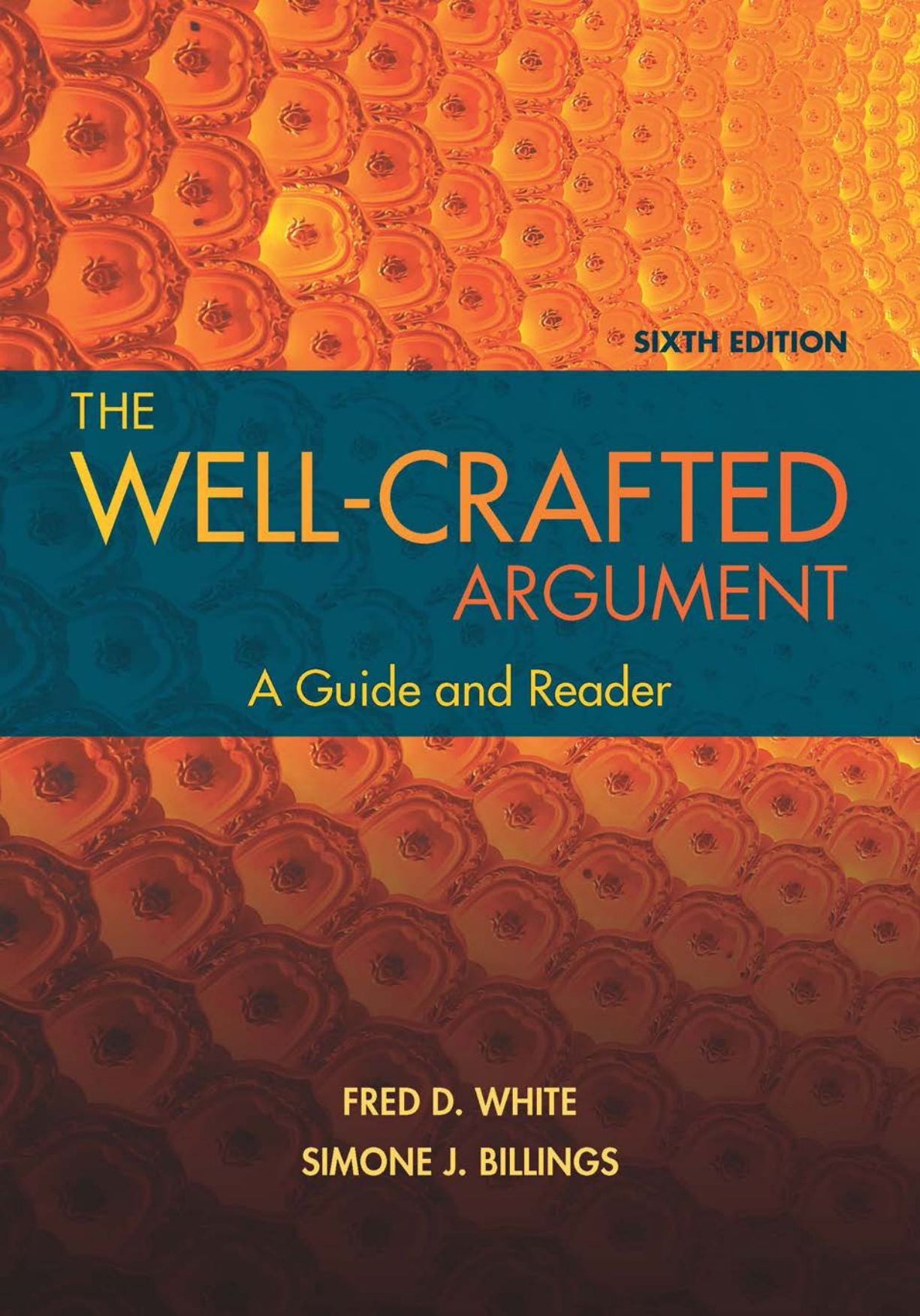
SIXTH EDITION
THE
WELL-CRAFTED
ARGUMENT
A Guide and Reader
FRED D. WHITE
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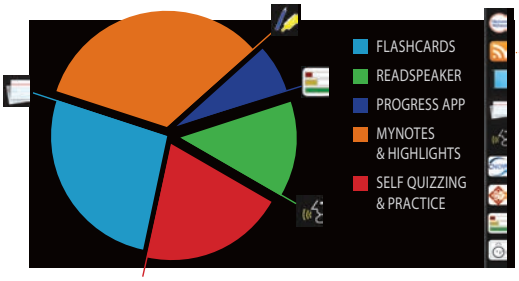

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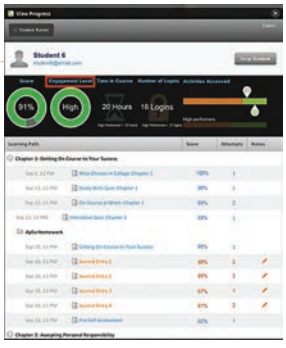

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SIXTH EDITION

THE WELL-CRAFTED ARGUMENT

A Guide and Reader

FRED D. WHITE
Santa Clara University

SIMONE J. BILLINGS
Santa Clara University

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The Well-Crafted Argument: A Guide and Reader, Sixth Edition
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BRIEF CONTENTS

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PREFACE

The ability to plan and write a well-crafted argument has always been highly prized, but never more so than in these times of rapid scientific and technological development and social change. Mastery of argumentative writing brings tremendous advantages in academia, in the workplace, and in life generally. It can also provide the satisfaction that comes with thoughtful self-expression and effective, responsible communication. For these reasons, we wrote *The Well-Crafted Argument: A Guide and Reader*. A textbook was clearly needed that could equip students with the comprehensive set of skills necessary for writing argumentative essays in a wide variety of contemporary social contexts. *The Well-Crafted Argument* is based on a process pedagogy that encourages individual voice and vision. At the same time, it introduces models of good writing that provide grounding for inexperienced writers.

Features

Over the years we have used a number of argumentation textbooks in our courses. Time after time, we found that these books left out too much—or put in too much—that was not essential in helping students to master argumentative writing. This textbook is distinctive because it contains the following:

- **A thorough discussion of critical reading strategies**. Critical reading skills help students to understand and evaluate arguments, perform successful peer critiquing, and draft and revise their own arguments.
- **An introduction to the three principal methods of argument**. Detailed explanations of Classical, Toulmin, and Rogerian methods of constructing arguments are presented. The Toulmin method, and its relationship to Classical argument, has been explained more clearly. Similarities and differences among the three methods are discussed in detail.
- **Extensive use of student essays to represent the full range of argumentative writing**. In both Part I, The Rhetoric of Argument, and Part II, Reading Clusters, student argumentative essays are among the selections that illustrate different topics and strategies and form the basis for discussions, exercises, and writing projects. No other textbook on argument contains so many student-written argumentative essays covering so many different topics and strategies. Students are thus reminded that their voices are important in the world of argumentative discourse.
- **A focus on the writing process as it applies to argumentative writing**. Chapter 1, The Nature and Process of Argument, and other chapters within Part I, The Rhetoric of Argument, consider the writing process—gathering ideas,

drafting, and revising—in the context of structuring and writing effective arguments.

- **Comprehensive instruction in conducting research for purposes of argument**. Chapter 7, Research Your Argument, helps students to locate and use print, database, and Internet resources; to use effective search strategies; and to avoid plagiarism. This chapter also introduces students to interviewing, conducting surveys, and designing questionnaires as ways of obtaining information. Chapter 8, Documenting Your Sources, presents Modern Language Association (MLA) and American Psychological Association (APA) citation styles with examples.

Divided into two parts, a rhetoric and a reader, *The Well-Crafted Argument* provides instructors and students with a wealth of materials and tools for effective argumentative writing, thinking, and reading.

Part I: The Rhetoric of Argument

- **Practical Coverage**. Eight thorough and readable skill-building chapters cover (1) planning, drafting, and revising strategies for argumentative essay writing; (2) critical reading strategies using (3) Classical/Toulmin, and (4) Rogerian models to develop an argument; (5) reasoning effectively and recognizing pitfalls in reasoning; (6) argument in the major academic disciplines, including literary and fine arts, natural sciences, technology, health and nutrition; (7) researching arguments and locating and integrating outside information using print, electronic, and interpersonal resources; and (8) documenting sources (both print and electronic) following MLA and APA formats.
- **Reasoning skills covered in context**. This book combines methods of effective reasoning with instruction in identification and avoidance of *errors* of reasoning. Most argument texts present only an out-of-context discussion of the latter.
- **Thorough and pedagogically sound apparatus**. Exercises appear throughout each chapter to help students reinforce for themselves what they have just learned in a particular section. Each chapter concludes with a summary, a checklist of protocols relevant to each chapter, and a set of writing projects.

Part II: Reading Clusters

- **Timely topics**. Part II presents a plethora of readings, organized thematically into six clusters. Popular debate topics include athletics vs. academics, media censorship, freedom of speech, and multicultural learning. Other topics include biomedical ethics and immigration reform. Each cluster includes a

wide range of contrasting (not just opposing) views on issues that students will find intriguing and challenging, as well as refreshing.

- **Readings drawn from a wide range of sources**. Following the first chapter of classic readings, each cluster includes essays from both mainstream periodicals and academic journals, and features at least one student essay on that cluster's topic.
- **Famous essays well represented**. The first cluster contains masterpieces of argument, including Plato's "Allegory of the Cave," Jonathan Swift's "A Modest Proposal," and Frederick Douglass's "I Hear the Mournful Wail of Millions." We include this cluster so students can become acquainted with historically important arguments and consider ways of incorporating masterful argumentative techniques into their own arguments.
- **Readings from many disciplines**. Readings come from political science, international relations, biotechnology, athletics, education, literature, law, communication, and cultural studies. A separate chapter (6) is devoted to writing across the disciplines. Students thus are made dramatically aware of the fact that argumentative writing is vital to all fields.
- **Effective and interesting apparatus**. Each cluster begins with a brief introduction to the cluster topic and ends with Connections Among the Clusters questions, Writing Projects, and Suggestions for Further Reading. Each reading selection has a contextualizing headnote and is followed by Reflections and Inquiries questions and Reading to Write assignments.

New to the Sixth Edition

We have reinforced the strengths of the first five editions by updating, enhancing, and adding new features that will help students better understand the nature of argumentative writing and more readily gain mastery in constructing their own arguments. These features include the following:

- Expanded commentary on formulating an arguable thesis
- Expanded commentary on the common problems associated with composing an argument and ways to avoid them
- Expanded commentary on researching a topic using the Internet and on the role of ethics in research
- Expanded coverage of visual argument throughout the text, with special attention to the use of visual aids as a heuristic device and the uses of visuals in the context of Toulmin and Rogerian modes of argument
- Part II retains popular thematic clusters from the previous editions, from athletics and academics to international relationships to multicultural

learning to media matters to national security issues to biotechnical research. Also for this new edition, we have updated several selections, including student selections.

Online Resources

MindTap® English for White/Billings's *The Well-Crafted Argument* 6th edition engages your students to become better thinkers, communicators, and writers by blending your course materials with content that supports every aspect of the writing process.

- Interactive activities on grammar and mechanics promote application in student writing
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Acknowledgments

We wish to thank Santa Clara University and our current and former department chairs John Hawley and Phyllis Brown for their ongoing support of this project. We are also grateful to our colleagues Don Riccomini and Aparajita Nanda for their feedback. To our spouses, Terry M. Weyna and William R. Billings, we express our deepest gratitude for their inspiration, patience, understanding, and caring. We extend a special thanks to Devorah Harris, who expressed enthusiasm for the book from the very beginning.

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Finally, we thank the remarkable staff of Cengage Learning: Monica Eckman, Kate Derrick, and Kathy Sands-Boehmer. We have made a special effort to present this challenging and complex material in an engaging, stimulating fashion, and we welcome all feedback on how this book can continue to be improved in the future. We invite you to email us with any questions or suggestions you might have.

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PART I

The Rhetoric of Argument

1 The Nature and Process of Argument

Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties.

—John Milton

The freedom to think for ourselves and the freedom to present and defend our views rank among the most precious rights that we as individuals possess, as the great poet and essayist John Milton knew. The more we know about argument—what it involves, how a strong argument is constructed, and what a weak argument lacks—the more likely we are to benefit from this liberty.

Why Argue?

All of us find occasions to argue every day. Sometimes we argue just to make conversation. We argue casually with friends about which restaurant serves the best food, which movies are the most entertaining, or which automobile performs the best or most reliably for the money. Sometimes we engage in arguments presented in the media, taking positions on topics debated in newspapers and magazines, or on television, radio, and the Internet. And sometimes we argue in a more analytical manner on issues we have thought a lot about, such as which political party is most sympathetic to education reform, whether the Internet is a reliable research tool, or how we might solve a particular problem. When more is at stake, as in this last type of argument, the chances are greater that we will fail to be persuaded by what we hear or read or become frustrated by our own failure to persuade. We often fail to persuade because we lack evidence to back up our claims, because the evidence we do have is inadequate, or because we did not clearly or thoroughly show why challenging views are inadequate.

In other words, while casual arguments often consist of little more than exchanges of opinions or unsupported generalizations, more formal arguments are expected to include evidence in support of generalizations if they are to succeed in making strong points, solving real problems, or changing minds.

What Is an Argument?

People sometimes say that *everything* is an argument. That is quite true in the sense that whatever is communicated represents an individual point of view, one compelling enough to be accepted by the audience. Thus, if you're writing on a seemingly neutral topic, such as a day in the life of an emergency room nurse, you are implicitly arguing that your portrayal of the nurse is accurate and that nurses play a vital role in emergency rooms.

But *argument* as we use the term in this textbook is more explicitly an effort to change readers' minds about an issue—a topic of concern or urgency that is not easily agreed upon due to its complexity or controversy. Thus, we would generally call a day-in-the-life article mainly explanatory or reportorial writing. However, if your aim is to show that people often have the wrong idea about the role or importance of hospital nurses, you would be raising an issue in need of resolving. You would then be engaged in argumentative writing.

Arguments, in other words, arise when people disagree on what is true or false, accurate or inaccurate, sufficient or insufficient, about the subject being discussed. Keep in mind that an argument is indeed a *discussion* (implying civil discourse, not some tumultuous quarrel). A point often overlooked about argument is that it is necessary if one is to fully understand a particular issue. Note that the word *argue* comes from the Latin *arguere*, "to make clear."

An argument must possess four basic ingredients to be successful. First, it must contain as much *relevant information* about the issue as possible. Second, it must present *convincing evidence* that enables the audience to accept the writer's or speaker's claim as authentic. Third, it must fairly represent *challenging views* and then explain why those views are wrong or limited. And fourth, it must lay out a *pattern of reasoning*; that is, it must logically progress from thesis to support of thesis to conclusion. Before we examine these four elements, though, let us consider a formal definition of argument.

A Formal Definition of Argument

An argument is a form of discourse in which the writer or speaker tries to persuade an audience to accept, reject, or think a certain way about a problem that cannot be solved by scientific or mathematical reasoning alone. The assertion that the circumference of a circle is a product of its diameter times pi is not arguable because the assertion cannot be disputed; it is a universally accepted mathematical fact. At the other extreme, asserting an unsubstantiated opinion is not stating an argument; it is only announcing a stance on a particular issue. For example, someone in a casual conversation who asserts that public flogging of robbers would be a more effective deterrent than jailing them is voicing an opinion, not presenting an argument. If you respond by saying, "Yeah, probably," or, "No way—that would contribute to a culture of violence," you are also stating an opinion. If you respond instead by requesting evidence, such as

statistics that show a correlation between public punishment and crime rate, you are helping to shape the conversation into a true argument. It is useful to keep in mind that *arguere*, in addition to meaning "to make clear," also means "to prove."

A good argument is not casual. It takes considerable time and effort to prepare. It not only presents evidence to back up its claim but also acknowledges the existence of other claims about the issue before committing to the claim that corresponds most closely to the arguer's convictions. A good argument also guides the audience through a logical, step-by-step line of reasoning from thesis to conclusion. In short, a good argument uses an argumentative structure.

Amplifying the Definition

Let us now amplify our definition of argument: An argument is a form of discourse in which the writer or speaker presents a pattern of reasoning, reinforced by detailed evidence and refutation of challenging claims, that tries to persuade the audience to accept the claim. Let us take a close look at each of the elements in this definition.

". . . a pattern of reasoning . . ." This element requires that a good argument discloses its train of thought in a logical progression that leads the reader or listener from thesis to support of thesis to conclusion. It also implies that any unfamiliar terms or concepts are carefully defined or explained and that enough background information is provided to enable readers or listeners to understand the larger *context* (interacting background elements) contributing to the argument. For example, to make the claim that gas-guzzling sports utility vehicles (SUVs) are selling better than fuel-efficient subcompacts does not qualify as an argument because no context for the claim is given. Readers or listeners would ask, "So what?" But if the assertion is placed in the context of an urgent problem—for example, that the enormous popularity of SUVs is rapidly increasing gasoline consumption nationally, which in turn is leading to greater dependence on foreign oil—then a valid argument is established.

". . . reinforced by detailed evidence . . ." In a formal argument, any assertion must be backed up with specific, compelling evidence that is accurate, timely, relevant, and sufficient. Such evidence can be data derived from surveys, experiments, observations, and firsthand field investigations (statistical evidence) or from expert opinion (authoritative evidence).

". . . that tries to persuade the audience to accept the claim." This last element of the definition brings to mind the ultimate aim of any argument: to convince the audience that the arguer's point of view is a sensible one, worthy of serious consideration if not outright acceptance. To accomplish this aim, arguers often reinforce their evidence with what are known as *appeals*—appeals to

authority and traditional values, to feelings, and to reason. In an ideal world, evidence (the hard facts) alone would be enough to persuade audiences to accept the truth of a claim, but, in reality, more persuasive force often is needed, and appeals are drawn in.

What Is an Arguable Thesis?

As we noted in our formal definition of *argument*, statements of fact are not arguable because they are beyond dispute. One cannot challenge the fact that Homer's *Iliad* is about the Trojan War; however, one can challenge the assertion (or claim) that the Trojan War actually occurred. Merely to assert that you don't believe the Trojan War occurred would be expressing your *opinion*, but it is not an arguable thesis. Consider what is necessary for this opinion to qualify for both criteria.

For an opinion to become a thesis, it must be presented as *a problem capable of being investigated*—for example, "Judging from the latest archaeological evidence, I wish to argue that the fabled Trojan War did not occur." Moreover, the thesis must be counter-arguable. In other words, it should at least be conceivable that the evidence used to support the thesis could be interpreted differently or that new evidence could negate the old or at least lead to a very different interpretation of the old. We now have a thesis because (1) we have characterized the subject matter as a problem (that is, experts have been trying to determine for a long time whether the Trojan War occurred) (2) that is capable of being investigated at least through archaeological evidence (and perhaps through other forms of evidence as well—accounts by contemporary historians, for example) and (3) that has a thesis that is refutable.

The next step is to ensure that the argument to be presented is substantive. Merely referring to "archaeological evidence" will not do because it is too generalized; it's like the advertising phrase, "Doctors everywhere recommend . . ." or "A million satisfied customers prove . . ." To make the thesis substantive, reference to evidence needs to be more specific: "Archaeological evidence from the latest excavations in Turkey suggest that the fabled Trojan War did not occur."

"Wait," you say. "Doesn't evidence from excavations qualify as 'fact' and therefore become beyond dispute?" No. Facts are self-evident: The square root of 144 will always equal 12, no matter who does the calculating. Archaeological findings are subject to interpretation. One archeologist will study newly discovered artifacts and construct one historical scenario; another archaeologist will study the same artifacts yet construct a completely different scenario. That's because the evidence uncovered (a potsherd, a sculpture fragment, or the like) does not shed enough light on the historical event being investigated.

Using Evidence in Argument

Argumentative writing uses two kinds of evidence, indisputable (or factual) and disputable. The first kind refers to matters of public record that anyone can verify. No one is going to dispute the fact that the earth revolves around the sun every 365.25 days, say, or that the state of California was admitted to the Union on September 9, 1850. How such facts are applied is another matter, but the facts themselves are beyond dispute.

But what about disputable evidence? Imagine that a friend's room is filled with art books and reproductions of paintings. If someone asks about this friend's interests, you would reply, "Art!" without hesitation and cite as evidence the books and paintings. But that evidence is disputable: The books and paintings could belong to a roommate, could be a mere inheritance, or could represent a former interest recently abandoned.

Just the fact that evidence is disputable, however, does not mean it is unreliable. Such evidence often represents the closest one can get to the truth. Will banning handguns prevent tragedies like the Columbine school shootings? One researcher might discover statistical evidence of a correlation between banning guns and reduced crime; yet another researcher could find evidence of a contrary correlation. Different parts of the country or the world, different years, different times of year, different age groups—all represent constantly changing variables that can affect such a correlation. The more aware you are of the possible ways in which evidence may be disputed, the less likely you are to reach facile or premature conclusions.

EXERCISE 1.1

1. Consulting an unabridged dictionary, prepare a critical summary of the terms *argument*, *debate*, *dispute*, and *quarrel*. In what ways do the definitions differ? Where do they overlap, and how do you account for the overlap?
2. Supplement these definitions with examples, drawing from your own experiences.
3. Which of the following assertions could be developed into a formal argument, and which could not? Explain your reasons.
   a. A clear link has been established between secondhand cigarette smoke and lung cancer.
   b. The surgeon general has determined that smoking is a health hazard.
   c. Studying a foreign language gives children a greater command of their native language.
   d. The more video games children play, the less likely their abstract reasoning skills are to develop properly.

4. List the topics of recent disputes you have had with friends or family. Under each topic, note the claims asserted by each side, followed by any support that had been attempted for each. Next, go back over these topics and list additional support you would give to one or more of these claims if you had been asked to elaborate on them in a more formal manner.
5. Discuss the kinds of evidence writers would want to use to resolve the following controversial assumptions. What problems with definitions might arise in some of these claims?
   a. Adults are safer drivers than teenagers.
   b. The many species of birds that still inhabit the Everglades suggest that this ecosystem is not as endangered as environmentalists say it is.
   c. The greater number of violent shows you watch, the more likely you are to commit acts of violence.
   d. Male smokers are three times more likely to become impotent than male nonsmokers.
   e. Obscene books should be banned from public school libraries.

Refuting Challenging Views

Perhaps the most commonly overlooked or ignored element of a successful argument is the refutation or rebuttal—the acknowledgment and fair representation of those claims that oppose or in some way challenge the claim you are arguing. Remember that the very reason for engaging in argument is to try and resolve a disagreement, to show that one claim is more deserving of acceptance than other claims. To succeed in this goal, you need to do more than present compelling evidence; you must also show why your challengers' views (together with the evidence they present) are either incorrect or flawed.

Incorrect evidence is easy to refute, assuming you can pinpoint the error. All you need to do is produce the correct evidence. Flawed evidence, however, is more difficult to refute. Evidence is flawed when it relies on data that may well have been reliable at one time but have since become unreliable. ("Getting a suntan is healthy" might have been supportable by reliable evidence fifty years ago; today, the evidence suggests that getting a suntan is unhealthy due to potentially cancer-causing ultraviolet radiation.) Or the data may still be correct or relevant but the challenger did not *interpret* them properly. For example, it is statistically true, according to the 2015 edition of *The World Almanac and Book of Facts*, that in 2013 the United States had one and a half times as many personal computer users than China (340.6 million compared to 269.5 million).

But one can interpret that fact in different ways. If your challenger argues that fewer people use personal computers in China because fewer people can afford personal computers there than in the United States, you might refute that conclusion by arguing that availability, not affordability, is the cause (or at least the principal cause). Of course, you would need to demonstrate that claim with additional specific data. Thus, a challenging view may be flawed (a) because a certain fact or set of facts was overlooked or (b) because inappropriate criteria were being applied. For another example, to judge a movie by box office success alone may be an inappropriate criterion for determining the quality of that movie.

To frame an effective refutation for your argument, follow these steps:

1. Ask yourself, "What are the possible objections to my claim?" See if you can anticipate refutations to your claim even if you cannot readily locate them.
2. Search for actual arguments that challenge your own. Be sure to summarize these arguments fairly; that is, do not omit parts of the claim that you think you would not be able to counterargue. *Note:* It is entirely possible that a challenging view will strike you as so convincing that you may want to revise or even abandon your original claim.
3. Look for common ground—places where the challenging claim intersects with your own. *Note:* The Rogerian method of argument (see Chapter 6) requires you to give special emphasis to common ground.
4. Explain why the challenging claim is incorrect or flawed.

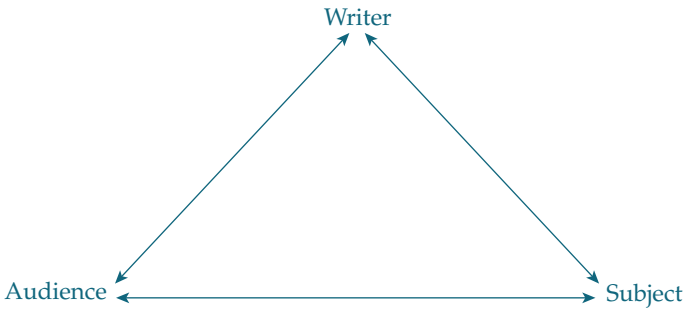
EXERCISE 1.2

Suggest one or two ways in which each of the following claims might be refuted:

a. E-book readers are growing rapidly in popularity; clearly, print books are becoming obsolete.
b. Doing away with music programs in the public schools to increase teachers' salaries, reduce class size, and upgrade equipment is not a great sacrifice; it's better to have private music lessons at home anyway.
c. The fewer taxes corporate executives have to pay, the better able they will be to hire workers.
d. Children should learn to do basic math in their heads or on paper the old-fashioned way before being permitted to use calculators; otherwise, their mental agility will suffer.

FIGURE 1.1

The Aristotelian or Communication Triangle



Communicating with a Purpose

Before we turn to writing effective arguments, consider the elements in an act of communication. Any communication act consists of the *writer* or *speaker*, an *audience*, and the *subject* being communicated. This is known as the *Aristotelian* or *Communication Triangle* (Figure 1.1).

The Aristotelian Triangle reminds us that the act of writing, virtually by definition, involves writing about something to someone—that writing never occurs in a vacuum.

Any act of communication involves a writer or speaker conveying a particular viewpoint to a particular audience in a particular way. We have all had the experience of describing something one way to one person and quite another way to someone else. For example, we might discuss a romantic relationship one way with a friend, quite another way with a parent, and yet another way with a minister, rabbi, or psychologist. The writer or speaker, subject, and audience all shape the communication.

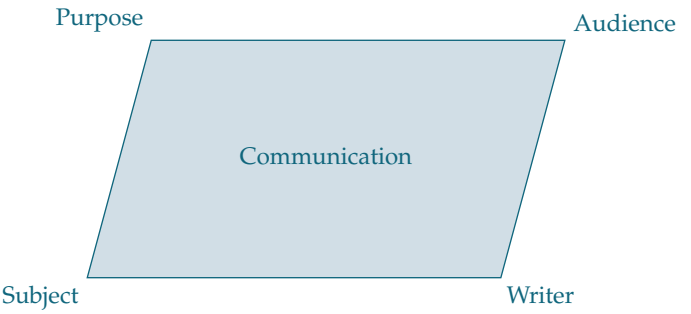
A fourth major element that shapes communication is *purpose*. There are three basic kinds of communication, each with a different purpose:

1. *Referential* or *expository:* communication that primarily aims to inform and explain;
2. *Expressive:* communication that primarily aims to stimulate the imagination, create mood or "atmosphere," and evoke feelings; and
3. *Argumentative:* communication that primarily aims to help skeptical readers or listeners make up their mind about a debatable issue.

These three modes of communication are not mutually exclusive. For instance, writers of arguments must take time to inform readers about the facts underlying a problem. They also must try to make such explanations interesting—perhaps by dramatically re-creating a moment of discovery or by describing the beauty of an observed phenomenon. But argumentative writing does have a distinct purpose, which is to present, support, or challenge a debatable

FIGURE 1.2

Rhetorical Rhombus



proposition (such as a conflict in ethical behavior or policymaking). Such views cannot be proven with experiments or made compelling through descriptive writing alone.

To incorporate this element of purpose, we can transform Aristotle's triangle into a square or, to be a bit more alliterative (to help remember it better), into a *rhetorical rhombus* (Figure 1.2). Simple as this diagram may seem, it calls to mind a subtle interconnection among the elements; that is, any one element is indispensable to the other three. Thus, the writer's way of seeing the world is made significant by the fact that he or she has a particular purpose for writing; a subject is enriched by the way in which it is made relevant to a particular audience; and so on.

Let us examine each element of the rhetorical rhombus separately, in depth, as it pertains to writing effective arguments. Once you establish that your primary purpose is not expository (to inform) or expressive (to evoke feelings) but rather argumentative (to persuade your audience to agree with your claim), you will want to consider purpose in that context.

Purpose in an Argumentative Context

The purpose of your argument is the reason *why* you want your audience to agree with your claim and take whatever action is necessary to carry it out. Often, the purpose for wanting to communicate anything is complex. For example, if your claim is that wolf hunting must be stopped (say, by passing laws that prohibit wolf hunting), your purpose might consist of the following:

- The facts make it clear to you that wolves are rapidly becoming an endangered species.
- You are convinced that such species endangerment poses a serious threat to the environment.
- You love wolves, and it distresses you to see these beautiful, intelligent animals slaughtered by those who cannot appreciate them.

Purpose, then, is the motivational force that imbues the mere potential for communication with the desire to communicate. In a required writing course, however, purpose becomes even more complicated. Unlike working writers,

whose purpose for writing a given piece is intrinsically related to the subject, student writers are often motivated by extrinsic matters, such as getting a good grade on the assignment or in the course. Although there is nothing wrong with this kind of motivation, it does not quite constitute a bona fide purpose for writing about a given topic.

It is preferable, however, to adopt a professional sense of purpose toward your subject matter. The best way to accomplish this involved, engaged stance is to role-play. *Become* the writer you would like to be. Instead of thinking of yourself as a student in a composition course, think of yourself as an expert in the field about which you are writing—one who genuinely cares about the topics at hand enough to want your audience to understand them and appreciate them the way you do.

Audience in an Argumentative Context

The people at whom you aim your argument can significantly influence the way you present that argument. For example, two arguments supporting the prohibition of wolf hunting, one aimed at legislators and the other aimed at hunters, would differ greatly from each other. If you were addressing an audience of legislators, you would want to focus on the need for laws that would better protect the environment. If you were addressing an audience of hunters, you would want to explain why it is in the hunters' best interest to stop hunting wolves. You could argue that damage to the habitat would ultimately cause the wolves to die out.

Audience also affects the writing and reading of arguments, in that some arguments may be classified as academic (or scholarly) and others as nonacademic (or popular). Academic arguments are written for fellow scholars affiliated with higher education, although some scholars are "independent"—that is, they are not employed by a college or university yet pursue similar research projects. The purpose of such writing is knowledge sharing or idea sharing; academic arguers say, in effect, "Here is what fellow researchers have determined thus far about the issue at hand; now, here are my views on the matter." A research paper is the student version of the professional scholarly article, in which the scholar carefully and explicitly articulates a claim and provides support for that claim.

Types of Academic Arguments As a college student, you are probably experiencing several different audiences for arguments. In a literature course, you are asked to write papers in which you argue for what you consider to be an important theme in a poem, work of fiction, or play. This type of argumentation is known as *literary criticism*. The evidence you would gather for such an argument would consist of specific passages from the literary work in question (and possibly other works by the same author as well), relevant information about the author's life and times, and commentary from other scholars.

In a science course, you learn to write *scientific papers* in which you analyze, say, the properties of newly observed phenomena or *laboratory reports* in

which you accurately describe and interpret the results of physics, chemistry, or psychology experiments. "The Need to Regulate 'Designer Babies'" (Cluster 6, Biomedical Research, pages 529–531), the Editors of *Scientific American* explain genetic diagnosis in a way that lay readers can understand.

Another type of academic argument is the *ethnographic study*, common to sociology and anthropology. The ethnographer closely observes the behavior of individuals of a particular community or group and derives inferences from what has been observed.

One of the most common types of academic writing is the *position paper*, in which you take a stance on a debatable issue, making sure that you represent each challenging view as fairly as possible before demonstrating the limitations of those views and proceeding to support your own view. "Two Languages Are Better Than One," by Wayne Thomas and Virginia Collier (pages 452–457), is one of several position papers that appear in this textbook.

Your history courses present you with the opportunity to conduct a *historical inquiry* into a particular period or event. New archaeological discoveries or lost documents brought to light can profoundly change the way a historical event or even an entire period is interpreted.

Students as well as professionals in the fields of engineering, business administration (management, finance, marketing), and law all must produce documents that have an argumentative component: A *proposal* describes a work in progress, often to receive approval for its completion; a *feasibility study* demonstrates the need for a new program or facility; and a *progress report* chronicles, as the name implies, the progress that has been made on a given project. Of course, many of these forms of academic writing exist outside the academy. Magazines publish literary criticism, specialized companies submit proposals to large manufacturers or agencies, and so on.

Nonacademic Arguments On the other hand, nonacademic arguments focus more on reporting the "gist" of new developments or controversies. Academic arguments examine issues in depth and use specialized language to ensure precision, whereas nonacademic arguments tend to gloss over the technicalities and use nonspecialized language, which is less accurate but more accessible to the general public. The chief distinguishing features between academic and nonacademic arguments are outlined in Table 1.1.

The more aware you are of your target audience's needs and existing biases, the greater the likelihood that you will address their particular concerns about the topic and, in turn, persuade them to accept your *thesis*. To heighten your audience awareness, ask yourself these questions:

1. What do my readers most likely already know about the issue? Most likely do not know?
2. How might the issue affect my readers personally?

TABLE 1.1 Distinction Between Academic and Nonacademic Arguments

Academic Arguments	Nonacademic Arguments
Specialized (i.e., discipline-specific), precise language	Nonspecialized, less precise but more accessible language
Formal or semiformal tone	Less formal, more personal tone
All primary and secondary sources explicitly cited and documented, using standard formats (MLA, APA, etc.)	Sources are acknowledged informally, without footnoting
Contributions by other scholars in the field are discussed formally and in detail	Contributions by other writers in the field are discussed briefly
Scholarly audience	General audience

3. What would happen to my argument if my conclusions or recommendations are accepted? If they are not accepted?
4. Why might readers not accept my conclusions or recommendations?

Note that this last question leads you to think about counterarguments and the way you might respond to them. See "Refutation" in Chapter 3.

Writer in an Argumentative Context

How, you may wonder, is the writer a variable in the communication, aside from the obvious fact that the writer is the one who presents the argument (the "Communication" that lies at the center of the rhetorical rhombus and is its very reason for being)? Actually, the writer can assume one of many roles, depending on the target audience. Say, for example, you are trying to convince a friend to lend you $500 to use as a down payment for a summer trip to Europe. Your role here is that of trustworthy friend. If instead you are trying to convince your bank to lend you that same $500, your role becomes that of client or applicant. You are likely to use different language and different support in making your argument to the bank's loan officer than to your friend. Similarly, writers often are obliged to play different roles, depending on the particular needs of different audiences.

Subject in an Argumentative Context

The subject refers to what the argument (the text) is about. Although the subject remains identifiably constant, a writer might shift the *focus* of a subject to accommodate a particular audience or situation. For example, to convince your friend to lend you $500 for the down payment on that European trip (your argument's subject), you might focus on how the friend could come with you to make for

an even more rewarding trip. To convince the bank, you might shift the focus to emphasize future job security and the likelihood of your paying back the loan.

As you study the Classical, Toulmin, and Rogerian models of argument in the chapters that follow, think about how the rhetorical rhombus applies to each and about how different models place different emphasis on **p**urpose, **a**udience, **w**riter, or **s**ubject (PAWS).

The Process of Composing an Argument

Unlike cooking, which follows a rather fixed sequence of steps, writing arguments (or essays of any kind) is mainly a dynamic, recursive process rather than a linear one. That is, you can start anywhere and return to any stage at any time. You can *brainstorm* for additional ideas, rework the organizational scheme, wad up and rewrite part of the existing draft, or walk over to the library or log on to the Internet to conduct additional research—and you can do any of these activities whenever you feel the need. Some writers simply do not feel comfortable composing in a linear fashion; some like to compose their endings first, or "flesh out" particular points of an argument as they leap to mind, and then organize them into a coherent sequence later on. Some writers need to map out their ideas in clusters, write outlines, or simply let loose their spontaneous flow of associations via freewriting.

Freewriting to Generate Ideas Rapidly

As you may recall from your earlier composition studies, freewriting is a good way to generate material for an argument. Start writing without any advance planning. Let your thoughts run loose on the page; do not concern yourself with organization, sentence structure, word choice, or relevancy to the topic of your argument. You might surprise yourself with how much you already know!

There are two kinds of freewriting, unfocused and focused. In *unfocused freewriting*, let your pen move across the page, recording whatever comes to mind. Try not to pause. In the following example, a student, Janis, engages in some unfocused freewriting to stir up ideas about a subject for her argument. She is thinking spontaneously with a pencil, you might say, making no effort to develop a thesis:

> Let's see, I'm supposed to write an argument that would persuade first-year college students what would be the best major in preparation for a particular career. Well, I'm undeclared myself, but want to study law after I graduate, so maybe I could do a comparative analysis of three or four majors that would seem to offer the best preparation for law school (hey, this could help me make up my own mind). Poli sci seems like an obvious possibility, since lawyers

need to have a basic knowledge of the way governments work, the nature of public policy, how laws are passed.... Also, English, because lawyers need strong communication skills and need to acquire the kind of deep insight into the human heart that great works of literature offer.... Then I might talk to law students as well as professors in the four different majors—and maybe even practicing attorneys to find out what they majored in as undergraduates, and why. Hey, my aunt is a lawyer! I could talk to her.

Janis knows that she likely will discard most, if not all, of her freewriting; her goal was not to whip out a rough draft or even test out a topic but to help her mind tease out ideas and associations that otherwise might have remained buried. The goal of freewriting is greater than overcoming not knowing what to say; it includes becoming more receptive to what is possible.

In *focused freewriting*, you write spontaneously as well but attempt something resembling an actual draft of the essay. Your goal is to generate as much as you know about the topic. It is an excellent way of discovering gaps in knowledge.

Here is an example of focused freewriting:

Maybe I'll limit the scope of my essay to how liberal arts courses such as history, English, or political science can serve as excellent preparation for a legal career. First I'd want to show how courses in these majors train students in basic skills such as thinking critically, communicating clearly, researching (Internet, library, interviewing), acquiring a solid understanding of key periods in world history; what else? Maybe how federal, state, local govs. operate; finally, how these skills serve as a foundation for the study of law.

Using the Journalist's 5Ws/H

The heuristic device 5Ws/H has long been favored by journalists because it serves as a quick reminder for answering the key questions—Who, What, Where, When, Why, and How—when reporting a news story, but it also serves writers of argument. After all, reporting the facts underlying a debatable issue will make your views more convincing. Thus, if you argue that critical thinking skills should be taught to children as early as first grade, you might use the 5Ws/H heuristic as follows:

WHO: Who are the teachers already teaching critical thinking to children?

WHAT: What kinds of activities or materials do these teachers use to teach critical thinking?

WHERE: (1) Where in the country (or abroad) is this instruction taking place? (2) In which grades is this instruction being used with greatest effectiveness?

WHEN: (1) When during the school year should critical thinking skills be taught? (2) When should this instruction be presented in the lesson plan for the day? For the semester?

WHY: (1) Why should anyone teach critical thinking to preadolescent children? (2) Why would preadolescent children need critical thinking skills?

HOW: (1) How are instructors teaching critical thinking—their methods? (2) How *should* instructors teach critical thinking?

Immersing Yourself in the Subject

Imagine spending twenty minutes or so freewriting and getting down on paper everything that comes to mind; you produce several scraggly pages in longhand or neater ones on a computer. You read them over, highlighting with a marker or with your computer's highlighting tool what seems most relevant and useful. Then, you ask yourself these questions: What seems to be the dominant or recurrent trend? What more do I need to know about my topic to write persuasively about it? What kinds of evidence do I need to back up my thesis, however tentative it may be at this stage? In taking these steps, you are preparing to immerse yourself in your subject.

Having relevant information available is important to all writers. Once you know what more you need, you can start looking for information. An enormous quantity of information can be accessed quickly on the Internet, so it is a good place to begin your research. A strong search engine such as Google, Dogpile, or Yahoo! can bring material from any subject onto your screen in seconds. On the other hand, a large percentage of Internet sources are superficial, dated, or not very relevant to your needs. Balance your Internet research by examining a variety of reliable print sources, such as books, articles, encyclopedias (general as well as subject specific), handbooks, and specialized dictionaries. For more information about using sources, see Chapter 9, Researching Your Argument.

Your goal in reading and researching should be to learn all you possibly can about your topic. Familiarize yourself with the differing views experts have about it. Talk to experts. As a college student, you are surrounded by them; get in the habit of contacting professors who can give you timely and in-depth information about your topic or suggest material to read. Read and explore as many sources as possible. In other words, immerse yourself in the subject matter of your argument. This involvement will show in your writing and will give the finished paper added depth and vigor.

Using Listing and Clustering

Like freewriting, listing and clustering tap into writers' natural inclination to take a mental inventory of what they already know about a topic as well as to discover what they do not know about it. To list, jot down as quickly as you can ideas (or idea fragments) or names of people, places, events, or objects. One student prepared the following list as a prelude to writing about the increasing problem of childhood obesity:

Fast-food chains aggressively target their products to preteen kids.

TV commercials give wrong impressions.

Parents too busy to cook.

Hamburgers often loaded with mayonnaise.

Burgers, fries, milk shakes, ice cream loaded with fat.

Parents not paying close enough attention to their kids' diets.

You can use lists to make notes to yourself or to ask questions the moment they occur to you:

Check how many calories are in a typical fast-food burger.

How much fat content in a bag of fries?

What do nutritionists and pediatricians say about the increasing obesity problem?

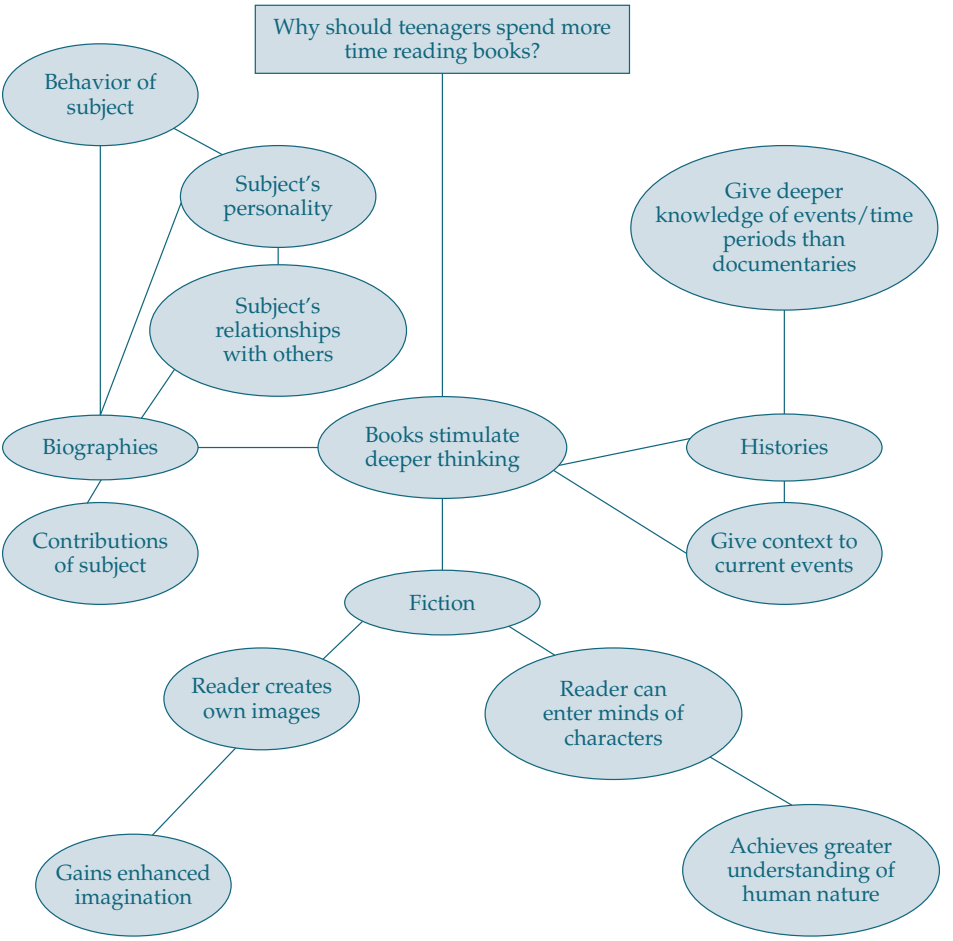
Find out how often kids eat fast food, on the average.

How can kids learn more about this problem in school?

Clustering helps writers take an inventory of what they know, but it also helps them discover relationships among the ideas they list by seeing how the cluster bubbles connect. This discovery helps writers organize their ideas more efficiently when they begin outlining or drafting their arguments.

To cluster an idea for an argumentative essay, take a sheet of paper and write down words or phrases; at the same time, keep similar words and phrases close together and draw large circles around them to form "clusters." Next, draw lines between bubbles that seem to go together. Figure 1.3 shows how one student clustered her thoughts for an argumentative essay on why teenagers should spend more time reading books.

FIGURE 1.3 Student Cluster Diagram



EXERCISE 1.3

1. Your science instructor asks you to evaluate the benefits and dangers of vitamin C. Using the Internet, locate information that both supports and challenges claims about the benefits and dangers of this vitamin. Keep a record of the websites that you visit.
2. List things you might say in a paper arguing for or against the benefits or dangers of vitamin C.
3. Having gathered potentially useful information about vitamin C and listed things you might want to include in your argument, do a focused freewrite. Do not pause or organize your thoughts or choice

of words and phrases. Write rapidly until you have filled at least two handwritten pages.

4. Maggie Jackson, author of *Distracted* (Prometheus Books, 2008), the book from which the following paragraph is taken, argues that the new technologies are causing social fragmentation and eroding attention spans. After reading the passage, make two lists: one consisting of possible defenses of her premise, the other consisting of possible challenges. Later, you may wish to read the book to determine how convincingly the author makes her case.

> We can tap into 50 million Web sites, 1.8 million books in print, 75 million blogs, and other snowstorms of information, but we increasingly seek knowledge in Google searches and Yahoo! headlines that we gulp on the run while juggling other tasks. We can contact millions of people across the globe, yet we increasingly connect with even our most intimate friends and family via instant messaging, virtual visits, and fleeting meetings that are rescheduled a half dozen times, then punctuated when they do occur by pings and beeps and multitasking. Amid the glittering promise of our new technologies and the wondrous potential of our scientific gains, we are nurturing a culture of social diffusion, intellectual fragmentation, sensory detachment. In this new world, something is amiss. And that something is attention.

Workable Topics for an Argumentative Essay

What kinds of topics make strong argumentative essays? In a nutshell, the topics are on substantive issues that are timely or perennially relevant (see Cluster 1, Masterpieces of Argument) and that stir up a healthy, heated debate. Good topics also give readers insight into the issue being discussed or invite readers to test their long-held values and beliefs. No matter what point of view you wish to defend or challenge, if the issue matters deeply to many people, it is likely to be a successful topic. Avoid topics that cannot be logically defended, such as those involving culinary or aesthetic taste ("Oranges taste better than apples"; "Jackson Pollack's abstract paintings are more aesthetically pleasing than Mark Rothko's"), or those that are too speculative to be either defendable or refutable ("Everything in the universe has been predetermined").

Sometimes your instructor will assign you a topic just to see what you can do with it; other times, you will be responsible for coming up with your own topics. Follow these suggestions when working up a topic for your assignments:

1. *Keep the scope manageable*. That is, aim for depth rather than breadth. If you're planning a four-page (1,000-word) paper, a topic such as the effects of video games on the attention spans of preadolescent children

would be too ambitious—more appropriate for a master's thesis. A more manageable topic would be the effects of one particular type of video game on the attention spans of sixth graders or a paper that considers a possible correlation between time spent video gaming and development of reading skills among sixth graders.

2. *Make sure you can come up with a defendable thesis for your topic, backed with solid evidence*. If your topic is residence hall safety and you want to argue that better security is needed, be sure you can obtain data on security breaches (obtainable from your school's public safety or campus police office) to support your thesis.
3. *Anticipate ways your thesis may be refutable*. Is it possible to come up with a counterargument to your thesis? In the case of residence hall security, is it possible to argue that the security breaches could have occurred no matter how well the security measures were enforced? Or that the breach in security was merely due to the rare oversight of one public safety officer? Try to anticipate as many counterarguments to your thesis as possible and be prepared to refute them.

EXERCISE 1.4

Determine whether the following topics are appropriate for a four-page argumentative essay or even appropriate for argument. If not, suggest how the thesis can be modified to make it appropriate or suggest what a writer may want to argue instead.

1. Some campus buildings pose a serious fire hazard.
2. All first-year students should be required to take a course in environmental science.
3. One day, we will be able to cure cancer just by swallowing a pill.
4. Kindergarten is a waste of time.
5. Adopt-a-pet programs can help senior citizens improve their quality of life.
6. Football is more enjoyable than baseball.
7. Protesters such as the Women in Black on Sundays who are urging world peace should be applauded and continue their silent protests because clearly their efforts are having the desired effect.

Taking a Fresh Approach to Your Topic

Even though you may be asked to write on a specific topic, you should always aim for a fresh approach to that topic. What do we mean by "fresh"?—a way of thinking about the topic that likely has been given little or no previous

attention. For example, say you have been asked to argue whether reading fiction helps develop critical thinking skills. Instead of merely taking a "yes-it-does" or "no-it-doesn't" stance, you might argue that it all depends on the complexity of the fictional work—and proceed to give examples of complex fictional works versus simplistic fictional works. Another approach would be to examine the whole notion of "complexity" in the context of fiction: does it (or should it) apply to the psychological aspects of the characters? The twists and turns of the plot? The historical context?

Using Appeals in Argument

To argue successfully, a person does not rely solely on facts; facts need to be explained, be placed into a particular context (that is, related to the problem being argued), or have their importance validated. Successful writers of argument often demonstrate the importance of these facts to persuade their audience that the facts are important. For such a demonstration, these arguers turn to strategies of *persuasion* known as appeals.

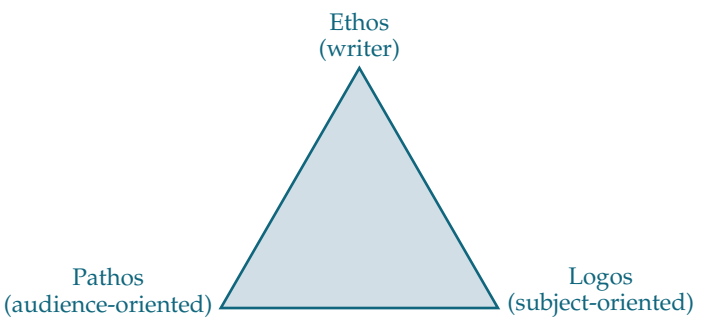
The ancient Greek philosopher Aristotle in his *Rhetoric* identifies three kinds of appeals:

1. *Ethical:* the appeal to tradition, authority, and ethical and moral behavior, which Aristotle terms *ethos*;
2. *Emotional:* the appeal to feelings and basic human needs, such as security, love, belonging, and health and well-being, which Aristotle terms *pathos*; and
3. *Rational:* the appeal to reason and logic, which Aristotle terms *logos*.

As Figure 1.4 shows, these three appeals correspond to Aristotle's three modes of communication, Writer, Audience, and Subject (look again at Figure 1.1). In other words, Ethos (character, values, trusted authority) is the attribute of a responsible Writer. Similarly, Pathos (emotion, compassion) suggests appealing to the needs and desires of the public—that is, of the Audience. Finally, Logos (reason) corresponds to the factual, rational truth content of the Subject.

FIGURE 1.4

Aristotelian Appeals in Correspondence with the Elements of Communication



How do appeals reinforce evidence? Say that a writer wishes to argue that if acid rain fallout continues to increase, agriculture in a certain region will be threatened. To argue this claim convincingly, a writer first needs to bring in indisputable facts—those derived from scientific experiments. These facts would suggest a correlation between increased acidity and rainfall and decreased crop yield. Note that the correlation may be disputable, but it still constitutes valid evidence.

Use of appeals can enhance the persuasive force of the thesis. The writer above, for example, might use one or more of the following appeals:

- An ethical appeal that introduces the testimony of an expert, such as a farmer whose crops have been affected or an industrial chemist who has a professional understanding of the way in which acidity in rainfall reacts with soil nutrients.
- An emotional appeal that discusses the basic human need for uncontaminated food or justifies the fear of cancer many people will have if the situation is not corrected.
- A rational appeal that emphasizes the logical and inevitable consequences of what happens to soil and crops when acid rainfall goes untreated.

Appeals such as these go a long way toward reinforcing the evidence and strengthening the writer's argument.

Combining appeals in a given argument can be especially effective. In the following excerpt from *The Souls of Black Folk* (1903), the educator and pioneer sociologist W. E. B. Du Bois (1868–1963)—the first African American to earn a PhD from Harvard University—calls attention to the living conditions of black people in the post–Civil War South, specifically in Dougherty County, Georgia. Note how Du Bois appeals to both reason and emotion to convince readers of the injustice of such living conditions:

> Above all, the cabins are crowded. We have come to associate crowding with homes in cities almost exclusively. This is primarily because we have so little accurate knowledge of country life. Here in Dougherty County one may find families of eight and ten occupying one or two rooms, and for every ten rooms of house accommodation for the Negroes there are twenty-five persons. The worst tenement abominations of New York do not have above twenty-two persons for every ten rooms. Of course, one small, close room in a city, without a yard, is in many respects worse than the larger single country room. In other respects it is better; it has glass windows, a decent chimney, and a trustworthy floor. The single great advantage of the Negro peasant is that he may spend most of his life outside his hovel, in the open fields.
>
> There are four chief causes of these wretched homes: First, long custom born of slavery has assigned such homes to Negroes; white laborers would be offered better accommodations, and might, for that and similar reasons,

> give better work. Secondly, the Negroes, used to such accommodations, do not as a rule demand better; they do not know what better houses mean. Thirdly, the landlords as a class have not yet come to realize that it is a good business investment to raise the standard of living among labor by slow and judicious methods; that a Negro laborer who demands three rooms and fifty cents a day would give more efficient work and leave a larger profit than a discouraged toiler herding his family in one room and working for thirty cents. Lastly, among such conditions of life there are few incentives to make the laborer become a better farmer. If he is ambitious, he moves to town or tries other labor; as a tenant-farmer his outlook is almost hopeless, and following it as a makeshift, he takes the house that is given him without protest.

First, Du Bois appeals to reason by providing "accurate" information about country life to reverse the assumption that crowding occurs only in city life; he also appeals to reason by examining the "four chief causes" of such housing. But appealing to reason is not enough: It is important to address the heart as well as the mind. Hence, Du Bois appeals to emotion by referring to the urban tenements as "abominations," adding that they are less extreme than the country housing situation, and by calling the prospects for tenant-farmers "almost hopeless."

In the following passage, from "Civil Disobedience" (originally delivered as a lecture to his fellow townspeople in 1848), we see Henry David Thoreau using all three appeals—ethical, emotional, and rational—in his effort to convince his audience, although the ethical appeal dominates:

> Under a government which imprisons any unjustly, the true place for a just man is also a prison. The proper place to-day, the only place which Massachusetts has provided for her freer and less desponding spirits, is in her prisons, to be put out and locked out of the State by her own act, as they have already put themselves out by their principles. It is there that the fugitive slave, and the Mexican prisoner on parole, and the Indian come to plead the wrongs of his race, should find them; on that separate, but more free and honorable ground, where the State places those who are not *with* her but *against* her,—the only house in a slave-state in which a free man can abide with honor. If any think that their influence would be lost there, and their voices no longer afflict the ear of the State, that they would not be as an enemy within its walls, they do not know by how much truth is stronger than error, nor how much more eloquently and effectively he can combat injustice who has experienced a little in his own person. Cast your whole vote, not a strip of paper merely, but your whole influence. A minority is powerless while it conforms to the majority; it is not even a minority then; but it is irresistible when it clogs by its whole weight. If the alternative is to keep all just men in prison, or give up war and slavery, the State will not

hesitate which to choose. If a thousand men were not to pay their tax-bills this year, that would not be a violent and bloody measure, as it would be to pay them, and enable the State to commit violence and shed innocent blood. This is, in fact, the definition of a peaceable revolution, if any such is possible. If the tax-gatherer, or any other public officer, asks me, as one has done, "But what shall I do?" my answer is, "If you really wish to do any thing, resign your office." When the subject has refused allegiance, and the officer has resigned his office, then the revolution is accomplished. But even suppose blood should flow. Is there not a sort of blood shed when the conscience is wounded? Through this wound a man's real manhood and immortality flow out, and he bleeds to an everlasting death. I see this blood flowing now.

I have contemplated the imprisonment of the offender, rather than the seizure of his goods,—though both will serve the same purpose,—because they who assert the purest right, and consequently are most dangerous to a corrupt State, commonly have not spent much time in accumulating property. To such the State renders comparatively small service, and a slight tax is wont to appear exorbitant, particularly if they are obliged to earn it by special labor with their hands. If there were one who lived wholly without the use of money, the State itself would hesitate to demand it of him. But the rich man—not to make any invidious comparison—is always sold to the institution which makes him rich. Absolutely speaking, the more money, the less virtue; for money comes between a man and his objects, and obtains them for him; and it was certainly no great virtue to obtain it. It puts to rest many questions which he would otherwise be taxed to answer; while the only new question which it puts is the hard but superfluous one, how to spend it. Thus his moral ground is taken from under his feet. The opportunities of living are diminished in proportion as what are called the "means" are increased. The best thing a man can do for his culture when he is rich is to endeavour to carry out those schemes which he entertained when he was poor. Christ answered the Herodians according to their condition. "Show me the tribute-money," said he;—and one took a penny out of his pocket;—If you use money which has the image of Caesar on it, and which he has made current and valuable, that is, *if you are men of the State*, and gladly enjoy the advantages of Caesar's government, then pay him back some of his own when he demands it; "Render therefore to Caesar that which is Caesar's, and to God those things which are God's,"—leaving them no wiser than before as to which was which; for they did not wish to know.

When I converse with the freest of my neighbors, I perceive that, whatever they may say about the magnitude and seriousness of the question, and their regard for the public tranquility, the long and the short of the matter is, that they cannot spare the protection of the existing government, and they dread the consequences of disobedience to it to their property and families.

> For my own part, I should not like to think that I ever rely on the protection of the State. But, if I deny the authority of the State when it presents its tax-bill, it will soon take and waste all my property, and so harass me and my children without end. This is hard. This makes it impossible for a man to live honestly and at the same time comfortably in outward respects. It will not be worth the while to accumulate property; that would be sure to go again. You must hire or squat somewhere, and raise but a small crop, and eat that soon. You must live within yourself, and depend upon yourself, always tucked up and ready for a start, and not have many affairs. A man may grow rich in Turkey even, if he will be in all respects a good subject of the Turkish government. Confucius said,—"If a State is governed by the principles of reason, poverty and misery are subjects of shame; if a State is not governed by the principles of reason, riches and honors are the subjects of shame." No: until I want the protection of Massachusetts to be extended to me in some distant southern port, where my liberty is endangered, or until I am bent solely on building up an estate at home by peaceful enterprise, I can afford to refuse allegiance to Massachusetts, and her right to my property and life. It costs me less in every sense to incur the penalty of disobedience to the State, than it would to obey. I should feel as if I were worth less in that case.

Thoreau's appeal to ethics is revealed in his allusions to the injustice of the State, to what constitutes proper and honorable behavior when the State has exercised unethical judgment. He also appeals to ethics by invoking Christ's example regarding Roman tribute money.

We can detect Thoreau's subtle appeal to emotion in at least two ways: by presenting seemingly nonviolent acts such as taxation as acts of violence that can "shed innocent blood" as easily as cannons and by presenting the State as harassing its citizens rather than protecting them whenever those citizens dare to challenge the State's authority.

Finally, Thoreau appeals to reason by tracing the logical consequences of a tax-bill: "it will . . . waste all my property and so harass me and my children, which in turn makes it no longer worth the while to accumulate property."

EXERCISE 1.5

1. What types of appeals would be most appropriate for persuading readers of the following assumptions?
   a. Reading stories to children greatly enhances their mental skills as well as their emotional stability.
   b. All work and no play makes Jill a dull girl.
   c. More severe penalties should be imposed on those who abuse animals.

d. Safety should be anyone's top priority when purchasing a family car.

e. This painting is definitely a Picasso because an art historian from Yale authenticated it as such.

2. Determine the appeals at work in each of the following passages. What words or images show the appeals at work?

a. My mistress was . . . a kind and tender-hearted woman, and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I [was] mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as injurious to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. . . . Nothing seemed to make her more angry than to see me with a newspaper. —Frederick Douglass, *The Narrative of the Life of Frederick Douglass, an American Slave* (1845), Chap. 7.

b. Most films and television shows are produced by men for men. Their main purposes are to show white males triumphant, to teach gender roles, and to cater to men's delight in male predation and victimization, especially young, pretty, near-naked women with highly developed breasts and buttocks (parts that are usually the locus of attack). Like the men of the proto-Nazi German Freikorps that waged between the wars, shooting women between the legs because they carried grenades there (!), American men's most satisfying target is women's sexuality, the area of men's greatest fear. Pornography is a systemic abuse of women because the establishment colludes in this male sadism toward women, which fits its purposes. Case in point: the Indian government, which does censor films for political content, *forbids scenes of lovemaking or kissing but allows rape;* indeed, a rape scene has been "all but requisite" in Indian films for some years, writes Anita Pratap. —Marilyn French, *The War Against Women* (New York: Ballantine, 1992) 175.

c. There is no single way to read well, though there is a prime reason why we should read. Information is endlessly available to us; where shall wisdom be found? If you are fortunate, you encounter a particular teacher who can help, yet finally you are alone, going on without further *mediation*. Reading well is one of the great pleasures that solitude can afford you, because it is, at least in my experience, the most healing of pleasures. It returns you to otherness, whether in yourself or in friends, or in those who may become friends. Imaginative literature is otherness, and as such alleviates loneliness. We read not only because we cannot know enough people, but because friendship is so vulnerable, so likely to diminish or disappear, overcome by space, time, imperfect sympathies, and all the sorrows of familial and passional life. —Harold Bloom, *How to Read and Why* (New York: Scribner, 2000) 19.

3. Read the magazine ads on pages 28–35 and consider the images they use. Then answer these questions:
   a. What are the basic arguments of the magazine ads?
   b. What appeals can you identify in them?
   c. Is there more than one appeal in a given ad?

Organizing the Argument

All writing must be organized or structured. Whether you are relating an experience (*narration*), or explaining an idea or process (*exposition* or *explanation*), or defending a thesis (*argumentation*), you must structure your writing to communicate best with an audience.

Organizing your writing means that you do the following:

1. Introduce the topic (the situation in a narrative; the subject matter to be explained in an exposition or explanation; the problem in an argument).
2. Present the particulars of the situation (the sequencing of incidents in a narrative; elements of a phenomenon in an exposition or explanation; the nature of the problem, followed by the body of evidence, in an argument).
3. Conclude (the outcome in a narrative; the "whole picture" in an explanation; the interpretation, assessment, and recommendations, if appropriate, in an argument).

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