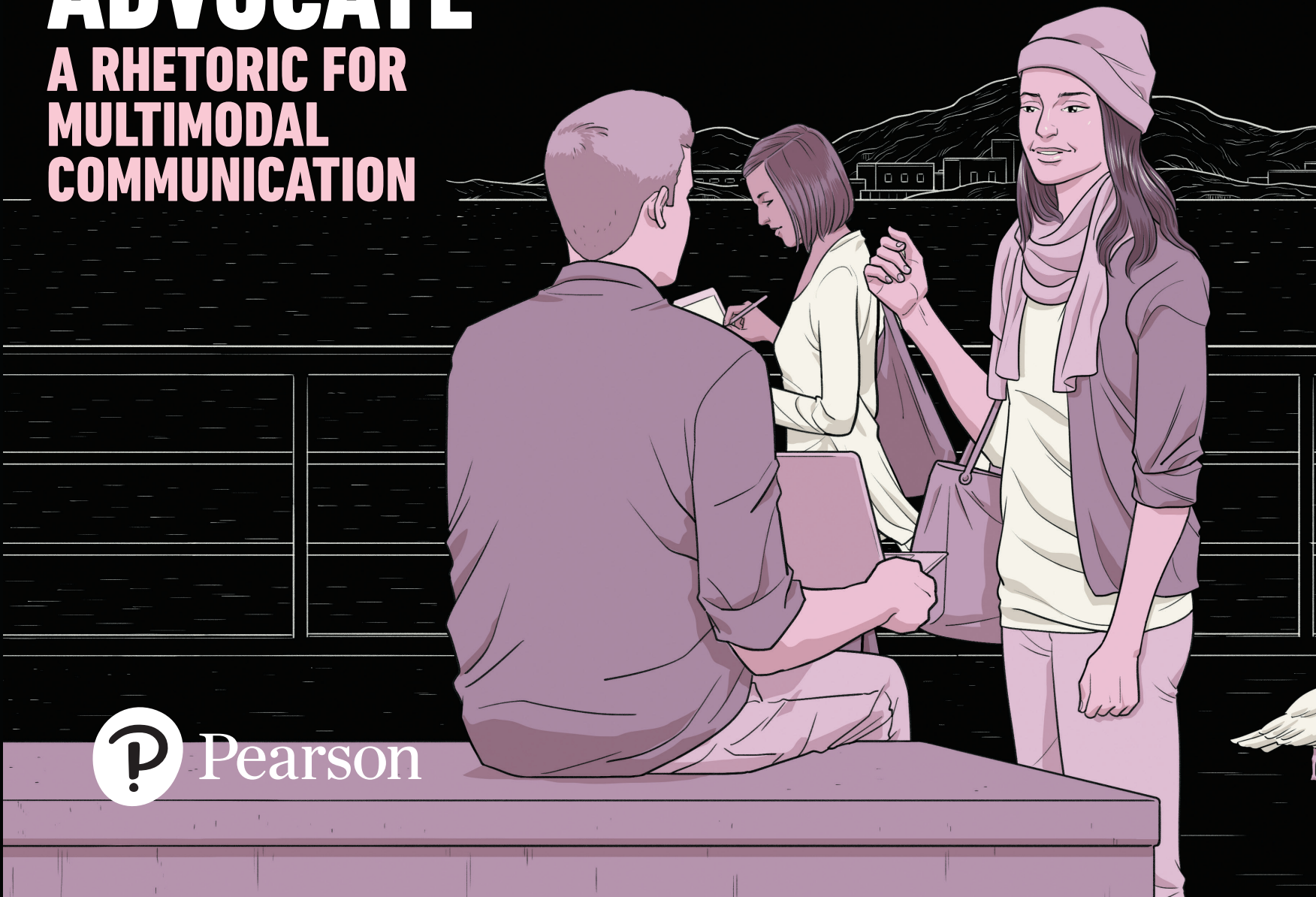
COMPOSE, DESIGN, ADVOCÁTE

A RHETORIC FOR MULTIMODAL COMMUNICATION

ANNE FRANCES WYSOCKI
DENNIS A. LYNCH

THIRD EDITION



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THIRD EDITION

compose · design · advocate

a rhetoric for integrating written, oral, and visual communication, a rhetoric for multimodal communication

Anne Frances Wysocki ▪ Dennis A. Lynch

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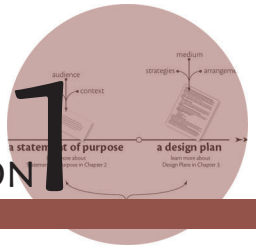
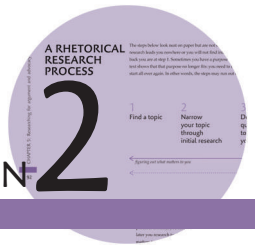
THE CONCEPTUAL SHAPE OF THIS BOOK



SECTION 1

designing compositions rhetorically

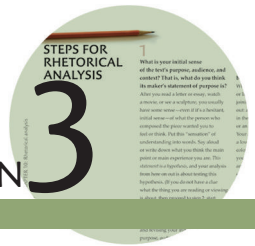
Learn a process for making specific and detailed choices about any communication you compose. Learn how statements of purpose and design plans support you in developing confident communication and building the relations you want with others.



SECTION 2

researching to support composing

All composing requires research, which can involve digging into books and articles or observing or interviewing others. Strengthen your research abilities by watching one student research a topic and develop the research into a written paper, an oral presentation with a supporting slide show, and a photo essay; chapters on written, oral, and visual texts offer strategies specific to those particular kinds of texts. Learn, also, how to use research to support advocacy.



SECTION 3

analyzing the arguments of others

We use the examples of this section—posters, photographs, opinion pieces, essays, comics—to demonstrate analysis of different kinds of communication. Analyze these readings to learn more about strategies and approaches for making your own communication stronger—and for deciding whether you want to be persuaded by a text.

Your own productions

This book's resources for analysis and composition are arranged to help you develop your own texts that do the work you want them to do.

PURPOSES OF THIS BOOK

We want to help you determine the most effective strategies, arrangements, and media to use in different communication contexts.

In this book, we offer a systematic approach for analyzing communication situations of all kinds. We offer concepts and vocabulary to help you make thoughtful choices in presenting visual, oral, written, and other multimodal communication. We hope to help you gain more confidence and fluency in communication.

In addition, because we believe communication always builds relationships among people, and because we see thoughtful and careful communication as central to citizenship, we present our approach to communication with a focus on civic advocacy.

We hope to support you in gaining a thoughtful and strong presence in the organizations, institutions, and practices that help shape the country and communities we share and nurture together.

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ASSIGNMENTS
SAMPLE STUDENT WORK
READINGS

NEW to this edition

New readings and visual samples

Chapters 10–15 have almost all new readings and visual examples in addition to the previous editions' texts that teachers and students told us were keepers.

New learning outcomes

Page 10 discusses the outcomes and how students might use them. On pages 11–16, we list each outcome, tied to its particular place in the book.

Enhanced focus on multimodality

A new chapter—chapter 9—pulls together the previous three chapters on writing, oral presentations, and visual communication to help students think directly about composing using different modes. In chapter 9, they can follow how a student composes a webpage using the research developed in chapters 5–8.

Enhanced rhetorical focus

In response to feedback from teachers and students, we have enhanced still further the rhetorical focus of this book. We've provided more sample rhetorical analyses and have enhanced the discussion of persuasion in chapters 1 and 10–15.

More student sample texts

We have continued to add student texts; the blue box to the right lists many—but not all—the sample student texts (we couldn't fit them all!).

Research develops into a paper, an oral report, a photo esaay, a webpage

In chapters 4 through 9, as part of the expansion of sample student writing, you can see how one student carries out research (including developing an annotated bibliography) and then uses that research to develop a draft and a final revision of a written research paper, an oral report with supporting slides, an argumentative photo essay, and a webpage.

Analyzing video

A new chapter—chapter 15—demonstrates how to analyze and write about videos.

"Reading and Responding Rhetorically"

Student writing rhetorically analyzes:

- a website, page 339
- movie posters, page 340
- advocacy posters, page 355
- a photographic essay, page 370
- editorials and opinion pieces, pages 394 and 402
- essays, pages 421 and 428
- videos, pages 456 and 458

Students developing texts

- In chapters 2–3, we show Renee working through the rhetorical process for composing as she develops a letter for the dean.

In chapters 4–9, we show Ajay carrying out the following work:

- In chapter 5, Ajay determines a topic and carries out his research on that topic, ending in an annotated bibliography.
- In chapter 6, Ajay develops a statement of purpose, a design plan, a first draft, and a revised draft of a research paper, based on the work shown in chapter 4.
- In chapters 7–9, Ajay develops a statement of purpose and a design plan that result in an oral research report with supporting slides, a photographic essay, a webpage.

Revel FOR **COMPOSE / DESIGN /ADVOCATE**

Designed for the way today's composition students read, think, and learn

In English, reading is never the endgame. Instead—whether in a textbook, an exemplar essay, or a source—it begins a conversation that plays out in writing.

Revel complements the written word with a variety of writing opportunities, brief assessments, model documents, and rich annotation tools to deepen students' understanding of their reading. By providing regular opportunities to write and new ways to interact with their reading, Revel engages students and sets them up to be more successful readers and writers—in and out of class.

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Students explore readings through interactive texts. Robust annotation tools allow students to take notes, and post-reading assignments let instructors monitor their students' completion of readings before class begins.

Just-in-Time Context

Just-in-time context—encompassing definitions of key terms, concepts, and rhetorical strategies—is incorporated throughout, giving students a deeper understanding of what they read.

Integrated Writing Assignments

Minimal-stakes, low-stakes, and high-stakes writing tasks allow students multiple opportunities to interact with the ideas presented in the reading assignments, ensuring that they come to class better prepared.

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Revel offers a full integration to the Blackboard Learning Management System (LMS). Access assignments, rosters and resources, and synchronize Revel grades with the LMS gradebook. New direct, single sign-on provides access to all the immersive Revel content that fosters student engagement.

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The Revel App further empowers students to access their course materials wherever and whenever they want. With the Revel App, students can access Revel directly from their iPhone or Android device and receive push notifications on assignments all while not being tethered to an Internet connection. Work done on the Revel app syncs up to the browser version, ensuring that no one misses a beat.

Visit www.pearsonhighered.com/revel for more information.

ACKNOWLEDGMENTS

The names of those who helped us become teachers of rhetoric and composition make a long list, and it is a list that gives us much pleasure in memories. We are forced to put the names in some order because this is writing, but we hope that those whose names follow here know our gratitude for their generosity, spirit, and example: Arthur Quinn, Marilyn Cooper, Stephen Jukuri, Alice Gillam, Chuck Schuster, Dani Goldstein, Casey Gerhart, Jennifer Kontny, Julie Nelson, Kristi Prins, Adam Andrews, Kristin Ravel, Ash Evans, Paige Conley, Terry Theumling, Diana George, Nancy Grimm, Dickie Selfe, Cindy Selfe, Jeff Walker, Kathy Yancey, Doug Hesse, Chris Anson, Linda Brodkey, Richard Miller, John Schilb, John Trimber, Mary Hocks, Sharon Hillis, Bruce Beiderwell, Randy Woodland, Jeanne Gunner, Jennifer Bradley, Sonja Maasik, John Gage, Joe Harris, Martha Diepenbrock, Bruce Saito, Amy Sedivy, Ann Savage, Hubert Dreyfus, and Czeslaw Milosz.

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Finally, this book would not be what it is without the thoughtful, helpful, provocative, and encouraging feedback of its many reviewers. We give them heartfelt thanks for the valuable time they have given us.

Thank you, deeply, reviewers:

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introduction

Take a few minutes to write about each of these words:

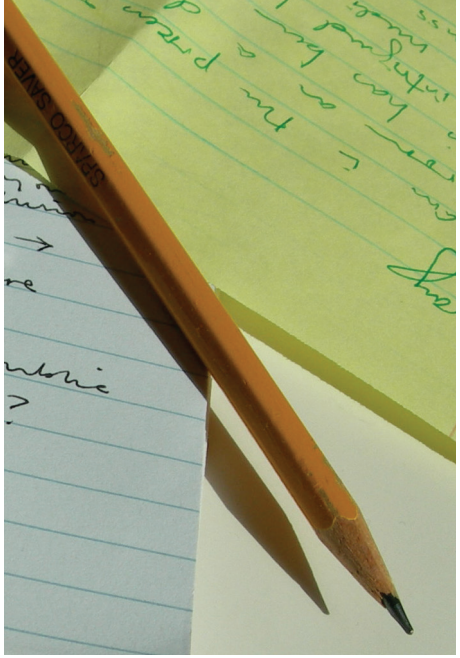
composing

designing

advocating

What do you think when you hear these words? What experiences or pictures come to mind? What do you think you are getting into with this book that has ***compose design advocate*** as its title—and what would be the best possible outcome for you from using this book?

In the next few pages, we explain how we use these terms, why we titled the book as we did, and what we hope you will learn from working through the chapters that follow.



People compose music, they compose salads, and they compose themselves. If someone describes you as "composed," it is generally a compliment: It means you are calm and collected and at ease, well put together.

"To compose," that is, is to make or form by combining pieces into a whole.

COMPOSING

Composing to think, composing to communicate

Since the late 1800s there has been academic interest in how people learn to write. Those who study the discipline of Composition are interested in how people write and in using what they learn to help others write more easily, confidently, and self-awarely.

Compositionists have observed that people sometimes write for themselves, to make sense of what they see and experience. This is using writing to think, to work out the implications of ideas, and to make new connections among thoughts, feelings, beliefs, memories, and what we have heard, seen, felt, and tried to understand. Such writing fills journals and scraps of paper. Such writing is usually not meant for others to read, and often others will have trouble understanding it because the writer used names of people or places without explanation or used a kind of personal shorthand for referring to events and thoughts.

People also write to communicate. Writing to communicate might start with the writer doing some personal scribbling to work out ideas, but for other people to be able to read this writing it has to be modified: It has to be shaped so that others can follow its logical structure; names and places have to be explained; transitions have to be written so that readers can see the connections between ideas—and some parts of the writing may need to be expanded and others deleted so that readers can understand what the writer wants to emphasize.

College composition classes are often about helping people make the transition from *writing to think* to *writing to communicate*. In composition classes people learn to observe their own writing practices: They come to understand why they sometimes have trouble writing and how they can change their practices in order to strengthen their writing. They learn to get clearer about what they want to say and do by reading, thinking, writing, and talking with others. And they learn how to work through multiple drafts of writing: They put their ideas into an initial arrangement on the page, get feedback from others, and then rearrange their ideas in response to the feedback, all in order to make the writing more readable for others.

Composing socially

Compositionists observe that writing is always social: Writing always connects people in particular times and places. Because writing is so connected to and shaped by its time and place, it can't be understood by just anyone in any other place or time.

Consider, for example, how archaeologists decipher ancient texts. The archaeologists can only make sense of the text if—alongside figuring out what of our words correspond to which shapes in an old text—they figure out who wrote it, when, for whom, and for what purposes. The archaeologists can learn to read such a text only if they learn about the lives of the people who produced it; they must think about the text as functioning within a web of social practices.

When we say writing is social, then, we mean that it always comes out of and fits back into and perhaps changes this web of practices. Writing—as critical thinking and as communication—shapes people's ideas about what is possible and about what we ought to do and be as individuals and as groups, together and alone.

Composition and rhetoric

The discipline of composition has always been closely tied to the practices of *rhetoric*, an approach to speaking that first developed in ancient Greece. Over centuries, rhetoricians in Greece, Rome, the Mediterranean area and Europe, and the United States have developed systematic processes for speakers and, eventually, writers to compose texts; these processes ask composers to think about the particular times and places in which particular people—audiences—will encounter the spoken or written text being produced. These processes also help composers consider what textual strategies and arrangements will best help the composers persuade audiences to consider matters in the way the composer hopes.

In this book, we consider composition through a rhetorical lens.

Composing and this book

Words matter to us all. We are all aware—from spats with others and times we wanted to disappear because our talk hurt someone else—of the power of words. We may have seen political speeches that motivate audiences or heard the carefully crafted arguments of jury trials. We may have giggled and felt unsettled over love letters or worked hard to write letters that let our parents know how much we appreciate them. We can take much pleasure from words.

The traditions of composition and rhetoric help many people approach writing and speaking situations systematically and thoughtfully. These traditions help us all write aware of the responsibilities of our words and of the power we have to shape situations around us when we shape our words to fit them. These traditions also help us to take pleasure and satisfaction from shaping our words to please or move others.

In this book, we hope to help you become a stronger communicator, through drawing on what the disciplines of composition and rhetoric bring to communication.

DESIGNING

Just as words matter to us, so do the other objects we make to communicate. Perhaps we've been moved to tears by a handmade card from a friend or moved to action by another's angry poster.

Such texts are easier to make now than in earlier times. In the last decades, changes in technologies—especially digital technologies—make it easier to produce documents that are more visually active than was possible in the time of the printing press or typewriter. When you used a typewriter, you could use only the typeface that was built into the typewriter, in its one size; you could change the color of the type by changing the typewriter ribbon, but you certainly couldn't (and probably didn't even think about) producing curvy lines of words. With a computer, you can make wavy lines of type, in multiple colors and sizes, and you can produce pages with photographs or drawings. If you are producing pages for the computer screen, you can use animation, sound, or video and you can make your pages interactive.

Composition and design

Because of changing communication technologies, compositionists over the last years broadened their notion of composition. They've moved from being concerned with words alone to also being concerned with how we compose pages and screens that mix alphabetic characters with photographs, color, shapes, and video. Compositionists therefore now see the usefulness of design practices.

Graphic design is the field that studies how to present words with photographs or drawings. But there also exist industrial design, product design, interior design, information design, clothing design, experience design, and interface design; people design theater sets and costumes as well as wheelchairs and doorknobs and bridges and buildings and cities and neighborhoods.

Two concerns link all these different categories of design as they have developed since the early twentieth century: Designers are concerned with how people use things, and they are concerned that what they design engages people and improves their lives.

Like composition and rhetoric, all the design fields are concerned with audiences and with how audiences respond to what we make . . .

. . . but design also differs from composition and rhetoric:

- **Design is a physically material process.** Historically, composition and rhetoric have been concerned with what people long thought you could do only with words: communicate abstract ideas. People who write usually don't think about the paper they use or their words' shapes and colors.

  Designers, on the other hand, consider how others will see, hold, and use what they make, or (in the case of architects) how people will move inside what they make. Designers think about how the size of what they make relates to people's body sizes; they think about how people with different abilities and ages will use what they make; they think about whether the materials they use are cost-effective or save energy. Designers work to ensure that every part of what they make contributes to their products' overall purposes.

- **Design has a stronger tradition of creativity than composition and rhetoric.** Since its beginnings, rhetoric has included "invention" as one of its parts: A speaker or writer considers multiple strategies for approaching an audience, to figure out which strategy is most effective—but this process often gets lost in how writing is taught. Design processes, on the other hand, include time for designers to brainstorm, mull over, and have fun with multiple approaches to a design problem. Often designers don't know exactly what they'll produce: They'll know their purpose, and they'll know the audience and context—but they'll think about the different objects, using different media, they could make to engage users. Designers have developed myriad approaches to enhancing and engaging their creative faculties.

- **Design has a stronger tradition of testing its productions.** Compositionists do encourage writers to go through multiple drafts of a paper and to get feedback from others to make the piece as effective as possible; the focus, though, is often on how well an audience can read the writing or on the clarity of the argument; writers often wait until a piece is pretty much worked out before they seek feedback. In design fields, designers often show preliminary sketches to others and get feedback while a product is still a concept—and at every further development step they test their ideas and prototypes with their audiences, watching carefully how people use what they make and then re-shaping their projects in response.

- Finally, because of the emphases design puts on materiality, creativity, and testing, designers tend to think hard about how what they make will function in the world, shaping and changing the lives of others.

If you have read this far and thought that what we've written about composition and design shows the two approaches to communication to be not all that different, you are right: The differences between design and composition (we believe) tend to be not so much hard differences as they are differences in levels of abstraction.

Writers, like designers, think carefully about how their inventions will function in the world, changing and shaping the lives of others, and they work to be creative; they watch to see how others respond to what they make—but writers rarely think in concrete, day-to-day imaginings about their audiences and how their audiences will use what they make. They rarely think about what they make as being useful and as needing to fit into people's day-to-day lives, in the way that can openers and drills are and do.

Designing and this book

We bring together composition and design because we think:

- Design's emphasis on the materiality of production and consumption can help communicators think in new, stimulating, and usefully concrete ways about how what they make fits into and affects people's daily lives and futures.
- Design's approaches to the visual and physical aspects of texts can help writers move from being fluid with words to being fluid with words, typefaces, colors, photographs, charts, drawings, animations, sizes and shapes of papers and screens, and environments.
- Design's approaches to creativity can help writers expand from thinking about text-on-paper as the only possible product. Design's approaches can help writers think about different media for developing responses to their contexts and the audiences for whom they compose. This helps writers design what is most effective and fitting and what can shape the best futures.

Concrete examples of design

Kitchen products

The potato peeler above resulted from Patricia Moore's unorthodox research. When she was in her twenties, Moore traveled throughout the U.S. and Canada as an elderly woman; She word makeup but also shoes that made walking difficult, earplugs to distort her hearing, and thick distorting glasses. She wanted to experience being old as well as how others treat the elderly. She often experienced poor treatment by others (being robbed and beaten, for example), but from this research into the life of the eldery she was able to persuade design companies to pay attention to the elderly. For example, Moore worked for the OXO company to design tools like the potato peeler above, which fits well the hands of children and the elderly.

Body Modifications

In "Superhero Cyborgs" workshops, kids learn how to use 3D software and 3D printing. The kids work with professional designers and engineers to design and build personal body modifications. In the photograph above, twelve-year-old Sydney Howard shows off her dual-watergun device, which she built for water fights with her siblings. Kate Ganim, co-founder and co-director of KIDmob, the design firm behind the workshop, says that "Design is creative problem solving—it is bringing ideas to reality. Our workshops are very active, with lots of improv, hands-on making, discussion and sharing, and playful discovery." (The software company Autodesk provided materials and space for the workshop in which Sydney made her watergun.)

Graphic design

Everett Patterson's Christmas card for 2014 shows Joseph and Mary in the present. Patterson (a comic book artist and illustrator in Portland, Oregon) tried to "pack as many clever biblical references into the scene as possible"—but, beyond the clever references, he hope's that "this Christmas image will come to mind when we see other 'down and out' people huddling outside of gas stations, reminding us that our Savior's parents (and indeed, Jesus himself) were at one time similarly troubled."

ADVOCATING

All communication advocates . . .

. . . by favoring certain positions

If *to advocate* is *to speak or write in favor of*, then all and any communication advocates. Every discussion or communication with others (or even with ourselves) argues for an attitude or position: *Should I stay home tonight or go to a party? How should the U.S. tax system distribute money?*

In other words, every communication, no matter how small and private, shows us figuring out who we are in society: *As I talk with myself about going out tonight, am I someone who believes that I best contribute to society by staying home to rest up for work tomorrow or by going out with others to build friendly and relaxed community relations?*

. . . by supporting certain assumptions and understandings

Every communication depends on shared assumptions and shared understandings of concepts. Although we may not explicitly consider (for example) assumptions underlying our social positions, consider how you do think about yourself and others as *citizen*, *worker*, *community member*, or *individual*. What are your responsibilities and rights as a citizen, and how do those connect you (or not) to others? What rights should workers have? Why do communities exist? How did you learn to have these beliefs, and with whom do you share them? How do your beliefs shape your choices now and in the future, together and with others?

Notice, too, how relations between and among people get shaped—sometimes spoken out loud but often not—as we act based on our assumptions and understandings. In the above considerations, who is conceived as weak or strong, or as deserving or not? Who gets valued and who gets rejected? Who are "we"and who is "them"? (And when do you talk about these things, and with whom?)

So how awarely do you want to advocate?

. . . by encouraging certain actions

Because every communication implies an attitude and a position, it implies an action: It could be the action of staying home, or of joining with others to push for changes in the U.S. tax system. Because every communication also implies shared assumptions, shared understandings, and so certain relations with others, it also implies that we should live in certain ways with others.

And so we now repeat what we wrote above: Every communication is advocacy. Every communication advocates for an action and it advocates for its assumptions and understandings; it advocates for how we live with others.

The disciplines of composition and design both emphasize what we've just described: Every communication comes out of and fits back into all the life around it and so every communication advocates. Because every communication—a research paper, a webpage, a tweet—comes out of and fits back into the life around it, it is part of a back-and-forth process in which change necessarily occurs.

You see such change easily in large, public communications. Appearing with others before the city council to advocate for a city-wide living wage likely gets one into the news and sets in motion possibilities for change. Everyone who hears about this starts thinking about the possibilities (positive and negative) of a living wage.

But change always happens even in small, private communications. If you ask to borrow money from a friend, you have for better or worse changed your relationship. Perhaps your friend now feels good for being able to help you, or perhaps your friend now looks at you as a freeloader. Perhaps this change in your friend is slight, but it *is* a change—and so think of the words "Can I borrow ten dollars?" not as having meaning but as *doing something*.

Consider all your communications as *doing something*, and you can think about how much you can and are willing to do, because—any time you communicate—you are an advocate.

The word "advocate" might sound to you like "activist"—and you might not see yourself as an activist. That's fine. What is important is that you recognize the power you have as a result of the communications you compose and design—a power that exists simply because of what communication is—and that you take responsibility for the effects of your communication.

Because you cannot avoid advocating when you communicate, *for what do you want to advocate? How alert do you want to be to the implications of your communications, and what actions most matter to you?* We hope that, by working through this book, you strengthen your abilities to communicate to achieve what matters to you. We hope you strengthen your insights about the effects different communication strategies, arrangements, and media have on and with others.

WHAT CAN YOU LEARN WITH THIS BOOK?

We've composed this book to help you become a stronger communicator. Because communication occurs in videos, webpages, brochures, essays, speeches, quick conversations, even buildings, we offer you an approach to communicating that helps you move comfortably among media. We want you to make smart decisions about the purpose-building strategies of different media so you can produce engaging and strong communication.

To help you achieve that, in this book we take a rhetorical approach—as we explain in chapter 1. To achieve those ends, we have also designed this book around learning outcomes, listed on the next pages.

How you can use the learning outcomes

- ❑ Read the outcomes to understand what your class will be about. Imagine, too, how these outcomes will shape what you do in class.
- ❑ Check off any outcomes you already know; the unchecked outcomes then show where you can focus your energies.
- ❑ When you are having trouble starting a project, or are stuck in the middle, choose one or two outcomes and discuss—with yourself or someone else—how the outcomes ask you to think about your project.
- ❑ Choose outcomes and evaluate finished work according to how well it meets the outcomes.
- ❑ When you have finished a project, reflect on what outcomes the work meets—and which it could meet better. What more do you need to learn?

SECTION 1

Designing compositions rhetorically

Sec1.1 Define rhetoric.

CHAPTER 1

A rhetorical process for designing compositions

1.1 List and explain the seven pieces of a rhetorical approach.

1.2 Describe a rhetorical process for designing compositions.

1.3 Distinguish everyday arguments from specialized kinds of argument.

1.4 Distinguish formal arguments from informal arguments.

1.5 Describe how "argument" is used in this book.

1.6 Describe why arguments depend on respecting others' ideas and opinions.

1.7 List the conditions that make argument possible.

1.8 List and explain four ways texts can persuade us.

CHAPTER 2

Composing a statement of purpose

2.1 Define a statement of purpose.

2.2 Describe how a statement of purpose fits into a composing process.

2.3 Distinguish between a statement of purpose and a thesis statement.

2.4 Describe how a statement of purpose helps a writer.

2.5 Define "purpose" for communications.

2.6 List questions you can ask to help you determine your purpose.

2.7 Describe further considerations that help you think about your purpose in the present and in the future.

2.8 List steps that help you develop a usefully complex understanding of your audience.

2.9 Describe how an audience's connection to your purpose is shaped by the events in people's lives and the institutions in which they live and work.

2.10 Describe how a text can have a primary and secondary audience.

2.11 Describe how a text's audience is always incomplete and only intended—and is shaped by how you address them in your text.

2.12 Define "context."

2.13 Describe how an audience's perceptions of the time and space of communications (including institutional space) shape how they receive a communication.

2.14 List steps for composing a statement of purpose that fits into a composing process.

2.15 List questions you can ask to help you develop the most useful statement of purpose.

CHAPTER 3

Composing a design plan

3.1 Describe generally what is included in a design plan and how it differs from a thesis statement.

3.2 List steps for coming up with strategies to use in a communication project.

3.3 Define *logos*, *ethos,* and *pathos*.

3.4 List steps for figuring out the best medium to use in a communication context.

3.5 List questions to help you choose among possible media for a communication context.

3.6 List steps for finding the most effective arrangement for a communication purpose.

3.7 Describe different kinds of arrangements and how they work rhetorically.

3.8 Describe the parts of a design plan.

3.9 List steps for testing any piece of communication.

3.10 Describe different kinds of tests one can use for testing communications.

SECTION 2

Researching to support composing

Sec2.1 Describe the differences between "composing to learn" and "composing to communicate" and why knowing the two approaches helps composers.

Sec2.2 Describe three steps that can help you find a composing process that works for you.

Sec2.3 Describe three different general approaches for using composing to learn awarely.

CHAPTER 4

About argument and advocacy

4.1 Describe how argument and advocacy entwine.

4.2 Describe the kind of advocacy you already do and the kind you want to do.

4.3 Describe how advocacy is rhetorical.

4.4 List questions you can ask to make your research support your advocacy

4.5 Describe who benefits from advocacy.

CHAPTER 5

Researching for argument and advocacy

5.1 Define "research."

5.2 Describe how to carry out ethical research.

5.3 Describe how to develop motivations for research.

5.4 List steps in a rhetorical research process.

5.5 Define what *a source* is in research.

5.6 Describe what *a topic* is in research.

5.7 Describe the characteristics of a narrowed topic.

5.8 Describe how to use popular sources to narrow a research topic.

5.9 List the types of questions that help guide your research.

5.10 Describe how you can use the categories of research questions to determine kinds of sources to seek.

5.11 Describe likely places to look for sources.

5.12 Describe how to evaluate a source for integrity of thought.

5.13 List questions that can help you determine whether a source is both relevant to your research and credible for your audience.

5.16 List acts you can take to read sources effectively.

5.17 List questions to ask of sources so that you read them thoughtfully.

5.18 Describe what an annotated bibliography is and its the purposes.

5.19 Define *plagiarism* and describe steps for avoiding it.

5.20 Describe the parts of an MLA style in-text citation and works-cited listing.

5.21 Describe the parts of an APA style in-text citation and works-cited listing.

5.22 Describe the form of a thesis statement.

CHAPTER 6

About written modes of communication

6.1 List kinds of pleasures writers can find in their own production.

6.2 Describe how writing grows out of, responds to, and sustains other writing.

6.3 List some purposes appropriate for writing (as opposed to other modes of communication).

6.4 Explain why imagination and practice are necessary for working with an audience while writing.

6.5 List some approaches for thinking about the contexts of how audiences encounter your writing.

6.6 List this chapter's main points about ethos, pathos, and logos in writing.

6.7 List questions that help you see ethos in writing.

6.8 List some strategies for using ethos in written introductions.

6.9 Explain the three levels of logos in writing.

6.10 Describe some of the large-scale structures for logos in writing.

6.11 Describe some smaller-scale structures for logos in writing.

6.12 Describe some word-level strategies for shaping logos in writing.

6.13 List two questions that help you think about your use of pathos in written texts.

6.14 List some strategies for using pathos in written conclusions.

6.15 List considerations you should take in giving feedback to others' writing.

6.16 List considerations for receiving feedback to your own writing.

6.17 Define *proofreading*, *editing*, and *revision*, and describe when and how to use each approach for changing writing.

6.18 Describe the steps of a test you can apply to your own writing.

6.19 Describe strategies you can use to test your writing at different stages.

6.20 List some qualities you can evaluate in testing a research paper.

CHAPTER 7

About oral modes of communication

7.1 Describe the public and the interpersonal pleasures of speaking.

7.2 Describe the obligations we have as public speakers in our place and time.

7.3 Describe kinds of listening and their purposes.

7.4 Describe purposes specific to speaking.

7.5 Describe approaches to researching an audience for speaking.

7.6 Describe how physical space, social space, institutional space, and time shape speaking's contexts.

7.7 List ways we (as composers) construct and (as listeners) interpret ethos in speaking.

7.8 Describe why attending to ethos in spoken introductions matters.

7.9 Describe levels of logos in speaking and some strategies for shaping logos in a talk.

7.10 List ways we (as composers) construct and (as listeners) interpret pathos in speaking.

7.11 Describe why attending to pathos in spoken conclusions matters.

7.12 Describe some coping strategies for dealing with speech anxiety.

7.13 Describe some strategies for preparing yourself to deliver an oral presentation.

7.14 Explain why you might use support materials in an oral presentation.

7.15 List questions to ask about context, audience, purpose, and strategies for preparing a design plan for an oral presentation.

7.16 List ways to approach evaluation fairly and humanely.

7.17 List questions you can use for evaluating a speech.

7.18 List rules to keep in mind for interviews and strategies for preparing question interviews.

CHAPTER 8

About visual modes of communication

8.1 Describe how visual texts mix physiology and culture.

8.2 List ways characteristics of visual texts shape their possible purposes.

8.3 Describe some ways characteristics of visual texts shape audience relations.

8.4 Describe some ways characteristics of visual texts shape context.

8.5 Describe different ways ethos appears in photographs.

8.6 Describe how your familiarity with cultural values shapes your sense of what counts as a professional-looking text.

8.7 Describe different ways pathos appears in photographs.

8.8 List and define the three aspects of "color."

8.9 Describe how to use a text's purposes to help analyze its color use rhetorically.

8.10 List typeface categories and how the categories contribute to the pathos of a layout.

8.11 Describe three approaches for shaping the logos of a layout.

8.12 Explain how visual accumulation, visual analogies, and visual symbols can be used argumentatively.

8.13 List questions that can be used to evaluate any visual text.

CHAPTER 9

About multimodal communication

9.1 Define "mode" and "multimodal communication."

9.2 Describe the kinds of pleasures possible with multimodal texts.

9.3 Describe purposes particularly appropriate for multimodal texts.

9.4 Describe two ways audiences for digital texts differ from audiences for print texts, and list questions you can ask to help you think about composing for digital audiences.

9.5 Describe two contexts special to digital multimodal texts.

9.6 List steps for composing multimodal ethos, logos, and pathos.

9.7 Describe why you might want to compose a multimodal text in which one mode dominates.

9.8 Describe why you might want to compose a multimodal text in which each mode contributes in parallel with the other modes.

9.9 Describe why you might want to compose a multimodal text in which the various modes amplify each other.

9.10 Describe why you might want to compose a multimodal text in which each mode does something completely different from the other modes.

9.11 List points for composing slideshows that rhetorically support presentations.

9.12 List considerations for composing effective social media.

9.13 Describe general approaches for evaluating and testing multimodal texts.

9.14 List steps for evaluating how modes work in a multimodal text.

SECTION 3

Analyzing the arguments of others

Sec3.1 Describe three ways analyzing others' communications helps you become a stronger communicator.

Sec3.2 Define "analysis."

Sec3.3 Define "rhetorical analysis."

Sec3.4 Describe how analysis is critical thinking.

CHAPTER 10

Rhetorical analysis

10.1 List steps you can use for rhetorical analysis.

10.2 Describe examples of rhetorical analysis.

10.3 Describe how rhetorical analysis can be carried out on a single text or a series of texts.

CHAPTER 11

Analyzing posters

11.1 Define "visual hierarchy" in posters.

11.2 Describe how posters ask audiences to identify with what is shown in the posters.

11.3 Describe how posters persuade by drawing on an audience's cultural knowledge.

11.4 Describe how posters persuade by drawing on an audience's bodily experiences.

11.5 Describe how posters persuade by using combined strategies of visual composition, identification, cultural knowledge, and bodily experiences.

CHAPTER 12

Analyzing documentary photography

12.1 Describe how photographs are always rhetorical.

12.2 Define "cropping" and how this strategy helps photographers focus viewers' attention on particular aspects of a photograph.

12.3 Define "vectors of attention" and the work they do in photographs.

12.4 Describe how photographers persuasively use the cultural knowledge they share with audiences.

12.5 Define "framing" and how framing helps photographers focus viewers' attention in a scene or event.

CHAPTER 13

Analyzing editorials and opinion pieces

13.1 List some general purposes and characteristics of editorials and opinion pieces.

13.2 Describe how editorials and opinion pieces persuade because of our cultural knowledge—and how they also shape cultural knowledge.

13.3 Describe how editorials and opinion pieces draw on our bodily experiences to persuade.

13.4 Define and describe the logical elements of editorials and opinion pieces.

13.5 List steps for evaluating logos in editorials and opinion pieces.

13.6 Explain why ethos and identification matter in editorials and opinion pieces.

13.7 List aspects of a text that help a reader consider the ethos constructed in a text.

CHAPTER 14

Analyzing essays

14.1 Describe how an essay's structure generally differs from that of an editorial and how essay structures encourage critical thinking.

14.2 List different strategies essay authors can use to encourage their readers to identify.

14.3 Describe several different ways essays depend on our cultural knowledge.

14.4 Describe several different ways essays depend on our bodily experiences.

CHAPTER 15

Analyzing videos

15.1 List questions to ask of a video to consider how its structure supports its persuasion.

15.2 Describe how documentary and public service announcement videos ask us to identify around attitudes, issues, and values.

15.3 Describe how cultural knowledge shapes what we see in video as well as how we understand video genres.

15.4 Describe how videos engage with our bodily responses to what we see.

15.5 Describe steps for analyzing videos.

THINKING THROUGH PRODUCTION

Your abilities as a communicator

What are your strengths as a communicator? Do you speak well with others? Are you the family listener? Do all your friends want you to make flyers for their concerts or webpages? Are you comfortable with writing? Are you funny? Do you like to think about current issues? Are you happiest or most focused when you are composing song lyrics?

List, on a piece of paper, anything at all that gives you pleasure or satisfaction when you communicate, in any medium, in any context.

Then list areas where you see you could be stronger. Again, think across media and contexts and audiences, and list ways you could be more confident. On what would you like to focus as you move through the chapters of this book?

Keep your lists and add to them as you use this book and as you build different communications. If you want to be a communicator whose ideas stay with and move others, you need to know the strengths on which you can draw as well as the aspects you can make stronger.

What makes good communication?

In a small group with two or three others, come up with as many criteria as you can for what characterizes "a good communicator."

Consolidate your list with everyone else in class, on a blackboard or large piece of paper. As a group, categorize the criteria. *Do these criteria only work for oral, written, or visual communication—or a combination? For example, "grammatically correct" might fit both written and oral communication, while "attentive to audience" would probably fit all three. Because our schooling generally emphasizes written communication, you might want to attribute a characteristic just to written communication, but consider, for example, "clarity": Can a photograph or a page layout have clarity? Does clear writing matter if the layout of a page confuses a viewer?*

Use your criteria to build a checklist for effective communication. Use the checklist to help as you produce your own communications—and see if there are more criteria you want to add or shift around the categories.

How have you been shaped as a communicator?

Make something you can show to others, using any mix of photographs, drawings, alphabetic text, or any other material that will help others see what influenced you in becoming the communicator you are.

Think about how you characterize yourself as a talker, writer, listener, photographer, artist, musician, or software developer. Think about growing up, being in school, working, your personal life. In all your experiences, what most shaped you as a communicator? For what do you advocate?

Once you have your text, show it to others. First, show it without talking, and have the others tell you what they understand about it, and why; listen to how they make sense out of it, and how they link the pieces of your text to try to make a whole. Then explain your process to the others, why you chose to show what you did (and how you showed it), and what effect you hoped the text would have on others.

In a short writing, reflect on what you learned about how and why others interpreted your composition.

SECTION 1

designing
compositions
rhetorically

WHAT IS RHETORIC?

Rhetoric is a method that helps you understand how communications work.

Rhetoric grew out of the cultural and historical situations of the then city-state Athens in what is now Greece. In the fifth century B.C.E., democratic forms of government took shape and male landowners were expected—and wanted—to take part in the public conversations that decided how the city was run. Because so much depended on those conversations, especially on speeches citizens made to assemblies to argue about what should happen in the city, some started thinking systematically about how speeches worked.

Those who thought, talked, and wrote about speeches thought about how speech makers achieved their ends. That is, why did audiences trust *some* speech makers but not others? How did speech makers persuade their audiences to certain decisions or actions? What characteristics of their audiences did speech makers keep in mind as they arranged their speeches? How did speech makers use emotion to move audiences?

This attention to the relations among speech maker, audience, and text shapes our book. We are interested in persuasion, in how you—as you compose a text—think about your audience and the effects you hope to achieve with them.

Our rhetorical approach has differences from the original Greek approach. We apply our approach to any situation in which you need to address an audience, not just to speech making, and we all now live with more diverse audiences and situations than existed in Athens.

Nonetheless, our approach holds to rhetoric's core: We ask you to consider how you establish relations with an audience through how you shape and deliver a text.

As you will read in this book, a rhetorical approach offers you an organized approach for producing texts—as well as for analyzing others' texts. By asking you to think about those for whom you compose a text and for what purposes, rhetoric helps you compose texts of all different kinds: print, visual, oral, or any mix.

LEARNING OUTCOMES

Sec1.1 Define rhetoric.

CHAPTER 1
a rhetorical process for designing compositions

Some time ago, Dennis (one of this book's composers) had a conversation with someone who had been in a class with him a few years before; we'll call the man "Walter." What Walter described to Dennis was a fairly funny (and also fairly embarrassing) communication failure—the kind of failure we've all experienced at one time or another. We'd all also probably like to forget such failures—but, even though we can be made uncomfortable by admitting our failures, in reflecting on them we can learn how to communicate better in future situations.

And so on the next few pages we start our book with Walter's story (after a little necessary background information) because, in reflecting on it later with Dennis, Walter figured out what had gone wrong and what he could have done differently.

In Walter's reflection are the seeds of the process we lay out in this book, a process that we think can help you be a more confident communicator—whether you have a speech to give, a website to make, or a research paper to write.

A STORY THAT EXPLAINS THE SEVEN PIECES OF A RHETORICAL APPROACH

LEARNING OUTCOMES

1.1 List and explain the seven pieces of a rhetorical approach.

At a university where we used to teach, students can take part in the "Enterprise Program." The program solicits problems from business, government, or community groups and forms a student team (with a faculty adviser) to solve the problem.

All the teams must work together, organizing and planning their project, developing a timeline for completion, making a business plan for expenses, and designing a project logo, letterhead, and marketing plan. They must communicate with each other, with suppliers, with the sponsoring organization or national competition organizations, with the rest of the campus, and with their advisers.

One day Dennis (who was Director of Writing Programs on our campus and so often asked to help across campus when people wanted to learn about writing) met with Enterprise Program students, team leaders, advisers, and administrators to discuss how they could better learn to compose all the memos, plans, reports, and other documents they needed. After the meeting, Walter—who had been in a class with Dennis—talked with Dennis.

As you read about what we learned from talking with Walter, keep in mind a communication situation of your own that you wish had gone differently. Ask yourself the same questions Walter should have asked: What could you have done differently?

WALTER'S STORY

You always said communication affects how people get along . . . and so I've got a funny story for you. I'm the team leader for the Fast Car project. A few weeks ago we met—all guys, so far—and decided we needed more (at least some!) women on the team. So we set up a meeting with the campus group Society of Women Engineers to pitch our project to them and get some to join us. It bombed!

We all showed up at the meeting and began talking about Fast Car and how much fun it is. Then one of the women asked, "Why do you want women to join?" And we said, "Well, there are lots of things you can help with: We need people to take minutes at meetings and write memos to the adviser, secretarial-type stuff, and you might enjoy that."

The reaction was icy. We tried to explain we did not mean that is all they could do, but it was too late. Did we blow it! No one joined. We are back to where we started! I guess we need to work on our communication skills, hey? Ha!

After Walter told his story, Dennis talked with him and another member of the Fast Car team who had been at the unsuccessful meeting. It was a good conversation, and they were glad they talked with Dennis because until he began asking them what went wrong, they thought they understood but then realized they didn't completely—at least not completely enough to prevent doing something similar again.

They knew they shouldn't have said the thing about needing secretaries. But they hadn't thought much beyond that.

Here is what Dennis, Walter, and Walter's friend came up with together as they talked:

1

Their biggest overall problem was lack of specific **PURPOSE**: They hadn't given themselves time to think through carefully what they were doing and why.

They had thought that what they were doing was a no-brainer. After all, they knew their general goal: They wanted women in their group. They knew that they therefore needed to communicate with women about joining their group, and so they set up a meeting with the Society of Women Engineers (SWE) so they could describe their project.

But they didn't think they needed a more detailed, specific, and thought-out statement of purpose to guide them in the meeting; it never occurred to them to make a plan for how to proceed in the meeting.

They should have asked: **Why are we communicating? What are the purposes we are after here?**

2

They hadn't thought at all about their **AUDIENCE**, women interested in a Fast Car project. Because they hadn't thought about what might motivate women toward this project, they hadn't anticipated being asked, "Why do you want women on your team?" If they had talked to women studying to be engineers and learned about their passions to design, build, and fix engines and computers and other equipment, Walter's group could have better described their project to this audience.

Instead, because they hadn't done this work, they responded as though they thought women would be useful only as secretaries—which isn't really what they thought. But that's what they said, to their embarrassment.

Once they said these things it was too late. The women from SWE were hurt and angry that their fellow students saw them through such limited and limiting categories.

The Fast Car team should have asked: **Who are the people we want to reach with our communication—our audience—so we can understand how to communicate with them?**

3

They hadn't thought about the larger **CONTEXT** of their meeting with their audience.

First, if they had learned what it's like to be a woman in a career dominated by men, or if they had learned what it's like to be on a campus (like ours was) where men outnumber women 3 to 1, they would have had an even better sense of how most effectively to address their audience in the particular place and time of the meeting they called.

Second, *they* had called the meeting, so it was their responsibility to run the meeting and to anticipate as much as possible what might go on.

They should have asked: **How will the place and time—the contexts—of our communication affect its outcome?**

4

Because they hadn't thought about their purpose, audience, or the context of their communicative situation, they hadn't thought about what communication **STRATEGIES** would help them appeal effectively to the members of SWE.

If they had learned that women in engineering often feel that many men do not think women capable of engineering work (which is, after all, the message the Fast Car group sent when they said that the women could help with secretarial tasks), the group might have realized that they could show their seriousness and respect for the women by acknowledging how women are often treated in engineering.

They should have asked: **What strategies will help us achieve our ends?**

5

They hadn't thought about their communication **MEDIUM**.

They were making an oral presentation: They should have considered what audiences often expect from such presentations. Someone giving an oral presentation often has supporting visual information: The Fast Car group could have brought slides of their work, which would have given their audience a concrete sense of what work they might join.

Most importantly for the Fast Car group, however, is that audiences for oral presentations very frequently expect to ask questions afterwards. Had the group realized this, they could have discussed the kinds of questions they might be asked—and they might have been prepared to respond thoughtfully and respectfully to the question of why they wanted women in their group.

They should have asked: **What do audiences tend to expect about the medium we're using? Are we using the best possible medium?**

6

They hadn't thought about the **ARRANGEMENT** of their communication strategies.

Imagine, for example, the kind of reception SWE would have given the Fast Car group if the group had started their presentation by acknowledging the problems women engineers face on our campus and in the larger world. (They would probably also have to acknowledge that others might think they wanted more women involved just because they wanted more dates—and they could laugh about this and say, "Well, that might be a small part of it." Their honesty and humor would deflect some of the criticism they should've known would be lying in wait for them.) They could have then argued that the Fast Car project was a way for the women, by being involved, to demonstrate how competent they were in areas traditionally thought to be male.

They should have asked: **How will our audience respond to the order in which we present our arguments? Is there a better order than the one we have for achieving what we want?**

7

Finally, Walter and his group didn't **TEST** their communication beforehand.

They went into the meeting with SWE cold. Imagine how much more successful the meeting could have been if the group had rehearsed a bit with some people who were both friends and members of their intended audience, and had gotten feedback in time to make changes.

They should have tried out their presentation with some members of their intended audience, to see how the audience responded—before they tried it for real and found it didn't work.

*

And, finally finally, we discussed the long-term consequences of their mistakes and how communication creates relationships among composers of communication and their audiences.

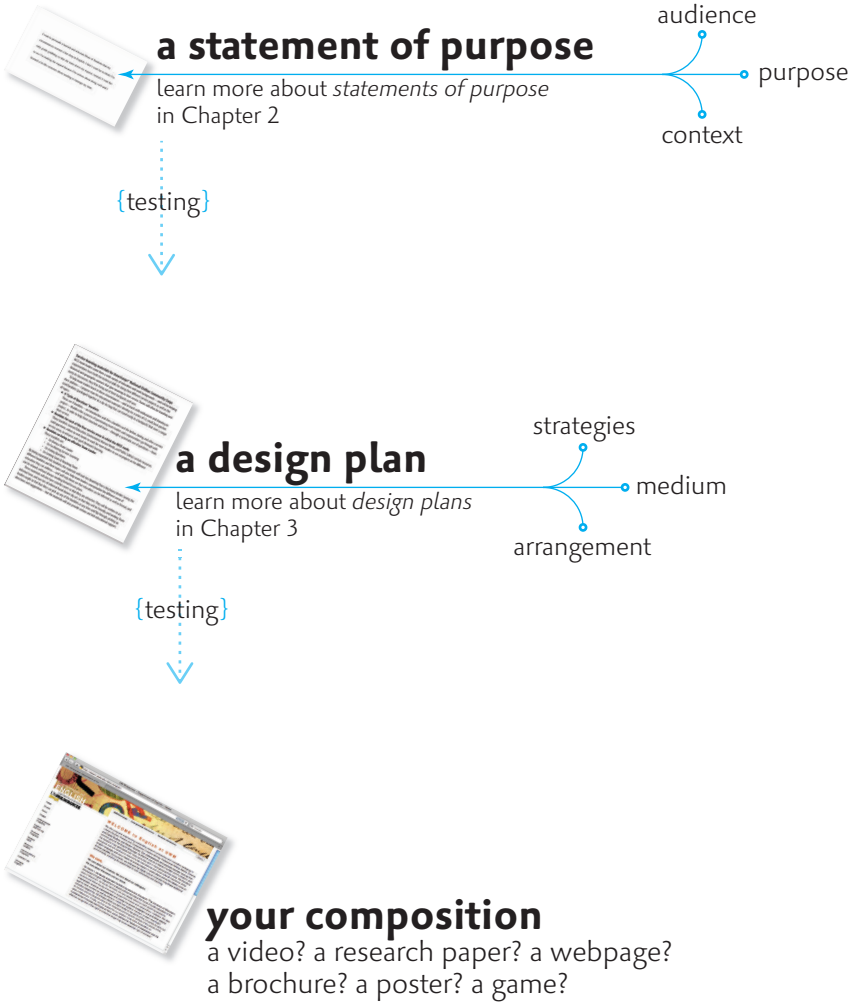
Walter and his friend hadn't been able to figure out why they just couldn't back up in the meeting with SWE and correct their mistakes right then and there. After some discussion, they realized that whenever we offend a person, it takes time for that person to overcome the offense. We have to let the person work through her or his feelings, and we have to show (and not just tell) the person that we understand our mistake and are willing to learn from it. That takes time. That can't happen in a few minutes, even if we want it to.

•

Perhaps such steps as we just presented seem artificial to you. Consider, though, how much Walter and his group learned from them, about communication but also about opinions they didn't know they really had. These steps can help you reflect on and learn from past communications—but they can also help you reflect forward, to develop the ethical communications and so the ethical relations you seek with others.

PUTTING THE PIECES TOGETHER: A rhetorical process for designing compositions

All the pieces that we discussed on the preceding pages fit together into a process for composing:



LEARNING OUTCOMES

1.2 Describe a rhetorical process for designing compositions.

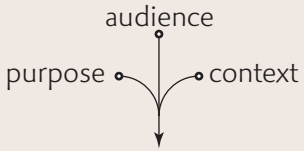
We began with Walter's story—and his and our reflections about it—because it concretely describes the composing (and analyzing) process we develop in this book.

We believe that learning this rhetorical process, seeing it at work in others' communication, and practicing it helps you strengthen your own communication abilities.

On these pages we present an overview of the process and its pieces. In coming chapters, we offer more detail, with many examples.

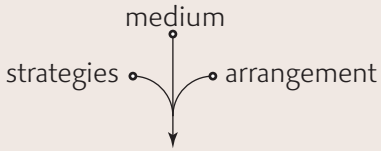
If the pieces—and how they fit together—don't yet make sense to you here, don't worry: We discuss all this and more in the coming chapters—and you need practice with this process to test its usefulness.

Composing any text—a research paper or a video—you will be on firmer footing if you weave together thoughts about your purpose, audience, and context. If you weave together these considerations together into **a statement of purpose**, you help yourself understand how your purpose, audience, and context shape each other.

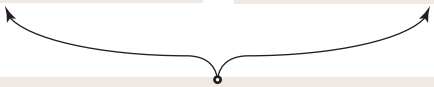


a statement of purpose

A statement of purpose helps you decide what strategies, media, and arrangements need to go into an effective communication—and so it helps you prepare **a design plan**. A design plan helps you think through what you must to do to produce your text.



a design plan



testing

Designers test their ideas before they build and test final products. They'll show a statement of purpose to their audience to see if it makes sense and to hear suggestions for other approaches; they'll get feedback on design plans. By **testing** ideas with their audiences, before they do final production, composers are more likely to develop effective communications.

Doing this work, you do analysis:
You analyze your communication situation.

Whenever you take apart a process, situation, or text to figure out its pieces, you do analysis. The rhetorical process has you consider your communication situation by thinking about its pieces—and so when you follow this process you analyze the situation in which you communicate with others.

RHETORIC and ARGUMENT

LEARNING OUTCOMES

1.3 Distinguish everyday arguments from specialized kinds of argument.

1.4 Distinguish formal arguments from informal arguments.

1.5 Describe how "argument" is used in this book.

Throughout this book you'll see "argument."

In common use as well as in the specialized studies of rhetoric, "argument" has acquired different meanings over time. We want to be clear about those meanings—and our uses—so that you'll understand how you yourself might argue and learn from others' arguments.

Everyday arguments

When you hear "argument," you might picture two or more people face-to-face (if not in each other's faces), often raising their voices. This kind of argument can be acrimonious: people vent opinions and try to downplay—if not tear apart—others' opinions.

"Argument" might also suggest debates to you, when two sides face off. Each side reasons for or against a position on an issue, hoping their words persuade others to their position.

In this book, we take from those two notions of argument that argument occurs only

- when people disagree, when people understand an issue differently because of differing experiences, social positions, ways of identifying themselves, perspectives, beliefs, opinions, or values

and

- when people agree to present their reasons for understanding issues or matters of concern as they do.

Specialized notions of argument

Rhetoricians sometimes use a particular definition of argument: They'll say that a speech or a piece of writing is an argument if and only if it presents premises, in logical order, in support of a stated conclusion.

In this book, we won't hold such a narrow definition for "argument"—but we do draw on one aspect of the special definition: We will sometimes speak of formal (and informal) argument. Sometimes we identify an argument based on its structure—or form—because, sometimes, when composers want to be particularly overt about their intentions, they need to use formal logical structures. Most often, however, when we discuss argument, we have in mind more informal approaches, with a sense of "argument" as "any effort to move people through the deliberate choices one makes in shaping a text."

Formal argument is "formal" because it uses logical "forms of argument." These forms (generally) have explicit statements of premises and a conclusion. "Formal" does not mean that the argument's context is formal (like a prom), just that the argument uses particular logical structures to present premises in support of a stated conclusion.

Informal argument can simply be about directing others' attentions in new or different directions, or showing them a new possible position that they hadn't considered before, or shifting their values—without any explicit statement of premises and conclusions. (Keep in mind that "informal" does not mean "without form"; informal arguments simply use less rigid forms than formal arguments.)

Argument in this book

Every day, we each must make decisions with others or figure out how to act together. This happens between individuals, when we decide which video to watch or how to work with a partner on a class project. This happens in groups, when a sorority plans a fund-raiser or the delegates to a state political convention decide which candidate to support.

Decision making happens among people who know each other, but strangers can also ask you to make decisions or take action, such as when radio commentary tries to persuade you what music is hot, an editorial tries to persuade you toward a position on affirmative action, or a sitcom character learns that being thin and pretty does not bring happiness—so that you too might believe that.

In such situations, those who speak, write, or otherwise make their positions visible might use formal argument—which is why there are sections of this book to help you analyze and use formal argumentative strategies. But a range of other strategies (including decisions about what media to use) is available when we want to shift someone's attention or help clarify what others are thinking—as we discuss throughout this book.

Notice, too, that in addition to emphasizing how arguments draw on strategies ranging from formal structures to the visible arrangements possible on television or the Web, we describe "argument" *not* as about changing someone's ideas 180 degrees. Instead, we consider the overall purposes of argument to be presenting our positions in some shape or arrangement so that others can see (or hear) and consider them. Only rarely do our words or other communications completely change the minds of other people or cause them to storm out of the room determined to do what *you* think they should; most often, we can only strengthen or weaken their adherence to a belief, or we might move them closer to or further away from a possible action.

In this book, then, we define "argument" as a communication you hope will shape an audience's attentions in particular ways.

RHETORIC, ARGUMENT, and ADVOCACY

LEARNING OUTCOMES

1.6 Describe why arguments depend on respecting others' ideas and opinions.

1.7 List the conditions that make argument possible.

Arguments—formal or informal—happen only when when we disagree. We don't argue about the sky's color on a sunny day; instead, we argue when we believe there are different possible ways to act or to understand a situation and when we believe considering different possibilities helps us determine which is best.

If we believe argument is useful, then we must value any individual's right to hold and discuss differing opinions. If we need many arguments to find the best actions in any situation, and if arguments depend on people holding differing ideas and opinions, then we need people to hold differing ideas and opinions.

We believe, therefore, that making arguments about what matters to you—being an advocate for what matters to you—makes sense only if you respect others' rights to argue and advocate—even when their choices are not yours.

Nonetheless, people sometimes refuse to engage in argument. Below are reasons people often give for plugging their ears.

1. If you refuse to listen to others, that forces the others into a position where they have to give in more to you.
2. If they have power over you they won't listen to you.
3. If you have the power over them, why should you listen? How do you benefit?
4. Doubting a position's rightness (or righteousness) shows weakness.
5. Doubting a position's rightness (or righteousness) is wrong because moral values are clear and absolute, not up for debate or even questioning.
6. It takes too long to listen to others.

Do you want to live in a world shaped by those beliefs? For example, to believe you needn't listen to others if you are in power is not democratic—and we hope democracy continues to be a worthy value. Or consider the statement that refusing to listen forces others to give in more to you than you to them. This might seem in line with much that follows, for we do present an approach that helps you locate your purpose and context, take note of your audience, and plan strategies. *But we'll argue that you can plan communications that build and strengthen communities and social relations, not cut them down.*

Any communication affects our futures. If you accept that how you communicate echoes out into the contexts in which you *will* communicate, then—when you do communicate—you are responsible for the ongoing health of your (and our) communities. That is, any serious discussion of argument leads us back to how we want to live with others and what we want to do to and in the world. *Argument is a nonviolent way to advocate.*

Conditions that make argument possible

In their book *The New Rhetoric: A Treatise on Argumentation*, the lawyer, philosopher, and rhetorician Chaim Perelman and his co-author, Lucie Olbrechts-Tyteca, ask what conditions make argument possible if you assume (as we do) the value of serious communication and argumentation. Their conditions:

Anyone making an argument should:

- have an audience to address.
- make contact of some kind with the audience, through spoken or written words or visual means.
- have a sincere interest in gaining the adherence of the audience.
- have a certain modesty about his or her beliefs, not holding them beyond question or discussion.
- be concerned about the audience and their state of mind.

In their turn, audiences should:

- be willing not only to listen but also to try to understand.
- be committed to the argument, to its subject and its outcome.
- recognize how institutions like schools, churches, clubs, and so on both enable and inhibit how arguments happen.
- be willing to accept another's point of view, if only for the time of the argument.

Both the person making an argument and the audience should:

- recognize and accept that they may emerge from the argument changed, holding beliefs or knowledge or planning actions different than those held before the argument.
- always be aware that the person making the argument and the audience might not have understood each other.

TO ANALYZE

- **Discuss and then write:** When people write letters to the editor of a local newspaper or call in to a radio talk show, what are their responsibilities to their audiences and communities? What about for someone creating a personal blog? Talk with others about their views, to consider such responsibilities; then write down your thoughts about your responsibilities in communicating with others.
- **Write informally:** What is *your* definition of "argument"? In what ways does your definition align with—and differ from—ours?
- **Discuss with others:** Are the examples below "argument" as we've defined it? If you think not, can you imagine conditions under which they would be?
  - a public-service TV piece against marijuana use
  - wearing blue jeans to school
  - a flyer on the wall about an upcoming fund-raising event
  - a refusal to buy clothing made in sweatshops
  - a radio interview with a political candidate

RHETORIC and PERSUASION: Thinking about how texts work on us

LEARNING OUTCOMES

1.8 List and explain four ways texts can persuade us.

Traditionally, rhetoricians believed texts have one of three goals: to persuade, instruct, or delight—with persuasion the main goal. Traditionally, persuasion has been understood as a conscious mental activity, as (almost) direct communication between minds: If I present a well-organized, logical argument, it *must* persuade.

Now, rhetoricians see that persuasion is not so simple. People are not just minds but are also bodies that move through time and space and grow up into families, cultures, practices, and habits—and all of this, in addition to thought, influences persuasion. While persuasion still requires well-organized and logical argument with solid supporting evidence, it may require more, as we discuss here.

As you compose and analyze texts, then, watch for how texts appeal through both rational and more embodied means.

Because of their logical structures and evidence

In the last pages we made a distinction between formal and informal logic. In chapter 5, on writing, we discuss such logics in more detail and how they function in writing.

Evidence is another aspect of argument's logical side. How effective would it be at a town hall meeting to say, "We need a traffic light at the intersection of East Capitol and Oakland because too many pedestrians have been hurt there!"? Wouldn't a more effective argument be, "We need a traffic light because, in the past five years, an average of eight pedestrians a year have been injured there—and here are the police reports"?

Because we identify

The 20th century rhetorician Kenneth Burke emphasized *identification* in persuasion: We make, evaluate, and are moved by arguments logically but also by appeals to characteristics and qualities we share with others—how we move, dress, talk, look, sound, or smell alike.

Identification happens when we watch movies and "connect" with characters who look and act like us. This is why there are "chick flicks" and "buddy movies": Moviemakers recognize that sometimes women want to watch movies about women and men want to watch movies about men. Similarly, when we read stories about our towns or that have characters like us, identification describes why we feel a sense of connection and so interest—and are perhaps then more persuaded by what we read.

Identification may be less than completely conscious, Burke suggested. It may require us to attend to our learned habits of attention and to the power and influence that our social groups and roles have in our openness to persuasion.

Because of our cultural knowledge

When you look at the photograph to the right, your response depends on how your bodily experiences entwine with your experiences growing up in a particular culture. The attitudes you acquired growing up shape how you respond to people of different ages, to the color of another's skin, and to how you interpret physical closeness.

Because of where and when you grew up, you possess cultural and media references that you share either with everyone else in your culture or just with people close in age or interest. For example, most people now in the United States know "9/11," but only people interested in particular sports or music will get "Aaron Rogers" or "Kučka." And (for example) different cultures use colors differently: In the United States we associate black with death and mourning; in China white is the color associated with death and mourning.

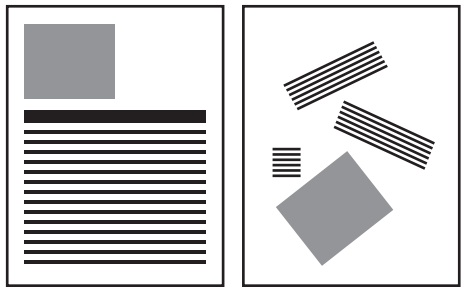
Such cultural elements influence identification, as we discussed on the preceding page.

As you analyze texts or prepare to compose, ask how an audience's cultural knowledge and understandings are likely to shape their responses.

Because of our bodily experiences

Many visual elements work because they appeal to our experiences of moving through the world as bodies. The photograph above draws on our understanding of how we feel when someone looks into our eyes from a close distance. Similarly, we can explain some of the effect of colors by our experiences of colors outside: Blue can look cool if not cold because of water and ice, while green can suggest grass or trees or nature more generally; red can suggest heat, making us think of sunburns or an angry face.

When we see the photograph of the child above, you probably don't say to yourself, "Oh, I know how it feels to look into the eyes of a smiling child"; you tend to react as though you were bodily there, seeing the child.



Similarly, you will respond to the layouts above differently: Both call to your bodily experiences of gravity, but one evokes bodily responses of stability and the other of instability. Unless you know how to analyze for quick bodily responses, you do not say, "This layout makes me feel like I'm looking at falling objects and so I feel like I'm looking at something unstable and moving"—but you will feel that instability and movement.

We have such bodily responses to written and oral texts, too. Think of how the rhythms of poetry or song can pull you into their swing, or of how long sentences can lull you—until a short sentence pulls you short. You respond to quiet or loud speaking as you respond to other quiet or loud sounds.

To analyze textual elements that appeal to bodies—and to start composing with such elements—you need to react analytically. Ask how elements appeal to your bodily experiences. Ask why a designer might want to draw on such experiences.

THINKING THROUGH PRODUCTION

- Several pages ago, before the analysis of what went wrong with the Fast Car group's attempt to appeal to women, we asked you to think of a communication situation you wish had turned out differently—and to keep that situation in mind as you read our description of the rhetorical process.

  Write a page or two in which you apply each of the seven pieces of the rhetorical process (on pages 21–23) to your situation. Describe what you would have done for each of the seven pieces. Then describe how you would have approached the communication situation differently had you done that analysis. How might things have ended up differently?

- Imagine that, when you first arrived on campus, you were assigned a dorm room and roommate. Your initial impression of your roommate was not good: The person seemed too worried about your having people over, about personal space, and about time alone—but you figured the relationship would work out over time. After four weeks, however, it's not any better—it's worse. Your roommate keeps leaving you nasty little notes about your dirty laundry and taste in music. You've decided to make a last-ditch effort: You will write your roommate a letter explaining your problems with the situation and what you see as alternatives.

  Use the seven pieces of the rhetorical process (on pages 21–23) to plan and produce the letter.

- Imagine you are on the membership committee for your church, skateboarding club, sorority, or fraternity—or any other organization close to your heart.

  Your organization has decided it needs to increase its membership. You've volunteered to help with this project, but as of now no one has decided how to proceed. The group members have tossed around ideas for a brochure, for making "cold calls," for putting together an information table at an upcoming community open house, and for ads in the local paper.

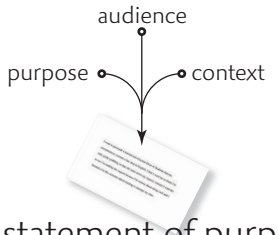
  Use the seven pieces of the rhetorical process (on pages 21–23) to help you decide what specific purpose you have and how best to go about achieving it.

CHAPTER 2
composing a statement of purpose

In this chapter, we start to develop the details of the rhetorical process from chapter 1. We focus here on the first three pieces of the rhetorical process: We show you how to approach purpose, audience, and context more thoroughly, and how to shape a sense of purpose, audience, and context into a full statement of purpose.

Read chapter 2 for a general sense of how to proceed in some communicative situation in the future, or apply these steps to any specific situation you now need to address.

(In chapter 3 we examine the remaining pieces of the rhetorical process on the way to using a statement of purpose to develop a design plan, which is a concrete working out of many details of a text.)



a statement of purpose

WORKING TOWARD A STATEMENT OF PURPOSE

LEARNING OUTCOMES

2.1 Define a statement of purpose.
2.2 Describe how a statement of purpose fits into a composing process.
2.3 Distinguish between a statement of purpose and a thesis statement.
2.4 Describe how a statement of purpose helps a writer.

What is a statement of purpose?

In this chapter we show you how to start applying the rhetorical process for composing from chapter 1.

We show you how to analyze a composing situation—for a class, for work, for a nonprofit organization where you volunteer—so that you develop a rich and useful idea of what you need to accomplish, for whom, and when and where. We offer you an organized approach for thinking about your purposes, audiences, and contexts so that you can confidently approach producing the texts you need to produce.

The process of analyzing purposes, audiences, and contexts ends with **a statement of purpose**: This piece of writing helps you tie purposes, audiences, and contexts together, see how they interrelate, and suggest concrete choices for production.

How does a statement of purpose fit into a composing process?

People who study writers and writing have learned that all experienced writers have processes they follow. These processes differ in their particulars, but generally involve:

- Figuring out the project: *What are the project's purpose, context, and audience?*
- Considering and planning different approaches: *What choices will shape writing for its audience, given its purpose and context?*
- Writing a draft.
- Getting feedback from the intended audience.
- Revising the draft after feedback.

(Though the steps look linear, writers move back and forth among the steps as they figure out what they are doing and as, sometimes, they figure out they have taken a wrong turn.)

Developing a statement of purpose aligns with the first step of the process: By developing a statement of purpose, you can figure out, in a structured and useful way, what you need to accomplish with a text.

What's the difference between a statement of purpose and a thesis statement?

A thesis statement summarizes the argument of writing:

Modern language classes prepare students to live within the expanding global economy because modern language classes expose students to other cultures.

A thesis statement can suggest the points a writer needs to make in argumentative writing and so is highly useful (as we'll discuss in chapter 4 on research). But a thesis statement does not help a writer think about tone of voice, how much emotion to fold into the writing, or what sorts of supporting examples (and in what order) will be most effective.

A statement of purpose, on the other hand, helps a writer think deeply about purpose, context, and audience—and about their relations.

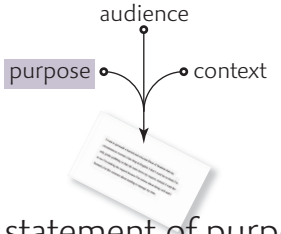
Looking ahead: What do you do with a statement of purpose?

We've described how a statement of purpose ties together purpose, audience, and context, and so prepares a writer to make specific choices about writing or other composing projects.

Those choices start to happen when a writer develops a design plan out of the statement of purpose—as you will see in the next chapter. A design plan enables a writer to make direct connections between purpose, audience, and context and strategies, arrangement, and medium.

for example…

See pages 51, 167, 223, 269, and 310 for example statements of purpose—and pages 158–159 for further exploration of the differences between thesis statements and statements of purpose.



a statement of purpose

PURPOSE

LEARNING OUTCOMES

2.5 Define "purpose" for communications.

2.6 List questions you can ask to help you determine your purpose.

2.7 Describe further considerations that help you think about your purpose in the present and in the future.

In considering your purpose, you think about all your hope your text will achieve.

A purpose ties together how you hope your audience will respond to your text with your reasons for composing. Below, we ask questions that help you tease out your purpose in the fine detail that most helps you make appropriate composing decisions.

1

What do you hope your audience will do or feel or think after having experienced the communication you will produce?

Do you want more people to vote, or do you want your audience to know more about the situation in Iraq, or do you want others to understand how your relationship with your grandparents, aunts, and uncles was critical to who you are today? Do you want your teacher to be dazzled by the thoughtful, critical, hard work you have done? Do you want people to stop driving cars and ride bikes more, or do you want them be better at doing mathematical word puzzles?

Do you want to educate, entertain, or inform others—or some mix?

The more specific you can be about how you want your audience to respond to the communication you build, the more easily you will be able to shape your communication toward those ends.

2

What is your motivation in this communication situation?

In other words, why are you communicating? What do you hope to achieve by building the piece of communication you are approaching?

It might be that you are thinking about this question because you have to write a paper for a class, which is an external motivation. You will do your best work if you are also motivated from within: If you have to put time into building communication, work to find reasons that matter to you. Your own curiosity about a topic is enough, but also think about building communication that helps you make connections with others or that helps you learn something new.

3

If there is some event or situation that made you want to communicate with others, describe it.

Sometimes we are motivated to write by seeing something happen to others or by reading something with which we agree (or disagree) strongly. Because this is motivation, it is important for you to recognize this: you want to be sure to help your audience understand where you are coming from; the audience will be more likely then to understand your reasons for communicating what and how you do . . . and when the people who hear you understand your reasons, they are generally able to make better judgments about your communication.

4

What would be the best possible outcome of the communication?

If you can imagine exactly what you would like to happen, then you can use what you imagine to guide and encourage you as you work.

What would be the worst possible outcome?

Knowing what failure looks like can help you figure out strategies for avoiding it.

5

How will your communication change the situation in which you make the communication?

That is, is your purpose worthwhile? When you picture the best possible outcome for the communication you are building, are you imagining effects that are worth striving to achieve? If not, perhaps you should rethink what you are contemplating.

practice with purpose . . .

The situations described below might seem obvious to you, but in working out a sense of purpose, you will clarify what it is you want to achieve—which will help you in thinking about audience and context in the next pages.

1. Imagine you've just found out your application to study abroad for a semester has been turned down by the committee that makes such decisions. You are thinking about appealing the decision. Use the questions above to write your sense of purpose in making the appeal.
2. A class you want to take is full, and you are planning to talk with the professor to try to get in. Use the five questions above to write your sense of purpose in talking with the professor.

Purpose, continued: Further developing your sense of purpose

The preceding two pages ask you to consider you purpose for where you are now and for where you would like to be in the future. Thinking about purpose thus starts you toward "designing possible futures."

The future you envision needn't be a full-scale, fully worked out city, country, or universe. Consider possible futures for your church, workplace, or neighborhood—changes like bike paths or recycling or fair access to resources or Sunday afternoon potluck dinners—and then work to compose communications to engage others with your imaginings.

developing purposes for the present:
Complex motivations

Writing tasks often have *layers of motivation*. Even a simple motivation ("I want to build a webpage") can have complexity embedded in it ("I want to build a webpage to learn about scripting so I can explore coding as a career but also because our band needs a site.")

Separating out your motivations helps you be clear about your purposes. For example, Martin Luther King Jr. wrote a now famous letter—"Letter from Birmingham Jail"—to eight clergymen explaining his civil disobedience. As he composed, he realized the letter would likely be made public. King had to be sure he spoke the clergymen's language and connected his purpose to their beliefs and values, but he also had to keep in mind that arguments that might work for the clergymen might not work for the public. King had to keep straight his motivations with the two audiences so his purposes did not conflict.

Look at the motivation for the website about neuropathic diseases. There's strong and empathetic motivation in the desire to connect with and help others—but this means the person building the website must not make the website all about her own experiences if she is to help others be comfortable.

developing purposes for the present:
When the motivation isn't yours

When you're asked to give a presentation at work or for an organization at which you volunteer, the motivation for communication comes from outside you; you communicate not only for yourself but also for the organization. In such cases, you need to be clear about differences between your values and the organization's. If you cannot communicate the organization's values without qualification, you must either find compromises acceptable to you both or you must back out.

developing purposes for the future:
When the motivation isn't yours

We talked above about outside motivation when you communicate for someone else. But motivation can come from outside in another way, as when you are assigned a class paper. Sometimes you want to write such papers, sometimes not. If you cannot find internal motivation for writing, you plan a lousy future for yourself. You plan frustration, boredom, or time you hurry through. If you can find a larger motivation—learning new structures, perhaps, or trying a creative approach—you make a better future for yourself.