day they're listed.

UNIT ONE: Intro to Rhetoric and Situated Writing	
Conferences- Mon. 8/24 & Thurs. 8/27	Individual intros
Tuesday, 8/25	Syllabus review, introduction to the course
Wednesday, 8/26	**ICaP policies online** What is writing? What is this class?
Friday, 8/28	***Compose, Design, Advocate (CDA)*: Introduction, pp. 1-14;** **Intro to *The World is a Text* (PDF on BlackBoard); + Discussion Board Post** Practice space analysis, Introduce Assignment 1: Rhetorical Analysis
Conferences- Mon. 8/31 & Thurs. 9/3	**Post preliminary ad selection to discussion board**
Tuesday, 9/1	**Dirk, "Navigating Genres" (PDF on Blackboard); CDA on rhetorical analysis, pp. 308-319; + Discussion Board Post** Space presentations, genre analysis
Wednesday, 9/2	**Excerpts from *The World Is a Text:* "Reading and Writing about YouTube" and "Reading and Writing about Advertising" (PDF on Blackboard);** **+ Discussion Board Post** Sample ad rhetorical analysis
Friday, 9/4	**Final ad selection due to discussion board** **Sample essays: "Hanes Her Way" and "Going the Extra Mile for Friends and Beer"** Writing the analysis: strategy session
Monday, 9/7	**LABOR DAY - No Class**
Tuesday, 9/8	**Rhetorical Analysis Rough Draft Due** Analysis: going deeper
Wednesday, 9/9	**Sample student draft + revision comments** Practice revision discussion
Conferences- Thurs. 9/10 & Mon. 9/14	***CDA* section on feedback and revision, pp. 168-173** Individual conferences to discuss feedback for revision
Friday, 9/11	**Excerpts from *The World Is a Text* on reading college campuses (PDF on**

	Blackboard) + Discussion Board Post Student-led discussion; campus perspectives activity
Tuesday, 9/15	MLA format; rhetorical analysis peer review
Wednesday, 9/16	**Rhetorical Analysis Final Draft Due** Introduce Unit 2: Research

Rhetorical Analysis Concepts Resource

Rhetoric is the study of how writers and speakers use words to influence an audience. A rhetorical analysis is an essay that breaks a work of non-fiction into parts and then explains how the parts work together to create a certain effect—whether to persuade, entertain or inform. You can also conduct a rhetorical analysis of a primarily visual argument such as a cartoon or advertisement, or an oral performance such as a speech. In this handout we will use the word *rhetorician* to refer to the author of a speech or document or to the creator of an advertisement, cartoon, or other visual work.

A rhetorical analysis should explore the rhetorician's goals, the techniques (or tools) used, examples of those techniques, and the effectiveness of those techniques. When writing a rhetorical analysis, you are NOT saying whether or not you agree with the argument. Instead, you're discussing *how* the rhetorician makes that argument and whether or not the approach used is successful.

Artistic and Inartistic Proofs

An artistic proof is *created* by the rhetorician and encompasses the appeals, canons, and most of the techniques given below. An inartistic proof is a proof that *exists outside the rhetorician* such as surveys, polls, testimonies, statistics, facts, and data. Either type of proof can help make a case.

Appeals

An appeal is an attempt to earn audience approval or agreement by playing to natural human tendencies or common experience. There are three kinds of appeals: the pathetic, the ethical, and the logical.

The *pathetic* appeal invokes the audience's emotion to gain acceptance and approval for the ideas expressed. (Note that in this context, the word "pathetic" has none of the negative connotations associated with it in other contexts but refers only to the ability to stir emotions.) In a pathetic appeal, rhetoricians tap a reader's sympathy and compassion, anger and disappointment, desire for love, or sadness to convince the audience of their argument. Effective rhetoricians can create these feelings in an audience even if the feeling wasn't there before.

> **Ex.** TV commercials asking viewers to sponsor a third world child appeal to the viewer's compassion and instinct to protect the innocent.

The *ethical* appeal uses the writer's own credibility and character to make a case and gain approval. Rhetoricians use themselves and their position as an "expert" or as a "good person" to give their argument presence and importance. An everyday example of this is a minister, rabbi, priest, or shaman—individuals who are followed because they have established themselves as moral authorities. Writers using ethos may offer a definition for an obscure term or detailed statistics to establish their authority and knowledge.

Ex. A speaker from the American Heart Association visiting a kinesiology class to talk about healthy lifestyle choices is a practical example of ethos.

The *logical* appeal uses reason to make a case. Academic discourse is mostly logos-driven because academic audiences respect scholarship and evidence. Rhetoricians using logos rely on evidence and proof, whether the proof is hard data or careful reasoning.

Ex.1 In his Divine Watchmaker argument, William Paley employs logical comparison to prove that something as complex as life and our world could not have occurred by chance.

Ex.2 Toothpaste commercials like to appeal to logos by citing statistics and using scientific language to describe the process of preventing cavities.

Remember that a single document, speech, or advertisement can make all three appeals. Rhetoricians will often combine techniques in order to create a persuasive argument.

Building Analysis by Prewriting

In writing an effective rhetorical analysis, you should discuss the goal or purpose of the piece; the appeals, evidence, and techniques used and why; examples of those appeals, evidence, and techniques; and your explanation of why they did or didn't work. A good place to start is to answer each of these considerations in a sentence or two on a scratch piece of paper. Don't worry about how it sounds—just answer the questions.

Example preliminary notes for a rhetorical analysis of Horace Miner's article "Body Rituals Among the Nacirema"

Ex. The goal – to get readers to see the ridiculousness of Americans' obsession with physical appearance and our weird ideas about "hygiene."

Ex. Rhetorical techniques used and why – didactic tone makes the author sounds like a high scholar to give credibility and create a sense of superiority for himself and the reader. Uses detached, academic diction to put distance between the reader and the "tribe" being studied. Uses common ground to place himself and the reader on the level of superior, civilized beings studying this tribe, only to turn it when the reader realizes the "tribe" is America. Uses amplification to describe and display the idiocy of practices like teeth whitening. Does all of this to appeal to logic and readers' sense of pride and superiority (pathetic appeal). Uses irony by including a quote from another author at the end that pokes fun at us for our feeling superior.

The next step is to identify examples of these uncovered techniques in the text. For example, in discussing the use of a didactic tone, you might point to the following sentence as an example*:* "the anthropologist has become so familiar with the diversity of ways in which different people behave in similar situations that he is not apt to be surprised by even the most exotic customs." You should have multiple examples for each technique used.

Next, address the effectiveness of each technique. For example, in Miner's article, the didactic tone draws us in, but about halfway through the article we realize that Miner is talking about current American society and that "Nacirema" is "American" spelled backwards. We realize that the tone is ironic and that Miner is making a point about how Americans believe in magic and superstitions rather than being the enlightened, rational, and scientific creatures we imagine ourselves to be.

Thesis, Body, and Conclusion

After brainstorming and doing the actual analysis, you are ready to write a thesis. Remember to choose the three (or four) techniques for which you can make the strongest case. Rhetoricians employ many techniques; focus on the ones that are the most prevalent or interesting and that you can describe persuasively.

> **Ex. Thesis** In his article "Body Rituals Among the Nacirema," Miner effectively convinces his reader of the ridiculous nature of America's obsession with the body's health and visual appeal by allowing his readers to form a third party opinion of themselves before realizing they are their own subject. Miner achieves this by employing an academic tone, detached diction, and superior common ground to place his reader on the level of a scholar observing a native "tribe."

Finally, write your introduction, paragraphs, and conclusion. Following is a few tips for each. An *introduction* should lead cleanly into your argument**.** If your argument involves an author's stance on the death penalty, you might begin by giving factual data and/or the history of the death penalty. Remember that your argument begins with the first words of your paper. Your introduction should provide background that will make the reader see your argument's relevance.

Each *body paragraph* should have its own topic sentence. Make sure every idea or sentence in a paragraph relates to its topic sentence; you don't want to jump between topics. It gives your paper a sense of cohesion to place your body paragraphs in the same order in which they're presented in your introduction. Consider how you will organize the paragraphs. Will you discuss each technique—every instance of ethos, then every instance of pathos, and finally every instance of logos—then end with a discussion of the overall effectiveness? Or will you review the essay in terms of the least effective technique to the most effective? Or will you use a chronological order, discussing each technique as it occurs sequentially? For the Nacirema paper, for example, the first paragraph could focus on the academic tone, the second on diction, and the third on *common ground.*

For each paragraph, give several examples and explain how those examples illustrate the technique being discussed. At the end of each body paragraph, make sure you connect your topic sentence back to your thesis. This creates cohesion, solidifies your argument, and provides a transition to your next topic.

Your *conclusion* should briefly restate your main argument. It should then apply your argument on a higher level. Why does your argument matter? What does it mean in the real world? For example, the conclusion of the rhetorical analysis of the Nacirema article may point out Miner's underlying message of tolerance and appreciation of other cultures and how his authorial choices influenced the delivery of that message.

Rhetorical Analysis Terms Resource

A rhetorical analysis breaks an essay, speech, cartoon, advertisement, or other persuasive or argumentative performance, into parts and considers how those parts come together to create an effect. The following is an alphabetically arranged list of terms often used in rhetorical analysis.

In the list below, the "rhetorician" would be the writer, speaker, or artist who has created the text being analyzed. For example, if you're writing a rhetorical analysis of an essay by Mark Twain, Twain is the rhetorician, and your analysis would discuss the choices he made as an author and the effect those choices have on readers.

Alliteration: the repetition of letters or sounds at the beginning of a word. It can be used to create a mood or make a passage memorable.

> **Ex.** "I have stood still and stopped the sound of feet" (Robert Frost, "Acquainted with the Night").

Amplification: extensive development of one subject or idea. Rhetoricians may intentionally treat a point in many ways so that it can be shown in different lights or emphasized.

> **Ex.** "Life is but a walking shadow, a poor player who frets and struts his hour on stage and then is heard from no more. It is a tale told by an idiot, full of sound and fury, signifying nothing" (Shakespeare, "MacBeth").

Allusion: a brief reference to a historical or literary figure, event, or object that the target audience would know, thus helping them identify with the rhetoric and also showing the rhetorician is well-read. For example, allusions to the Bible and Shakespeare are common among English-speaking rhetoricians.

> **Ex.** "And this will be the day—this will be the day when all of God's children will be able to sing with new meaning: '*My country 'tis of thee, sweet land of liberty, of thee I sing . . .*'" (Martin Luther King, "I Have a Dream").

Analogy: a comparison between two things. Analogies can be used to make a subject/ idea memorable or easier to understand. Arguments by analogy are easily refuted since analogies, inevitably, can only be carried so far.

> **Ex.** "Withdrawal of U.S. troops will become like salted peanuts to the American public; the more U.S. troops come home, the more will be demanded" (Henry Kissinger in a 1969 memo to Nixon).

Arrangement or **organization:** how information is located in an essay or speech. Consider the different effects on the reader if the author presents a startling statistic at the very beginning of an essay as opposed to the middle of the second paragraph. No matter what kind of writing, the most emphatic positions are beginnings and endings—whether of sentences, paragraphs,

chapters or the piece as a whole. Arrangement should be considered in light of the purpose of the writing and the audience.

> **Ex.** Rhetoricians who want to make a strong argument against an opponent may place the refutation section in the beginning or end, but they will not bury it in the middle.

Authority: the invocation of an expert or facts to increase the credibility of a message. Often, the authority is quoted directly and his or her credentials mentioned to show exactly what was said.

> **Ex.** "As Lancelot Hogben, the eminent social biologist and early critic of the concept of race, remarked in 1932: 'Geneticists believe that anthropologists have deiced what a race is. Ethnologists assume that their classifications embody principles which genetic science has proved to be correct. . . '" (Ashley Montagu,*Man's Most Dangerous Myth: The Fallacy of Race*).

Common ground: the point at which people in general disagreement can agree. Rhetoricians often use the technique of laying common ground if their target audience is likely to oppose their claims or reject their arguments. Beginning with common ground places the rhetorician and the audience on the same level, opening the way for the audience to consider the argument.

> **Ex.** One side of an argument opposes the death penalty for first-degree murder; the other advocates it. They find common ground by agreeing that stern punishment is in order, and they may also agree that nothing less than life imprisonment without parole is a starting point.

Definitions: Explanation of the meaning of a term or word. A definition can seem (but is not) inarguable. Rhetoricians use definitions when the target audience is likely to disagree or when they come from a very different background. A definition is a form of common ground because it places the rhetoricians and audience on the same page.

> **Ex.** Rhetoricians may argue against euthanasia by defining the nature of euthanasia as murder.

Delivery: the presentation. In oral rhetoric, delivery encompasses the speaker's gestures, clothing, visuals, tone of voice, mannerisms, or interaction with the audience. In written or visual rhetoric, delivery may refer to the format or layout of the page, the tone, and design elements.
Diction: word choice. Word choice affects style and tone. A word's connotation, or its suggestive and emotional impact, is as important as its dictionary meaning. Consider the differences in the following statements:

> **Ex. 1** The subjects on the ship knew that their time was limited, and they began to prepare for their inevitable demise.
>
> **Ex. 2** The people on the ship had realized that they would die and spent their last few hours in prayer and with their families.

Enthymeme: an argument that implies or assumes but does not state one of its premises. The effectiveness of the enthymeme depends upon the acceptance of the premise being drawn not from certainties, as with the syllogism, but from the beliefs and presuppositions of the audience.

> **Ex.** Rhetoricians arguing that euthanasia is murder are arguing with the unstated premise that murder is immoral. They assume their audience will agree and come to the conclusion that euthanasia is immoral. Their argument is as follows:
>
> **Premise A:** Euthanasia is murder.
> **Suppressed Premise B:** Murder is immoral.
> **Conclusion:** Euthanasia is immoral.

Exaggeration, also called **hyperbole:** the tactic of overstating a topic to emphasize or illustrate a point, appeal to emotion, or get attention. Exaggeration is an effective technique, especially when used with humor or irony.

> **Ex.** The commercial for Old Spice cologne with the man riding a horse backwards is an example of exaggeration. The company's goal was to establish Old Spice as a product for "real men." Therefore, it exaggerated the stereotype of the "real man" in a humorous way to make the product both memorable and desirable.

Example: a specific instance used to illustrate, clarify, or bolster an argument. Anecdotes may serve as extended examples. Although most people find examples helpful and entertaining, they are not considered sufficient evidence in academic circles.

Fact: as opposed to opinion, an assertion supported by well-documented, quantifiable, or empirical evidence or by expert testimony. Rhetoricians use facts as one way to support a claim, especially in academic, business, scientific, or technical documents. Although they may be disputed, if they are established by a well-documented scientific method, they can be considered facts. It is important not to skew or misrepresent facts.

> Ex. In *An Inconvenient Truth*, Al Gore argues that global warming is an impending threat. He cites factual researched patterns of climate change over the millennia and includes explicit detail about melting icebergs. He uses facts in an attempt to prove that global warming is taking place and that action is necessary to lessen its detrimental effects. Those who disagree may try to undermine his argument by disputing the quality of his facts or by saying the facts, although correct, don't support his claims.

Fallacy: a false or invalid argument. Fallacies often seem convincing but are illogical—fallacies might oversimplify or overgeneralize, fail to provide adequate evidence, make jumps in logic, or divert attention from the pertinent issues or arguments.

Irony: a statement in which there is an incongruity or discordance that goes beyond the simple and evident meaning of words or actions. Verbal and situational irony are often intentionally used as emphasis in an assertion of a truth

Ex. In the TV drama *House*, Dr. Gregory House tells a nurse "Perseverance does not equal worthiness. Next time you want to get my attention, wear something fun. Low-riding jeans are hot." This statement is an example of ironic humor that allows House to mock both the aspiring doctor and the societal norm of men ignoring women's abilities and focusing on their looks.

Loaded diction (slanted language): using biased or prejudiced word choices that predispose a reader to one position. Though it may be suspect to reasonable audience members, loaded diction may also be an effective way to sway an audience.

Ex. Politicians using the terms "terrorist" or "act of terror" intend to inspire fear and the need for security. These words immediately invoke audience reactions whether they are being used accurately or with real evidence to back them up. "Communism" has an immediate negative connotation in America, whereas Europeans may hear the term more neutrally.

Paradox: a seeming contradiction that contains some truth, such as "so close and yet so far." Paradox is usually used to show the complexity of an idea, to make a point, or for poetic effect.

Ex. "Water, water everywhere but not a drop to drink" (Coleridge, "Rime of the Ancient Mariner").

Parallelism: repetition of a word/phrase or grammatical structure for effect. The repetition of a word or phrase can create a feeling of cohesion in a paper or strong emotion in the audience (e.g., Martin Luther King's "I Have a Dream" speech). It creates a rhythm and can be used to build a speech to a crescendo.

Ex. Repetition of a Word "The question we writers are asked most often, the favorite question, is: Why do you write? I write because I have an innate need to write. I write because I am angry at everyone. I write because I can partake of real life only by changing it. I write because I want others, the whole world, to know what sort of life we lived, and continue to live . . . I write because I love the smell of paper, pen, and ink. I write because I am afraid of being forgotten" (Orhan Pamuk, "My Father's Suitcase").

Ex. Repetition of a Phrase "She's safe, *just like I promised*. She's all set to marry Norrington, *just like she promised*. And you get to die for her, *just like you promised*" (Capt. Jack Sparrow, *Pirates of the Caribbean*).

Ex. Grammatical Repetition "To exist is *to change*, *to change* is *to mature*, *to mature* is to go on creating oneself endlessly" (Henri Bergson, *Creative Evolution*).

Refutation (rebuttal): a counter argument that specifically and successfully shows an argument to be false. Many arguments contain a refutation section in which the rhetorician points out fallacies in the opposition's argument.

Ex. Supposedly, Edmundson's study clearly shows that video games do not lead to violence. However, it must be considered that this study was funded by the video game industry (Parent's Defense League). The research proclaiming the blamelessness of video game violence is biased and, therefore, unacceptable. Further unbiased research

should be conducted to verify that rising violence in children is linked to rising violence in their games.

Rhetorical question: a question to ponder rather than answer, a question that does not have an immediate answer. A rhetorical question will be ineffective if it can be answered with a simple *yes* or *no*.

Ex. "That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman?" (Sojourner Truth, "Ain't I a woman?").

Statistics: facts expressed in quantifiable form such as numbers, charts, or graphs that lend support to a claim or warrant. Using statistics can lend validity to an argument, but like facts, statistics can be disputed. Statistics can be manipulated to misrepresent the facts. It's a good idea to support arguments with valid, reliable statistics; it's not a good idea to influence, make up, or change facts or statistics.

Testimony: using someone's words to give an argument greater credibility. It is similar to **authority**, although it also includes the statements or stories of non-experts or may be based on someone's experiences (as an eye-witness, a user, or a participant) rather than more solid or reliable evidence. Non-expert testimony is easily refuted.

Ex. Advertisements for weight loss products often employ testimony. "I lost 30 lbs in a week." People who have "used the product" talk about great it is, how easy, and how much weight they've lost.

Tone: how a rhetorician sounds to an audience: arrogant, silly, pompous, smart, serious, authoritative, friendly, sarcastic, impassioned, etc. Tone creates a relationship with the audience and evokes specific reactions. It's achieved by word choice, sentence or paragraph length, and structure.

Ex. 1 "You wouldn't think there is anything life threatening about speech impediments, but let me tell you, there is nothing more dangerous than being a kid with a stutter and a lisp. A five-year-old is cute when he lisps and stutters. Heck, most of the big-time kid actors stuttered and lisped their way to stardom. . . . ." (Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*).

Ex. 2 "Communication depends upon the supposition that other minds are like one's own and that another's terms are affixed to the same ideas as one's own. Otherwise reasoning together would be fruitless. To discuss the origins of worlds beyond human capacity or the region of spirits is to waste time beating the air. This pertains to the long disputed question concerning liberty and necessity. It has been sophistry where a few intelligible definitions would have ended the controversy" (David Hume, "On Liberty and Necessity").