RHETORIC TOOL CHEST

By Steven Strang

"Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion."—Aristotle

KEY TERMS

1. **Rhetor** = the speaker or writer or creator of an artifact, an artifact that is intended to persuade someone of something
2. **Rhetorician** = someone who studies or teaches the art of rhetoric [Crowley 436)
3. **Rhetorical critic** = someone who analyzes discourse/artifacts using rhetorical tools
4. **Rhetorical Criticism/Rhetorical Analysis** = the process of close reading artifacts, looking not only at the overt meaning, but also considering the assumptions (stated and unstated), the strategies and techniques used, the implied audience, the tensions between the stated and implied purpose, the "how it is said" + the "why it is said that way" as well as the "what it says," etc. (SMS)
5. **Artifact** = anything created by a human in order to communicate with other humans.
6. ***Text*** can a synonym for *artifact*, but *text* often refers to a written or verbal artifact.
7. **Unit of Analysis** = is one significant rhetorical element or rhetorical strategy. Often in discussions (and in this course), "unit of analysis" is a blanket term that covers all the concepts in this handout.
    a. A unit that is incredibly significant for one text might be totally insignificant for another text.
        i. For instance, for a free verse poem, the unit "rhyme" would be useless since, by its very definition, a free verse poem does not rhyme.
        ii. For a text which displays little literary impulse or craft, using the unit "memorable phrasings" or "parallel structure" would not reveal much about the text. Using "memorable phrasings" or "parallel structure" to analyze an essay by Francis Bacon or Annie Dillard, however, would be very productive.
    b. In other words, it is up to you to select units of analysis that are significant for the text you analyze.
8. **Rhetorical maneuver or rhetorical move** = an action (within a text/artifact) that is intended to achieve a rhetorical purpose—e.g., after a somewhat neutral description of an environmental problem, the rhetor suddenly states, "And ***you*** have caused this problem." This sudden change of tone is intended to shock readers out of their current assumptions and attitudes and force them to ask themselves, "Am I really responsible?" That is a rhetorical move.
9. **Rhetorical strategy** = a plan or series of maneuvers to achieve a specific persuasive goal. The strategy will usually combine a particular approach (e.g., narration) or approaches (e.g., narration plus exposition) and will use several units of analysis. Often no more than 3-4 strategies will predominant in a text (although many might appear). We think about which strategies are most emphasized and are most distinctive.

APPEALS

1. **Narrative**—rhetor tells a story
    a. Usually narrations appeal, in part, to pathos because the rhetor makes the scene and action vivid.
    b. Narratives might use dialogue and vivid descriptions.

ARGUMENT

Claim, Reason, Evidence, Warrant (Assumption)

According to Stephen Toulmin, a claim is "assertion put forward publicly for general acceptance" (*An Introduction to Reasoning* 1979, p.29).

Example:
A flat tax should replace our current progressive one[claim] because it would better stimulate economic growth.[reason] Two recent theoretical papers, Marshall 2000 and Walker 2002, show that a flat tax would encourage investment in the software industry.[evidence 1] Another recent theoretical paper (Abrams 2003) suggests that the American automobile industry would have benefited from a flat tax in the late1970s.[evidence 2] And congressional testimony by CFOs of prominent companies alludes to the likely stimulative effects of a flat tax.[evidence 3]
(http://lupus.econ.duke.edu/ecoteach/undergrad/forms/making%20arguments.pdf)

Ways of Arguing

Rhetorician Richard Weaver identifies 4 major argument strategies:

1. **Definition** (Being)
    a. From 1830s-American Civil War (1861-1865), the argument could be seen as "Is the Constitution a contract (and hence can be broken) or is it a covenant (a solemn, unbreakable agreement)?"
2. **Cause and Effect**
3. **Analogy** (Similarities and Differences)
    a. "He is a rock."
    b. Like some analogies, this one depends on context.
        i. "He is my rock. Without him, I'd be tossed about in an emotional storm all the time, I'd be lost. [i.e., he is reliable, firm, dependable]
        ii. "He is a rock. I never know what he feels or means" [a rock is unfeeling, unmoving, dense, and incapable of expression].
        iii. Although I admit that this second version is very unlikely since comparing someone to a rock has become also a cliché for dependable, due in part to Jesus proclaiming Peter as the rock upon which he would build his church.
4. **Appeals to Authority** (e.g., experts, ethical codes, documents)

Any of those 4 may be used to combat an opponent's point.

1. **Refutative argument**—the rhetor answers opponents' objections to his/her position as well as explaining why his/her position is better than the opponents.'
    a. **Example**: "It is unfortunate that we must decide between the mother's right to control her own body and the fetus's right to be born. But it is a decision we have to make. Who is the best judge of a woman's ability to care for a child? Who is the best judge of the impact of a child on that woman's life? The woman herself or some legislators (mostly male) who have no idea about her health, her life situation, her future prospects? Clearly the woman is the best judge, the only judge."
2. **Concession:** The rhetor agrees that the opponent's point is correct (or has merit). This maneuver increases the rhetor's ethos as truthful and willing to look at all the evidence. Whenever possible, the rhetor follows the concession with a *but* or *yet*:
    a. **Example**: To be sure, there are practical concerns because any operation, even one performed in a hospital, could be dangerous. **But** if an abortion is going to be performed, the hospital is the best place for it."
3. **Engagement with the opposition**. The rhetor anticipates and tells his/her audience what the opposition will say about his/her point, then counters that opposition point with an answer. (Strang)
    a. **Example**: "Of course, pro-life proponents will argue that if abortions were illegal, there wouldn't be any danger because there wouldn't be any abortions. **Yet** history has shown that desperate women will get an abortion whether or not they are legal. So doesn't it make sense to make those operations as safe as possible by allowing them to occur in a hospital?"

Classical Argument Structure

1. See "Arrangement→ Classical Arrangement" below.

Rogerian Argument

The Rogerian form of argument was created by Carl Rogers, a psychologist, and is one of several models or philosophies. Rogers's theory of argument was that the arguer who wishes to convince another person should minimize any possibility of hostility to the argument. His goal was that the two sides should solve the problem together. Both arguers should qualify their arguments and understand the validity of the other side. Those who are in favor of this kind of argument usually contrast it with the Toulmin, based on the Aristotelian, which is more confrontational and refutes the other side as unacceptable.

The Rogerian model respects and accepts other truths and is particularly useful when the topic has the possibility of becoming emotional and/or hostile. The ultimate goal is to reach a compromise based on common ground between the sides.

Most Rogerian arguments are organized in the following way:

1. The **introduction** should begin by catching the reader's interest. Then the rhetor immediately states the issue or problem and how it impacts both sides, using

totally neutral language. The introductory paragraph(s) should be comprehensive and long enough to cover the topic and both sides thoroughly.

2. In the next section, the rhetor describes the opposing side, still using neutral language in order not to misrepresent the opposition. The primary purpose of this section is to acknowledge the validity of the opposing side's support and evidence.
3. In this section, the rhetor presents her argument.
    a. However, she must again maintain a fair and balanced tone, dispassionately presenting her reasons and evidence.
    b. This section of the Rogerian is crucial to the acceptance of the rhetor's point of view as valid.
4. The final step in the Rogerian process is to find common ground between the opposing sides. The rhetor should consider alternative solutions on both sides of the problem in order to find a way to compromise.
    a. The rhetor's primary purpose in this part is to combine the positive ideas for solutions from each side and creatively convince the reader that each side will move toward the middle and meet in a beneficial compromise.

This YouTube video is a good and concise explanation of a Rogerian argument: http://www.youtube.com/watch?v=Z9knvRXU8zQ

--from https://www.tcc.fl.edu/Current/Academics/LearningCommons/Documents/Rogerian%20Argument.pdf 2/1/2015

Dramatic Argument Structure

1. Dramatic Argument Structure is a variation of Rogerian Argument. It has the advantages of Rogerian approach in that it validates the opposition's position and hence increases your ethos as "a seeker after truth," it embodies Aristotle's concept of rhetoric as finding all available means of persuasion," and, most importantly, it is an effective approach with hostile or skeptical audiences. It is effective because it creates a sense of give-and-take for your audience. You give a major point for the opposition, then refute it or concede it, then engage with the opposition by giving a possible response to your own point and then a counter-argument to that. After dealing with all of the opposition's major points, you "pile on" two or three more points for your position (thus taking advantage of the fact that the last idea developed receives the most emphasis in your audience's minds). With Rogerian and Dramatic arguments, do not call your opponents "my opponents"—give them a positive name (e.g., "pro-life advocates") It looks like this:

INTRO that ends with thesis and forecast: "Being able to have a safe and legal abortion is every woman's right for practical and moral reasons. Background info

1st Opp Pt + Concession: To be sure, there are practical concerns because any operation, even one performed in a hospital, could be dangerous.

My response: Yet, if the abortion is going to be done, the hospital is the best place for it. Etc.

Opp answer: Of course, one might say that, if abortions were illegal, there wouldn't be any danger at all. Etc.

My counter-argument: Past experience, however, shows that women will get abortions whether they are legal or not. Etc.

2nd Opp Pt: Some may think that the moral objections to abortion outweigh the practical, pointing to the position of some religions that life begins at the moment of conception.

My concession: Although this belief certainly exists, we must remember that religious leaders are not all of one mind about the moment when life begins. Further, the Constitution guarantees the separation of church and state, thus preventing any religion's beliefs from dictating law. Etc.

My concession & move to rest of my argument: Still, we must admit that abortion is a complex moral issue in which someone's rights or potential rights will be damaged—either those of the woman or those of the fetus. Yet, if all the rights cannot be protected, the question becomes, "Who should get priority—the woman or the fetus?"

My transition: I concede that taking a potential life is not an act to be done lightly.

1st pile-on: Nevertheless, the religions that oppose abortions have a long history of approving wars, and wars certainly involve the taking of many innocent lives, etc.

2nd pile-on: Moreover, the woman is living in the world right now therefore has relationships and commitments, etc.

3rd pile on: Besides, in a free society, every person has the right to control his or her own body, and that includes deciding to have any operation—including an abortion.

Conclusion: Therefore, for both practical and moral reasons, every woman has the right to a safe and legal abortion if she chooses to have one.

ARISTOTLE

Branches of Rhetoric: Aristotle identified 3 branches of rhetoric

branch of oratory	time	purposes	special topics of invention
judicial	past	accuse or defend	justice / injustice
deliberative	future	exhort or dissuade	good / unworthy advantageous / disadvantageous
epideictic	present	praise or blame	virtue / vice

Table 1 Chart from http://rhetoric.byu.edu/

Overivew: Three Major Types of Rhetorical Appeal

- **Logos** (appeals to logic, reason)—see "Logos" under "Argument"
- **Pathos** (appeals to audience's emotions, fears, sympathies, values, needs, symbols)—see under "Pathos"
- **Ethos** (appeals based on *the rhetor's personality and credibility*)—see under "Ethos"

ARRANGEMENT

The essay must have an effective, clear, and logical structure. It must use transitional words, phrases, and devices to make explicit connections between ideas and between paragraphs. Forecasting is often a very effective technique for signaling your organization to your audience (see **http://cmsw.mit.edu/writing-and-communication-center/resources/writers/organizational-strategy-forecasting/**). The organization exists to present your ideas in the most effective manner possible to your readers.

- All academic essays have a beginning, middle, and end-- but that fact is not particularly useful in helping us organize our ideas.
- It helps if we think in terms of ***sections***.

Classical Arrangement

In ancient rhetorical terms, your essay should have the following sections (in specific cases, some might be omitted or combined, depending upon your topic and audience). Unless you have a good reason for altering the order, however, you should probably follow this basic rhetorical structure developed by Cicero and Quintilian:

- **Exordium** (Introduction): The exordium is intended to make the audience willing to listen. Modern rhetorical theory says that, if possible, the introduction should do several things:

        - It should establish some connection between audience and you, the rhetor (i.e., it should "predispose" audience to listen via ethos & common ground).
        - It should establish a sense of kairos for the readers (urgency).
        - It should hook the readers' attention.
        - It should announce your topic (the question your essay will answer or the issue that it will explore).
        - It should reveal what your approach to the topic will be.
        - It should state your purpose or Research Question (your thesis/claim is the answer to this Research Question).
        - It should establish what your primary tone will be.
        - It should usually start very close to your specific topic/issue (never start with "Since the beginning of recorded history....").
        - It often should establish the nature of the larger issue (your topic is an example of this larger issue-- e.g., the larger issue for the topic of abortion might "What are the limits of government intervention in our private decisions?" or it might be "How do we decide whose rights are more important when there is a conflict between the rights of different individuals?" or it might be "Do the ends always justify the means?"). When you establish this in the introduction, you will return to this larger issue in your conclusion.
        - It should often forecast what the organization of the essay will be.
    - **Narratio** (Background of the Issue):
        - It gives your readers the relevant background information that they will need in order to understand the issue before you start the argument.
        - It is comparable to a Lit Review and Methods section in that you explain your approach and the relevant theory/theories that you will be building upon.
        - It includes up-to-date information about the current situation (e.g., pending legislation, proposed solutions, current theories).
        - It defines key terms that you will use and that readers might not know.
        - It explains why this situation/issue is a problem and for whom, explains any key concepts that are needed to understand the complexity of the issue
        - It may or may not state your position (thesis/claim), depending on the nature of your audience.
    - **Confirmatio** (Proof)-- This section gives evidence to prove the claim(s) made in the Narratio (e.g., claim: “It is going to rain today”):
        - It states your reasons for supporting your position. A ***reason*** is something we make up (e.g., “My left knee is aching.”)
        - It gives your evidence for each reason. Evidence is facts or probabilities that support the reason (“During the last year, 15 out of 16 times that my knee ached, it rained that day.”)

- **Confutatio or Refutatio** (Refutation)-- This section answers the opposition's counter arguments:
  - It explains your opponents' main reasons and evidence for supporting that position.
  - It refutes (or occasionally concedes) those reasons and evidence.
  - Some modern rhetoricians advocate a dramatic, back-and-forth presentation of pros and cons rather than saving all the refutation for the last major body section.
- **Peroratio** (Conclusion) -- This section demonstrates again the "full strength" of your argument. Modern rhetorical theory suggests that your conclusion should never be only a summary or repetition of your major points, although often you might touch on the major points you've made. Your conclusion should always include a "discovery," an opening up toward the world beyond the limits of your argument essay, such as:
  - an explanation of some interesting implication of your position/thesis that you haven't yet discussed explicitly.
  - and/or an indication of what future thinking must be done.
  - and/or a suggestion of what new issues arise if your solution/position is adopted.
  - and/or an exploration of the implications of your argument and thesis for the larger issue that you mentioned in the introduction.
  - It should not, however, introduce a totally new issue or idea.

AUDIENCE

In some important ways, Rhetorical Critics and Rhetors are interested in different aspects of audience and categorize audiences in different ways. These two approaches to the nature of audience, however, are complimentary, and, since rhetorical critics are also rhetors when they write their criticism, the two views are not mutually exclusive. In many ways, Kenneth Burke is a convenient bridge between the two.

Audiences from a Rhetorical Critic's Poitn of View

The Text's Audience-- No text is "written for *everyone*." Every text is written (consciously or not) for a particular audience. When rhetors say they are writing for everyone, what they really mean is that they are writing for people who are part of the dominant discourse community or people who are like themselves, people whom they mistakenly believe are "everyone" (Strang).There are several ways to think about audience.

1. The text's ***original audience*** is those people who actually heard the speech or read the text in the journal etc. in which it was first published. The nature of this audience (their starting attitudes, beliefs, etc.) helps the rhetor decide on his/her purpose. The rhetor usually at least partially tailors the delivery and approach for this audience (although not necessarily the message). The rhetorical critic can discover who the

original audience was for a speech through research. But the critic can never really know what the long-term effect of the speech was—the critic can know that many people in the original audience applauded loudly or that they booed, but even that initial reaction cannot be completely trusted. Many of us have been to performances or speeches at the end of which several people stand and applaud and slowly most of the rest of the audience follows suit. Research will show that it takes a very small critical mass of people standing up initially (particularly if they are clumped together) to cause most of the others to stand as well. Also, giving a standing ovation is often a convention rather than an actual felt response.

2. The text's ***intended audience*** (also called ***target audience***) is the people the rhetor is trying to communicate with, people whose attitudes the rhetor thinks he/she knows. These are the people to whom he/she consciously tailors the message. Sometimes (perhaps even many times) the original and intended audiences are the same. Sometimes, though, the rhetor misjudges the attitudes or beliefs of the people he/she is actually addressing.
3. The text's ***implied audience***—this is the audience for whom the rhetoric is best adapted as a work of persuasion (it is **NOT** necessarily and, in fact, is often not the original or intended audience). ***This is the audience that rhetorical critics discuss since the evidence is in the speech itself.***
    a. We infer the nature of the implied audience by considering the complexity of the message, the knowledge the rhetor assumes the audience has, any values or principles that rhetor assumes the audience accepts, and the linguistic patterns in the rhetoric (a speech about Astronomy for 3rd graders differs from one for college sophomores seeking a major--Strang).
    b. To discover who the intended audience is, we have to focus ***on internal evidence***—diction, allusions, the depth of and the way ideas are developed and supported, the variations of tone, the use of logos and pathos, the ethos of the rhetor, etc. ***External factors do not matter here***.
    c. To prove who the intended audience is, say something like "Author X's thesis, along with his/her use of units q and y, indicates that the implied audience for this text would be people who already agree with him/her [or "people who are skeptical about his/her thesis" or "people who do not initially see the relevance of the thesis to themselves" or "people who are curious" or "people who share characteristics K and V with the author, etc.")
    d. The ***ideal audience*** is people who would be most influenced by the speech or text (influenced in the way the rhetor wishes). Since no rhetor is perfect in his/her judgment or ability, and since no message can be effectively fine-tuned to work perfectly on an audience of more than one person (if even then), and since no one person can understand the complexities of a bunch of humans gathered together to hear a speech (and, even less, can understand not only the people but also the circumstances under which individuals will pick up a journal and read an article), the ideal audience and the original audience will never be an exact match.
    e. Sometimes the intended and ideal audiences are, of course, similar—sometimes, not.

f. At times the rhetor might use the occasion to deliver a message the audience doesn't want to hear but which the rhetor feels they must hear—imagine, e.g., a minister or rabbi denouncing the previous week's activities of his congregation, or a politician telling the public that their taxes are about to double.
g. The ***incidental audience*** (Strang) are people who hear or see recordings of the speech or who read reprints of the speech or text (e.g., in anthologies or assigned for classes). The rhetor has not designed purpose, approach, language, delivery, message, etc. for this audience since he/she cannot anticipate who they will be. Many times, rhetorical critics are incidental audience.

4. **Kenneth Burke and identification**
   a. Burke theorized about the connection between audience, rhetor, and persuasion.
   b. He said "individuals form selves or identifies through various properties or substances, which include such things as physical objects, occupations, friends, activities, beliefs, and values. As they ally themselves with various properties or substances, they share substance with whatever or whomever they associate [,] and [they] simultaneously define themselves against or separate themselves from others with whom they choose not to identify. Burke uses the term *consubstantial* to describe this association." (Foss's summary, *Contemporary*, 192).
      i. Men & women are consubstantial because they share the substance of humanness
      ii. Two artists are consubstantial because they share an interest in art, artistic talent, & urge for self-expression (192)
      iii. Burke uses *identification* as synonymous with *consubstantiality*. And he equates persuasion with identification.
         1. "**You persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, *identifying* your ways with his"** (Burke, *Rhetoric of Motives*, 20).
   c. Burke says identification works in 3 ways
      i. It may be used as a means to an end (politician "connecting" to farmers by mentioning that he was raised on a farmer)
      ii. Creation of identification among opposing entities on basis of a common enemy (US and Russia joined forces against Nazi Germany or 2 faculty rivals in same department join forces when university threats to eliminate the whole department)
      iii. Often the most powerful (because it persuades on the unconscious level), identification "derives from situation in which it goes unnoticed" (qtd. Foss, 193; Burke, *Dramatism*, 28)
         1. E.g., political party not known for championing rights of minorities, might have several minorities on the stage during its nominating convention in order to make white voters (who see

themselves as non-racists) persuaded that this party is non-racist too

d. Identification cannot be understood without the concept of division. Burke says identification occurs because it is the human condition to be inevitably isolated, alienated, and dissociated from all others—we have separate bodies, minds that are, in the end, impenetrable to others, experiences that are, in the end, felt this way only by us (as far as we can tell for certain). Even when identified with another, we are joined and separate at the same time. (SMS—*When Harry Met Sally* her fake orgasm).
e. Because of division, we need rhetoric.

Poem by Kenneth Burke

He was a sincere but friendly Presbyterian--and so
If he was talking to a Presbyterian,
He was for Presbyterianism.
If he was talking to a Lutheran,
He was for Protestantism.
If he was talking to a Catholic,
He was for Christianity.
If he was talking to a Jew,
He was for God.
If he was talking to a theosophist,[1]
He was for religion.
If he was talking to an agnostic,
He was for scientific caution.
If he was talking to an atheist,
He was for mankind.
And if he was talking to a socialist, communist, labor leader, expert, or businessman,
He was for PROGRESS.

[1] A person who believes the Theosophy (as in the Theosophy Society), a religious philosophy based on mystical insights and which incorporates aspects of Buddhism and Brahmanism (the religious beliefs of ancient India as reflected in the Vedas)

[Source: Simons, Herbert, *Persuasion in Society*, 1986, 131]

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Audience from a Rhetor's Point of View

Burke's insights into audience bridge the views of critic and rhetor and reveal the deeper truth that insights gained by critics inform the approaches of rhetors and vice versa.

1. **Accommodation of audience**—one practical way we can use Burke's insights when we rhetors are trying to persuade an audience is by accommodating our audience—accommodation includes establishing common ground with our audience in the Introduction (and carrying it on throughout the text) and, in Rogerian argumentation, by also indicating our understanding and appreciation of the opponents' points (even though we disagrees with them) (Strang)
    a. As critics, we examine the techniques/moves made by rhetors to accommodate their readers
2. **Types of Audience for us as rhetors**
    a. ***Friendly*** to our thesis/major claim/position before reading our text
    b. ***Hostile*** to our thesis/major claim/position before reading our text
    c. ***Skeptical*** to our thesis/major claim/position before reading our text
    d. ***Indifferent*** to our thesis/major claim/position before reading our text
    e. ***Undecided*** about our thesis/major claim. They may or may not have heard arguments on both sides.
    f. ***Mixed –***different audience members have different attitudes toward our thesis/major claim/position before reading our text
3. **Self as Audience**
    a. Burke says, "A man [sic] can be his own audience, insofar as he, even in his secret thoughts, cultivates certain ideas or images for the effect he hopes they may have upon him; he is here what Mead would call an 'I' addressing its 'me': and in this respect he is being rhetorical quite as though he were using pleasant imagery to influence an outside audience rather than one within" (qtd. Foss, 193; Burke, *Motives*, 38).
    b. When we write in a journal or diary, e.g., if we see our future selves as the only audience, are we trying to persuade ourselves of some vision of our earlier self? (Strang)

CANONS OF RHETORIC

Rhetoric has traditionally been broken down into 5 canons:

1. Invention
2. Arrangement
3. Style
4. Memory
5. Delivery

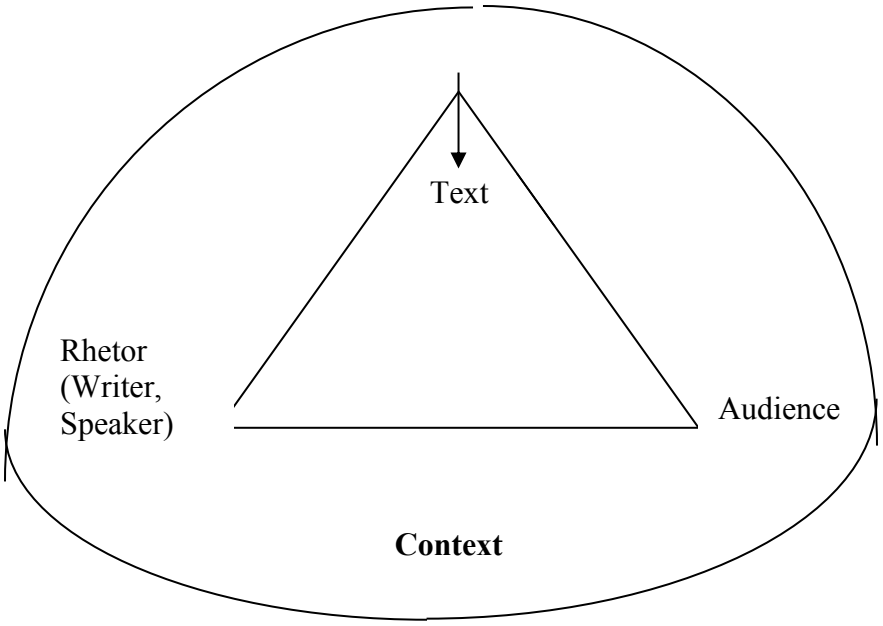
For the analysis of written texts, the first 3 are the most important.

1. **Invention** is crucial if we ourselves follow Aristotle's definition of rhetoric and try to find all the "available means of persuasion" before we start analyzing or arguing with a particular artifact.
    a. **As rhetorical critics who are analyzing an artifact:** as we examine that artifact, we can try to see what was left out. Often what was left out is at least as important as what was included. And what was left out is often a clue about the ideology and assumptions of the artifact's rhetor.
    b. **As rhetors who are trying to persuade an audience:** finding all available means of persuasion gives us not only all the best arguments for our claims, but it also shows as all the best arguments for those who oppose our claim. Thus we can anticipate what opponents will say and prepare our counter-arguments.
2. **Arrangement** tells us what the rhetor considers most important (the most important idea normally is developed last … except for newspaper stories in which the most important idea comes first) and/or what the rhetor believes will capture the attention of the audience in the Introduction (and this info provides an insight into the rhetor's vision of his/her audience).
3. **Style** includes level of diction, sentence length and variety, paragraph length and variety, use of figurative language, use of memorable phrasing and use of stylistic devices (e.g., alliteration), tone, use of person (e.g., first-person or third-person pronouns), etc.
4. **Memory** is not very important for either written or spoken texts in the modern world unless you deliver a memorized oral presentation.
5. **Delivery** for written texts includes format (e.g., headings or no headings, presentation on the page as in CVs). For spoken texts, Delivery includes presentation method (impromptu, extemporaneous, memorized, or read), use of gestures and movements, eye contact, voice (pitch, tone, loudness, and variety), etc.
6. For more about the canon of Invention, see "Invention"
7. For more about the canon of Arrangement, see "Arrangement"

<u>Communication Triangle</u>

The Communication Triangle raises the following question:

- Who is speaking?
- Who is reading or listening?
- Is this a "known" audience or an "estimate" of the intended audience?
- How do you know?
- What kind of text has been produced?
- Who has the power to speak?



Decorum

"Decorum is a central rhetorical principle that requires a rhetor's word and subject matter to fit appropriately (1) to each other, (2) to the circumstances and the occasion, (3) to the audience, and (4) to the speaker.

It was initially just one of several "virtues of style" ("aptum"), decorum has become a governing concept for all rhetoric. Essentially, if one's ideas are appropriately embodied and presented, then one's text will be effective. Conversely, rhetorical "vices" are breaches of some sort of decorum.

Decorum invokes a range of social, linguistic, aesthetic, and ethical proprieties for both the creators and critics of speech or writing. Each of these must be balanced against each other strategically in order to be successful in understanding or creating discourse." From http://rhetoric.byu.edu/

Definitions of Rhetoric

- **Plato**: Rhetoric is "the art of winning the soul by discourse."
- **Aristotle**: Rhetoric is "the faculty of discovering in any particular case all of the available means of persuasion."
- **Cicero**: "Rhetoric is one great art comprised of five lesser arts: inventio, dispositio, elocutio, memoria, and pronunciatio." Rhetoric is "speech designed to persuade."
- **Quintillian**: "Rhetoric is the art of speaking well."

- **George Campbell**(18th century): [Rhetoric] is that art or talent by which discourse is adapted. The four ends of discourse are to enlighten the understanding, please the imagination, move the passion, and influence the will.
- **I. A. Richards** (20th century): Rhetoric is the study of misunderstandings and their remedies.
- **Kenneth Burke** (20th century): "Rhetoric is rooted in an essential function of language itself, a function that is wholly realistic and continually born anew: the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols." "Wherever there is persuasion, there is rhetoric, and wherever there is rhetoric, there is meaning."
- **Kenneth Burke** (again): *A Rhetoric of Motives:* The most characteristic concern of rhetoric [is] the manipulation of men's beliefs for political ends....the basic function of rhetoric [is] the use of words by human agents to form attitudes or to induce actions in other human agents. (41)
- **Erika Lindemann** (20th century): "Rhetoric is a form of reasoning about probabilities, based on assumptions people share as members of a community."
- Andrea Lunsford (20th century): "Rhetoric is the art, practice, and study of human communication."
- **Francis Christensen** (20th century): "Grammar maps out the possible; rhetoric narrows the possible down to the desirable or effective.The key question for rhetoric is how to know what is desirable."
- **Sonja and Karen Foss** (20th century): "Rhetoric is an action human beings perform when they use symbols for the purpose of communicating with one another . . , [and it] is a perspective humans take that involves focusing on symbolic processes."
- **Boethius**(~500 C.E.): “Rhetoric treats of and discourses upon hypotheses, that is, questions with a multitude of surroundings in time and place, and if at any time it brings up a thesis, it uses it in connection with its hypothesis. These are its surroundings: Who? What? Where? By whose help? Why? In what manner? At what time?” (*Confessions*, Howell's translation)
- **James J. Murphy** (20th century): A rhetorician is someone who provides his fellows with useful precepts or directions for organizing and presenting his ideas or feeling to them. ("One Thousand Neglected Authors," 20)
- **Marc Fumaroli** (20th century): Rhetoric appears as the connective tissue peculiar to civil society and to its proper finalities, happiness and political peace hic et nunc [“here and now”]. ("Rhetoric, Politics and Society," 253-4)
- **William Covino and David Joliffe**: *Rhetoric: Concepts, Definitions, Boundaries* (1995): “Rhetoric is primarily a verbal, situationally contingent, epistemic art that is both philosophical and practical and gives rise to potentially active texts.”
- **Paolo Valesio**: *Novantiqua* (1980): “I specify now that rhetoric is the functional organization of discourse, within its social and cultural context, in all its aspects, exception made for its realization as a strictly formal metalanguage--in formal logic, mathematics, and in the sciences whose metalanguages share the same features. In other words: rhetoric is all of language, in its realization as discourse.”

- **George Kennedy** (20th century): "A Hoot in the Dark" (1992): Rhetoric in the most general sense may perhaps be identified with the energy inherent in communication: the emotional energy that impels the speaker to speak, the physical energy expanded in the utterance, the energy level coded in the message, and the energy experienced by the recipient in decoding the message.
- **Francis Bacon** (1561-1626): Advancement of Learning: The duty and office of rhetoric is to apply reason to imagination for the better moving of the will.
- **John Bender and David Wellbery** (20th century): Rhetoric is "that sea of communicative transactions--the impersonal drama of what occurs among us, unnoticed and without deliberation or grandeur--the dense tangle of our triviality.
- **Lloyd Bitzer**: "The Rhetorical Situation" (1968) In short, rhetoric is a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action.
- **Edward T. Channing** (19th century): *Lectures Read to the Seniors at Harvard College* (c. 1856)[Rhetoric is] a body of rules derived from experience and observation, extending to all communication by language and designed to make it efficient. It does not ask whether a man is to be a speaker or writer, --a poet, philosopher, or debater; but simply,--is it his wish to be put in the right way of communicating his mind with power to others, by words spoken or written. If so, rhetoric undertakes to show him rules or principles which will help to make the expression of his thoughts effective.
- **Douglas Ehninger** (1972): [Rhetoric is] that discipline which studies all of the ways in which men may influence each other's thinking and behavior through the strategic use of symbols.
- **Gerard A. Hauser**: *Introduction to Rhetorical Theory* (1986) Rhetoric is an instrumental use of languageÉ. One person engages another person in an exchange of symbols to accomplish some goal. It is not communication for communication's sake. Rhetoric is communication that attempts to coordinate social action. For this reason, rhetorical communication is explicitly pragmatic. Its goal is to influence human choices on specific matters that require immediate attention.
- **C. H. Knoblauch**: "Modern Rhetorical Theory and Its Future Directions" (1985) ...rhetoric is the process of using language to organize experience and communicate it to others. It is also the study of how people use language to organize and communicate experience. The word denotes both distinctive human activity and the "science" concerned with understanding that activity.
- **John Locke**: Essay Concerning Human Understanding (1690) [Rhetoric,] that powerful instrument of error and deceit.
- **James McCloskey** (20th century): ...merely speech with designs on the reader.
- **Anonymous**:(15th century) Rhetoric is the science which refreshes the hungry, renders the mute articulate, makes the blind to see, and teaches one to avoid every lingual ineptitude. From *Rhetoric* published at Memmingen, 1490 - 1495, quoted

from Harry Caplan in "Classical Rhetoric and the Mediaeval Theory of Preaching" Of Eloquence: Studies in Ancient and Mediaeval Rhetoric. Ed. Anne King and Helen North. Ithaca: Cornell UP, 1970. 109.

- **Charles Bazerman** (20th century): The study of how people use language and other symbols to realize human goals and carry out human activities . . . ultimately a practical study offering people great control over their symbolic activity. Shaping Written Knowledge: The Genre and Activity of the Experimental Article in Science. Madison U of Wisconsin P, 1988. 6.
- **Michael Hyde and Craig Smith**: The primordial function of rhetoric is to "make-known" meaning both to oneself and to others. Meaning is derived by a human being in and through the interpretive understanding of reality. Rhetoric is the process of making known that meaning. Is not rhetoric defined as pragmatic communication, more concerned with the contemporary audiences and specific questions than with universal audiences and general questions (360)? "Hermeneutics and Rhetoric: A Seen but Unobserved Relationship." *Quarterly Journal of Speech* 65 4 (1979): 347.
- **Sappho**(~7th century B.C.E.) Persuasion is Aphrodite's daughter: it is she who beguiles our mortal hearts (frg 90). *Poems and Fragments*. Trans. Josephine Balmer. Seacaucus: Meadowland 1984.[5]

DIACHRONIC AND SYNCHRONIC READING

A text can be read, analyzed, and understood either diachronically or synchronically

1. The **diachronic approach** says that the text was created by a particular person at a particular time which had particular historical and cultural pressures and assumptions.
    a. **When we read a text diachronically**, we look at it as, at least in part, a historical document, as a document that reveals something about the time and place and author.
    b. So we might read a text (e.g., the Bible, a novel by Hawthorne) to learn about other eras.
2. The **synchronic approach** says that, regardless of the history of the text, that text exists now and affects current readers.
    a. **When we read a text synchronically**, we read it, at least in part, for its impact on us—as a means of explaining life or the world, of giving us guidance, of giving us amusement.
    b. So we might read a text (e.g., the Bible, a novel by Hawthorne) to learn how to deal with a current problem (e.g., guilt, sin, a sense of being alienated).

[5] http://www.stanford.edu/dept/english/courses/sites/lunsford/pages/defs.htm

ETHOS

Ethos belongs to the rhetor (in rhetoric, we do not talk about the audience's ethos).

As James S. Baumlin explains,

> From its inception, classical rhetoric has grounded persuasion upon a speaker's knowledge of the varieties and complexities of human character. This knowledge enables the speaker to project a *favorable self-image* and to shape arguments in ways that *accommodate differing audiences and occasions*. Demonstrably, most theories within the history of rhetoric proceed from unique premises concerning the nature of the human psyche (particularly the complex interrelations among the intellect, will, and emotions); in addition, most classically based theories acknowledge the influences of class and culture that subject audiences to a range of typical (and, thereby, predictable and exploitable) motives, values, prejudices, and appeals. In short, most versions of historical rhetoric proceed from a prior "theory" (in modern parlance, "ideology") of "the human," that is, from a set of assumptions, whether explicit or unexamined, regarding human psychology and social relations, yielding in each case a distinctive model of *ēthos*—which we may here define, broadly and tentatively, as ***"character as it emerges in language***." More than the fact that *ēthos* assumes several competing, even contradictory meanings throughout the history of rhetoric, our study is complicated by the fact that models of character, "selfhood," and human psychology have continued to evolve since antiquity; hence an effective Hellenic *ēthos* (such as the Greek orator Lysias creates or the philosopher Aristotle theorizes) differs palpably from the *ēthos* of the Roman orator and statesman Cicero, which differs in turn from Saint Augustine's early Christian *ēthos*, Machiavelli's Renaissance *ēthos*, Campbell's Enlightenment *ēthos*, Burke's modern *ēthos*, Barthes's postmodern *ēthos*, and so on (from the *Encyclopedia of Rhetoric*) (emphasis mine).

1. According to Aristotle and everyone else, there are 2 types of ethos:
    a. ***situated (external) ethos***: a speaker/writer's character, position in society, good reputation (e.g., the Pope, the president, a famous scientist)
    b. ***invented (internal) ethos***: the image of the rhetor created
        i. within the text (e.g., by the kind of language used, the types of allusions made, the tone, attitude toward the reader)
        ii. if a speech, another aspect of ethos is created by the way the rhetor conducts himself/herself on stage (e.g., physical appearance, use of gestures, eye contact)
2. According to Aristotle, there are 3 ways to demonstrate ethos:
    a. By displaying **sagacity** (e.g., one's knowledge of the issues, wisdom, expertise, insight into the ways of the world).
    b. By demonstrating your **moral character** (moral excellence, credibility, justice, self-control, common sense)
    c. By showing **good will** (having concern for audience's survival and growth needs)

   d. In situations where the rhetor is visible while speaking (e.g., in person, on TV), charisma is also an appeal to audience. But since charisma cannot be learned, it is not something rhetoric deals with
3. **Crucial: rhetorical critics focus on invented/internal ethos** for two reasons:
   a. First, we can't teach someone else how to have a good reputation or how to have charisma
   b. Second, because rhetorical critics and rhetors are interested primarily in how to become better rhetors, we analyze texts to discover the techniques rhetors use within the text to make audiences believe in their credibility and in their sincerity and in the accuracy of their statements and positions.

FIGURES OF LANGUAGE

A "figure of language" (Crowley's term, 432) is any artful use of language. Language is used to make a point vivid and/or to make a conclusion more understandable and memorable, and/or to add emphasis. Figures of language can augment ethos, logos, or pathos. There are several types of figures of language (Rowland 123 ff.)

1. **forms of comparison** such as metaphor, simile, analogy—have 2 key dimensions
   a. degree of development
      i. some of these are developed in detail (e.g., Plato's allegory of the cave) while others are completed in a single phrase ("The boss is a pig" or "we're on the **eve** of destruction").
   b. literal (e.g., comparing 2 presidents) or figurative distinction (comparing a lion to a president)
   c. I.A. Richards says all similes, metaphors, and analogies have two parts
      i. The **tenor**—the thing unknown to the readers
      ii. The **vehicle**—the thing readers know which the rhetor uses to tell about the tenor
2. **antithesis** ("not this, but that")—"Ask not what your country can do for you. Ask what you can do for your country" (JFK).
3. **parallel structure** ("His purpose was to impress the ignorant, to perplex the dubious, and to confound the scrupulous").
4. **repetition** ("We will fight them in the mountains, we will fight them in the deserts, we will fight them on the beaches, and we will fight them on the sea.")
5. **rhetorical questions** (questions that the rhetor believes the audience will answer the same way he/she does—i.e., the rhetor assumes the audience shares his/her assumptions, or questions to which the rhetor assumes there is no answer)
6. **depiction or vivid description**
7. **personification** (The Jolly Green Giant is not a real vegetable, but he is the personification of vegetables).
8. **definition and redefinition** (They say that freedom is "freedom to do whatever they want"; I say, freedom is "freedom from such things are fear and hunger.)

9. **allusion** (indirect reference to a work of literature, rhetoric, or history—"Who wouldn't like to have Harry Potter's powers?" "No one wants to be the next Hitler").
10. **label or slogan** (e.g., "X is a terrorist," "X is a freedom fighter," "if you outlaw guns, then only outlaws will have guns")
11. **irony** (explicitly saying X but meaning Y
12. **memorable phrasings**
13. **sound strategies** (often more important in poetry than in prose)
    a. alliteration and assonance
    b. rhythm and rhyme
    c. onomatopoeia

Genre

A *genre* is a category of artifacts. Categories can be based upon such things as a text's subject (e.g., the literary genre of nature poems), the time, place or occasion when the text was presented (e.g., a Fourth of July speech, an inaugural address at a presidential inauguration), or the situation (an employment interview).

1. Sonja Foss defines genre in terms of:
    a. Situational requirements:
    b. Content requirements
    c. Style requirements
    d. Organizing principle
2. Robert Rowland defines genre in terms of:
    a. Recurrent problem (e.g., get a job)
    b. Rhetor's purpose (e.g., create a CV that leads to an interview)
    c. Societal limitations (e.g., list your education, accomplishments)
    d. Perceived strategic constraints on rhetor
        i. Form constraints (don't draw cartoons on the CV)
        ii. Content constraints (don't list extraneous info—"I love cats")
        iii. Style constraints (don't write long, convoluted sentences on the CV)

Knowledge of the genre of a text helps us analyze and evaluate the text.

1. With such a variety of possible genres, it is important to select appropriate (and useful) genres. For instance, the genre of "job interview" provides us with several **conventions** with which to discuss the text and to evaluate it (e.g., appropriate dress, demeanor, diction). The genre "New England rhetoric," on the other hand, would probably not be very useful since there are no clear conventions associated with it (Rowland 203).

More About Genre

1. According to Alan McKee, "Genre is a powerful tool for making sense of texts. Genres work by providing conventions which allow efficient communication between producers and audiences" (95).
2. Understanding the genre of a text is one way of determining the text's context (Strang). The kind of speeches given at a "celebrity roast" (humorous, sarcastic)

would be grossly inappropriate at that same celebrity's funeral (where the genre of eulogy would be appropriate and the genre of stand-up comedic routine would not be) (Strang).

3. Modality--*Modality* is a concept from linguistics that refers to verb inflections that express how the action or state is conceived by the speaker. "Texts with a high modality are expected to offer information and ideas that can be applied to other parts of our lives" (McKee 97). For instance, a news report will give us information that will help us decide how to vote in the next election, and a traffic report gives us information that will help us decide which route to take.
    a. Texts with **low modality**, on the other hand, do not give us info or ideas that can apply to other parts of our lives.
        i. For instance, being bitten by a radioactive spider will probably not turn us into superheroes, although it worked well for Peter Parker who became Spider-Man (Strang).
        ii. Dropping an anvil on someone's head in a *Roadrunner* cartoon ultimately causes no damage and has no consequences. If we applied that idea in real life, however, we would probably kill the anvil-receiver and would probably end up in prison (Strang).
    b. In other words, some genres "are perceived to be strongly related to reality (such as news, current affairs, and documentaries), while others are strongly distanced from it (cartoons, musicals)" (McKee 97). Problems obviously occur when those with low modality are thought to be genres with high modality—e.g., kids jumping off buildings thinking that they can fly like Superman (Strang).
    c. Unless readers misperceive the modality of a text, modality is rarely a concept to be pursued in an analysis.

INVENTION

The early Greeks (including Sophists and Aristotle) and later rhetoricians developed a series of questions (called "common topics" and "special topics") to help their students and fellow rhetors ***think through*** a subject and thus to find "all available means of persuasion." Writing a paragraph about each topic which is appropriate is a good way to start developing ideas and materials for your texts.

Aristotle's Topics

Aristotle divided the topics into 2 groups—***common topics*** (suited to any argument) and the ***special topics*** (drawn from particular areas such as politics or ethics, *Rhetoric* 1 ii 21).For our purposes, the common topics are most useful.

The Common Topics

1. ***Past/future fact (conjecture)***: Whether a thing has (or has not) occurred or will (or will not) occur.
2. ***Greater/lesser (degree)***: Whether a thing is greater or smaller than another thing.
3. ***Possible/impossible (possibility)***: Whether a thing is (or is not) possible.

According to Sharon Crowley, the word *fact* is a misleading translation of the Greek term for *conjecture*. The Greeks did not mean "irrefutable physical facts" the way we do today when we say "fact." The Greeks meant "educated guesses" about something that probably took place or might take place (e.g., as in a courtroom where lawyers etc. speculate about what occurred in the past).

What follows is an elaboration on the topics.

Common Topics of Conjecture

1. What exists
2. What does not exist
3. The size or extent of what exists
4. How things used to be (past conjecture)
5. How things will be in the future (future conjecture)

Common Topics of Degree (Value)

1. What is greater than the mean or norm
2. What is lesser than the mean or norm
3. What is relatively greater than something else
4. What is relatively lesser than something else
5. What is good, just, beautiful, honorable, enjoyable, etc.
6. What is better, more just, etc.
7. What is less good, less just, etc.
8. What is good etc. for all persons
9. What is good, etc. for a few persons or groups
10. What has been better, etc., in the past
11. What will be better, etc. in the future

The Common Topics of Possibility

1. What is possible
2. What is impossible
3. What is more or less possible
4. What is possible in the future
5. What is impossible in the future
6. What was possible or impossible in the past

A Modern Version of Topics

Using the topics as a model, some modern rhetoricians divide the universe into 4 things—***objects, events, abstract concepts, and propositions***.

Like Aristotle's topics, this approach helps us discover material by asking questions about our topic. The questions direct our attention to each aspect of a topic, thus preventing us from forgetting some aspect in our thinking about that topic. Writing a paragraph (or more) response to each question in the appropriate set(s) will deepen our

insights into your topic. Often we will need to use more than one set of questions to explore our topic.

Questions to Ask About Any Physical Object (e.g., a computer)

1. What are its physical characteristics?
2. What sort of structure does it have?
3. What other object(s) is it similar to?
4. How does it differ from things that resemble it?
5. Who uses it? For what?

Questions to Ask About Any Event (e.g., the assassination of Lincoln)

1. Exactly what happened (who, what, when, where, why, how)?
2. What were the causes of the event?
3. What were the consequences of the event?
4. How was this event like or unlike similar events?
5. To what other events was it connected?
6. How might the event been altered or avoided?

Questions to Ask About Any Abstract Concept? (e.g., fairness, love, justice)

1. How has the term been defined by others?
2. How do *you* define the term?
3. What other concepts have been associated with it?
4. In what ways has this concept affected the lives of people?
5. How might this concept be changed to work better? How might it be applied to be more useful?

Questions to Ask About Any Proposition (e.g., "The death penalty is immoral.")

1. What must be established before readers will believe the proposition?
2. What are the meanings of the key words in the proposition? (Note that here you might need to go back to "Questions to Ask About Any Abstract Concept"—e.g., in the example, the concept *immoral* must be defined).
3. By what kinds of evidence can the proposition be proved or disproved?
4. What counter-arguments must be confronted and refuted?
5. What are the practical consequences of the proposition?

KAIROS

Kairos is the propitious moment or *window of opportunity* for addressing a particular issue and a particular audience. Most issues (e.g., gun control) are often "back burner issues" until a moment occur when they become "hot issues" (e.g., the shootings at Virginia Tech on April 16, 2007). Later (and often quickly) the window of opportunity closes as other issues blaze forth. When occasions do not create *kairos*, we rhetors have to create it for our audiences. When an issue is "hot," we do not have to convince audiences to listen (e.g., simply mentioning the Virginia Tech shootings). However, often issues are not yet "hot" (consider the decades-long effort to get Americans to pay attention to global warming) and therefore we have to create *kairos*. In short, we have to

ask “Why should my audience (e.g., members of 21W.747) care about *this particular topic* at *this particular time* (e.g., in the middle of this semester)?

Kairos raises the following questions for us:

1. Have recent events made the issue urgent right now, or do I need to show its urgency or make it relevant to the present? Will a history of the issue help?
2. What arguments seem to be favored by what groups at this time? That is, which communities are making which arguments? How are their interests served by these arguments?
3. What venues give voice to which sides of the issues? Does one group or another seem to be in a better position—a better place—from which to argue? In other words, what are the power dynamics at work in an issue? Who has power? Who doesn't? Why?
4. What lines of argument would be appropriate or inappropriate considering the *prevailing needs and values of the audience?*
5. What other issues are bound up with discourse about this issue right now, in this place and in this community? Why? (Crowley 52)
6. Which arguments receive more attention?
7. Who is making these arguments?
8. What arguments receive less attention?
9. Who is making these arguments? (Crowley 61)

LOGOS (RATIONAL ARGUMENT, APPEAL TO LOGIC)

Logos relies on evidence and reasoning. ***As a rhetorical critic***, you should identify the main arguments in the text/artifact, the different types of reasoning used, and the kinds of support used to back up the arguments. ***As a rhetor***, you should consider all the major types of logical appeal before deciding which will work with your particular audience. Three sub-categories exist:

1. **Evidence-oriented argument**: There are at least 11 different kinds of evidence:
    a. The testimony of experts or authorities
    b. Eye witness testimony
    c. The rhetor's personal experiences
    d. Statistics
    e. Examples
        i. Real life (e.g., current events)
        ii. Historical
        iii. Hypothetical
        iv. Fictional (e.g., from novels, movies, plays)
    f. Comparisons such as analogies and metaphors
    g. Logical demonstration
    h. Legal documents and concepts (e.g., the Constitution)
    i. Codes of conduct (e.g., Hippocratic oath)
    j. A community's commonplaces
    k. A community's shared sense of morality and ethics

2. **Enthymematic argument**—the rhetor hopes her audience will fill in the missing premises, evidence, or support for his/her claim

Enthymeme (EN-thuh-meme): A figure of reasoning in which one or more statements of a *syllogism* (a three-pronged deductive argument) is/are left out of the configuration; an abbreviated syllogism or truncated deductive argument in which one or more premises, or, the conclusion is/are omitted. There are various kinds of syllogisms and the formal treatment of them is rather technical. However, all syllogisms are similar in that they contain at least three statements -- two premises followed by a conclusion.

Ex1: - All humans are mortal. (major premise)

- Michael is human. (minor premise)

- Michael is mortal. (conclusion)

The syllogism above would be rendered an enthymeme simply by maintaining that "**Michael is mortal because he's human**" (leaving out the major premise). Or put differently, "**Since all humans are mortal, Michael is therefore mortal**" (leaving out the minor premise). Statements may be strategically excluded in an enthymeme because they are too obvious or because revealing them might damage the force of the argument. Yet another reason to exclude a premise or conclusion is to let the audience infer it. The idea here is that audiences who have to draw out premises or conclusions for themselves are more likely to be persuaded by the overall argument.

Ex2: - Those who study rhetoric speak eloquently. (major premise)

- Susan studies rhetoric. (minor premise)

- Therefore, Susan speaks eloquently. (conclusion)

The enthymeme here might do well to exclude the conclusion and let the audience infer it if the goal of the argument were to convince the audience that Susan speaks eloquently.

Ex. 3 "I wanted to serve as President because I love this country and because I love the people of this Nation." -- Jimmy Carter, *1980 Concession Address*

- Those who love [America] and love her people want to serve as President. (major premise)

- I love this country and its people. (minor premise)

- I want(ed) to serve as President. (conclusion)

From *American Rhetoric*

http://www.americanrhetoric.com/figures/enthymeme.htm

From *Blade Runner*:

"The light that burns twice as bright, burns half as long. And you have burned so very, very brightly…"

-"The light that burns twice as bright, burns half as long" (major premise)

- And you have burned so very, very brightly…" (minor premise)

-You are about to die (unspoken conclusion)

PATHOS

Pathos is an appeal to any of the audience's many emotions. Techniques are used to make audience feel various emotions—e.g., sympathy, anger, patriotism, fear, pride.Any of the following can be an appeal to pathos (some may also be appeals to logos in some circumstances.

1. **Appeals to Commonplaces**: Commonplaces are part of the dominant discourse community (i.e., they seem to be "plain commonsense" and "so obvious that they don't need to be named, let alone examined"). For instance, an American commonplace is "all men are created equal."
2. **Appeals to Needs**-- essential human needs
    a. The need for sex
    b. The need for affiliation
    c. The need for nurture
    d. The need for guidance
    e. The need to aggress
    f. The need to achieve
    g. The need to dominate
    h. The need for prominence
    i. The need for attention
    j. The need for autonomy
    k. The need to escape
    l. The need to feel safe
    m. The need for aesthetic sensations
    n. The need to satisfy curiosity
    o. The need to fulfill other physiological needs (e.g., food, drink, sleep)[6]
3. **Appeals to Values**—basic societal values and attitudes (e.g., equality for all, freedom, fairness). Here too explicit appeals to ethical theories and ethical analysis can be very effective.
4. **Appeals to Symbols**

[6] This list of 15 is taken from Jib Fowles's "Advertising's Fifteen Basic Appeals"

    a. societal symbols (e.g., the flag, a rose)
    b. symbols created within the text itself (e.g., the child in the cellar in LeGuin's "Omelas" or the horse in Alice Walker's "Am I Blue?")..
5. **Narrative**—rhetor tells a story
    a. Usually narrations appeal, at least in part, to pathos because the rhetor makes the scene and action vivid.
    b. Narratives might use dialogue and vivid descriptions.
6. **Figurative language**, metaphors, vivid descriptions etc. appeal to pathos

RHETORICAL CRITIC

To Analyze and Evaluate Rhetoric: We always need to first **analyze** a text fully before we can **evaluate** its effectiveness as an act of persuasion. To analyze effectively, we need tools to deconstruct the text and to examine the effect of those "pieces." Invention is crucial if we ourselves consider what arguments are available for the topic before we start analyzing a particular text. Then, as we examine that text, we can see what was left out--and often what was left out is at least as important as what was included.

Global Issues to Consider whenever Analyzing a Text

1. **The Rhetorical Situation**—where the text was first published or the speech delivered, what type of real-life audience was there, what was the context of the text, what was the occasion.
    a. For speeches, the rhetorical situation is always crucial.
    b. For a lot of published texts, however, this information is often only mildly important
    c. As Wayne Booth points out, the ultimate rhetorical success of a text should not be judged by how well it was received when first delivered or published

2. **The Text's Tasks**—these are the tasks that the rhetor tries to accomplish with and within the text. For many texts (and especially for speeches), we can distinguish two primary types of tasks (Strang)
    a. **Internal tasks**: what the rhetor is trying to accomplish within the text itself
        i. e.g., consider a State of the Union address
        ii. its internal tasks are
            1. to trumpet the accomplishes of the president over the last year
            2. at times to justify decisions made in the past year
            3. to suggest what will be accomplished in the coming year
    b. **External tasks**: the effect(s) that the rhetor hopes to create in the audience via the text (Strang)
        i. e.g., consider a State of the Union address again
        ii. its external tasks are
            1. To gain or maintain support for the president (Strang)
            2. To gain support for the president's plans for the upcoming year (Strang)

3. If it is an election year, to convince people to vote for the president or the candidates from the president's party
4. In short, the external tasks are about influencing or affecting the audience in some way, either a call to action or an attempt to change opinions or to give information (Strang)
5. Although we can usually deduce the external tasks quite easily, there is rarely a way to discover if they were actually accomplished
    a. How did the audience react to the speech?
        i. Immediately after hearing the speech?
        ii. A week later?
        iii. A year later?
        iv. How can we know?
    b. Is our own response to the speech/text really representative and how can we know that? (Strang)

c. It is important to keep these two tasks separate because beginning critics often focus only on the external tasks and hence miss the more important point of the text

3. **The Text's Goal(s) or Purpose(s)**—the aim(s) stated or implied in the text (comparable to the internal tasks).
4. We **infer** the goal from the rhetoric itself, not from knowledge of the rhetor or the subject. Occasionally a rhetor will simply state his/her goal. Rarely, however, is a stated goal the *only* goal of the text.
5. **The Text's Thesis**—the main point of the text
    a. The thesis can usually be stated by rhetorical critics in one sentence
    b. But we may have to infer the thesis if the rhetor only implies it or never states it succinctly
6. **The Text's Theme(s)**—main threads/ideas that run throughout the text
7. **The Text's Requested Action**—what the rhetor wants accomplished and what the rhetor wants the audience to do in order to achieve that aim (Rowland 18).
8. **The Text's Organization**—always examine organization (it reveals emphasis)—It is usually a good idea to outline the text paragraph-by-paragraph (doing so not only gives you control over the ideas and the flow of ideas, but it is also an effective way to discover various rhetorical strategies and devices as well--Strang).
    a. **The Text's Introduction**—usually the Introduction and Conclusion are proportionally more important than the Body. Among other things, the Introduction establishes the rhetor's credibility and gains attention of audience (Rowland 19).
    b. **The Text's Main Body**—identifies the "overarching organizational pattern" and reveals what the rhetor intends to emphasize (Rowland 20)—usually the most important idea is developed last (all other things being equal) (Strang). If you have three main points, often begin the Body with your second best idea, follow it with your weakest point, then conclude with the best point. But as with all things rhetorical, the nature of your audience and of the rhetorical situation determine what order you use (Strang).

    c. **The Text's Conclusion**—summarizes the argument, calls on the audience to act, uses some sort of "illustrative material" to maintain the audience's attention (Rowland 20). Usually the Conclusion includes both a summary and a "discovery" that makes explicit something that was only implicit in the text: This discovery might be the call to action or it might be the revelation of an implication of the thesis/theme (Strang).

9. **The Role of Rhetor**—the role assumed by the rhetor strongly limits what the rhetor can say, and the role influences the way the audience evaluates the rhetor's credibility.
    a. Implied relationship between rhetor and audience: ***peer-to-peer, superior-to-inferior, and inferior-to-superior*** (the types of evidence cited, the references and allusions that are explained, and the moral tone of the rhetoric are key clues).
    b. The specific role played (if any) by the rhetor—e.g., moral leader, mourner, cheerleader (Rowland 22).
10. **The Text's Linguistic or Aesthetic Tone**—the "feel of the language" and symbols, the rhetor's attitude toward the subject and/or toward the audience. For example, the tone might be sarcastic, mournful, sad, humorous, satiric, professional, angry, happy, objective, subjective, tongue-in-cheek, businesslike, etc. (Rowland 22). An inappropriate tone might make a text ineffective—e.g., jokes in a funeral oration (Strang)

For Evaluation

1. *Evaluation* means an "internal form of evaluation" since it is very difficult to discover the actual effect a text had on the actual audience. So we ask, "Does the rhetor present strategies that are well-designed to overcome the rhetorical barriers (and maximize the rhetorical advantages) in order to achieve his/her purpose?" (Rowland 44).
2. Part of determining the **advantages** and **barriers** the rhetor faced is considering the rhetorical situation (e.g., the situation the rhetor faced)
3. **Rational Argument**—does the evidence actually support the claims? What types of evidence are used—examples, statistics, comparisons, expert testimony. (Rowland 61)
4. **Narrative Argument**—vividness, identification of audience with characters, plot, theme, and scene (Rowland 86)
5. **Credibility (Ethos)**—the rhetor's expertise/experience, good character, good will, charisma (Rowland 101). Two types--extrinsic and intrinsic credibility
    a. Extrinsic credibility means rhetor has well-known credentials and is the more powerful of the 2 forms
    b. But intrinsic credibility --rhetor demonstrates his/her competence, honesty, etc.--is more important and is the one that rhetorical critics focus on (Strang)
    c. What techniques does the rhetor use to establish credibility and ethos?
6. **Figures of language**—what figures of language call attention to themselves? Which work on a more subtle level? (Strang)
7. **Genre**—to evaluate a text in terms of its genre, it is crucial that you first be sure that it fits most (if not all) of the criteria of that particular genre (e.g., inaugural speeches,

prize acceptance speeches, eulogies, full-fledged arguments). Then you evaluate how well the text works at fulfilling all the requirements of that genre.

a. At times, of course, a rhetor intentionally steps beyond the criteria of a genre to shock us (Strang).
b. Sometimes (and only sometimes) that strategy works. At other times, it backfires (Strang).

RHETORICAL ABILITY

What are the sources of rhetorical ability? This question has been an area of attention in rhetoric from the beginning. Characters in Cicero's *De oratore* debate which of three areas contribute more to one having rhetorical ability:

1. Natural Ability or Talent ("*natura*" "*ingenium*")
2. Theory or Art ("*doctrina*" "*ars*")
3. Practice ("*exercitatio*" "*imitatio*")

Not surprisingly, no definitive answer has ever been given. It seems obvious, however, that whatever natural ability or talent a person has will be enhanced by studying the theory and art of rhetoric and by practicing rhetoric.

RHETORICAL SITUATION

1. Most rhetoricians agree that there are a large but limited number of situations which require rhetoric. The situation which demands a rhetorical act also at least partially defines the parameters of that rhetorical act. Such situations include everything from giving a presidential inaugural address to asking a girl out on a date, from conceding defeat in an election to interviewing for a job.
2. Each situation has some disadvantages for the rhetor; it constrains what can be said and how it can be said—social constraints, the audience's expectations, etc.
3. Each situation offers the rhetor some advantages—knowing what the audience for this kind of situation expects helps rhetor create appropriate arguments, etc.

STASIS THEORY

Stasis theory is a method of asking questions to aid invention and to help decide exactly what is being argued (in trials, we'd say "what is the point at issue?") (Crowley and Hawhee, 55). One definition says that a stasis designates "a question that gives rise to a division among people and occasions a rhetorical act, in the form of an argument, designed to overcome that division" (Ramage 103). Stasis questions help the debaters come to that agreement. The four stases most commonly listed are:

- **Fact (Conjecture):** Did the act happen? Does the thing exist?

- **Definition**: How can the act/thing be defined? How much is this act/thing like/unlike that act/thing (which is in the same category)?
- **Quality**: How serious is the act? How valuable is the thing?
- **Policy**: Should this act be submitted to some formal procedure? What should we do with the thing?

For scientific argumentation, a 5th stasis is **Cause** (Fahnestock and Secor 428)

Elaboration on Stasis Questions

- **Questions of Fact (Conjecture, Inference)**: Cicero says
  - Does it exist? Is it true?
  - "If it exists, what is it?
  - What is its origin?
  - What is its cause—who or what or who produced it?
  - Can it be changed?
- **Questions of Definition**
  - What kind of thing or event is it?
  - To what larger class or things does it belong?
    - John Ramage teases out: How much does it resemble other things within the same class? Is the thing we are comparing the thing or event to really a representative member of that class? (If not, then the argument by resemblance is flawed.)
  - What are its parts? How are they related?
- **Questions of Quality**
  - Is it a good or bad thing? Is it morally right or wrong?
  - Should it be sought or avoided?
  - Is it honorable or dishonorable?
  - Is it better or worse than something else?
  - Is it more or less desirable than any alternatives?
  - Is it more or less right (or wrong) than any alternatives?
- **Questions of Policy**
  - Should some action be taken?
  - What actions are possible? Desirable?
  - How will proposed actions change the current situation? Make it better or worse? How? In what ways? For whom? In other words, what are its expected consequences? What are it possible (but not expected) consequences?
  - Should some state of affairs be regulated (or not) by some formalized policy?
  - Which policies can be implemented? Which cannot?
  - What are the merits and defects of competing proposals?
  - How is my proposal better than others? Worse? (Crowley 86-92)

We can use stases to also generate ideas for our arguments and to find areas of weakness in the arguments of others. We can also use stases to determine who audience a rhetor had in mind when he/she created the text (Fahenstock and Secor, 428).

STYLE

According to rhetorical purposes, style is as shown below.

Roman Levels of Style			
English Term	Latin Names	Greek Name	Rhetorical Purpose
High Style or Grand Style	supra, magniloquens	adros	to move
Middle Style	aequabile, mediocre	mesos	to please
Low or Plain Style	infinum, humile	ischnos	to teach

More complex and sophisticated than the Roman levels of style are the categories of style from the Greek and Byzantine tradition, beginning with Hermogenes.

http://rhetoric.byu.edu/Canons/Style/Style-Levels.htm

Hermogenes wrote in a tradition of clarifying the virtues of style that began with Theophrastus and went up through Cicero, Quintilian, and Dionysus of Halicarnassus. His work was instrumental in the classification and schematization of style. This work considers pure types (*ideai*) of style in the abstract:

English	Greek	Latin
1. Clarity	*sapheneia*	claritas
2. Grandeur	*megethos*	magnitudo
3. Beauty	*kallos*	pulchritudo (or venustas)
4. Rapidity	*gorgotes*	velocitas
5. Character	*ethos*	affectio
6. Sincerity	*aletheia*	veritas
7. Force	*deinotes*	gravitas

http://rhetoric.byu.edu/Primary%20Texts/Hermogenes.htm

- Research has shown that for style, as for most things, “variety is the spice of life,” so vary the length and structure of sentences and paragraphs.
- As a rule of thumb, very short sentences and paragraphs give emphasis and dramatic punch if not used too often (and if they follow a series of longish sentences or paragraphs).

- The 1st and last position in a sentence and in a paragraph (and in any text) get the most attention—info in the middle can get ignored.
    - Hence a paragraph usually begins with the topic sentence (which often includes statement of the paragraph's main point) and ends with a statement (or rephrasing) of that main point. The middle of paragraph includes the details.
    - This is why sentences often start with the subject since the subject and the verb are the most important grammatical elements in a sentence.
    - But starting with something else (e.g., a transition, a dependent clause, a prepositional phrase) can be very effective in giving those elements emphasis.
        - **Examples**:
            - ***He*** ran down the street screaming because the house was on fire. [subject first]
            - ***Screaming***, he ran down the street because the house was on fire. [free modifier first]
            - ***Because the house was on fire***, he ran down the street screaming. [dependent clause first]
            - ***Down the street*** he ran, screaming because the house was on fire. [prepositional phrase first)
            - ***However***, because the house was on fire, he ran down the street screaming. [transition first]

APPENDIX A: HUMOROUS LIST OF LOGICAL FALLACIES

Ad Hominem: This is the best logical fallacy, and if you disagree with me, well, you probably hate kittens and make fun of sick people.

Appeal To False Authority: Your logical fallacies aren't logical fallacies at all because Einstein said so. Einstein also said that this one is better.

Appeal To Emotion: See, my mom, she had to work three jobs my dad lost his job, and all five of my siblings are ill and we can't pay the doctor bills, so I never was able to get proper schooling. So really, if you look deep down inside yourself, you'll see that my fallacy here is the best.

Appeal to Fear: If you don't accept Appeal to Fear as the greatest fallacy, then THE TERRORISTS WILL HAVE WON. Do you want that on your conscience, that THE TERRORISTS WILL HAVE WON because you were spineless and because you didn't really think that Appeal to Fear was worth voting for, and you wanted to vote for something else? Of course not, and neither would the people you let die because THE TERRORISTS WILL HAVE WON.

Appeal To Force: If you don't agree that Appeal to Force is the greatest logical fallacy, I

will kick you from here to Miami.

Appeal To Majority: Most people think that this fallacy is the best, so clearly it is.

Appeal To Novelty: The Appeal to Novelty's a new fallacy, and it blows all your tired old fallacies out the water! All the cool kids are using it: it's OBVIOUSLY the best.

Appeal To Numbers: Millions think that this fallacy is the best, so clearly it is.

Appeal To Tradition: We've appealed to Tradition for centuries: how can it be wrong?

Complex Question [question is stated with 2 parts and no answer will convey the truth]: Have you stopped beating your wife and saying Complex Question isn't the best fallacy?

Argumentum Ad Nauseam [goes on and on]
Argumentum ad nauseam is the best logical fallacy.
Argumentum ad nauseam is the best logical fallacy.
Argumentum ad nauseam is the best logical fallacy.
Argumentum ad nauseam is the best logical fallacy.

Begging The Question:
Circular reasoning is the best fallacy and is capable of proving anything.
Since it can prove anything, it can obviously prove the above statement.
Since it can prove the first statement, it must be true.
Therefore, circular reasoning is the best fallacy and is capable of proving anything.

Burden Of Proof: Can you prove that Burden of Proof isn't the best logical fallacy?

False Dilemma: I've found that either you think False Dilemma is the best fallacy, or you're a terrorist.

False Premise: All of the other fallacies are decent, but clearly not the best as they didn't come from my incredibly large and sexy brain.

Gambler's Fallacy: In all the previous talks about this subject, Gambler's Fallacy lost, so I just know the Gambler's Fallacy is going to win this time because it's the Gambler's Fallacy's turn to win!

Guilt By Association: You know who else preferred those other logical fallacies? *(insert pictures of Hitler and Stalin here)*

Non Sequitur: Non Sequitur is the best fallacy because none of my meals so far today has involved asparagus.

Post Hoc/False Cause: Since I've started presuming that correlation equals causation,

violent crime has gone down 54%.

Red Herring: They say that to prove your fallacy is the best requires extraordinary evidence, because it's an extraordinary claim. Well, I'd like to note that "Extraordinary claims demand extraordinary evidence" is itself an extraordinary claim.

Relativism: Well, maybe all those other fallacies are the best for you, but to me, the relativist fallacy is the greatest logical fallacy ever.

Slippery Slope: If you don't like Slippery Slope arguments, you will do poorly in class, drop out of school, commit crimes, go to prison, and die a horrible death.

Special Pleading: I know that people are posting about their favorite fallacies, but Special Pleading is out-and-out the best, so it should just win with no contest.

Appeal to Flattery: If you agree with me that Appeal to Flattery is the greatest fallacy, it shows that you are intelligent and good looking and really good in bed. And a snappy dresser.

Appeal to Pity: If you don't agree that Appeal to Pity is the greatest fallacy, think how it will hurt the feelings of me and all the others like me!

Bandwagon Appeal: It's obvious that Bandwagon is going to win as the greatest fallacy. You wouldn't want to be one of the losers who choose something else, would you?

Biased Sample: I just did a poll of all the people in the "Biased Sample Fan Club," and 95% of them agree that Biased Sample is the best fallacy. Obviously it's going to win.

Appeal to Ignorance: No one has been able to prove that another fallacy is better than Appeal to Ignorance, so it must be the best.

Division: This is the best list of fallacies. It follows that there could be no better description of the Fallacy of Division than this.

Equivocation:
The best fallacy is on this list.
Equivocation is on this list.
Therefore, the best fallacy is equivocation.

False Analogy: Just as the jelly donut is the best donut, so too is False Analogy the best fallacy.

Hypostatization (personification): Go, Hypostatization Fallacy, you can do it! If you just try hard enough you can be the best fallacy there is! Oh come on now, don't look at

me like that.

Denying the Antecedent: If Denying the Antecedent were not the best fallacy, then I would be sad. I am actually in quite a good mood right now, so obviously Denying the Antecedent is the best.

Affirming the Consequent: If it is proven that Affirming the Consequent is the best, then I will be very happy. I am feeling _very_ happy, so obviously Affirming the Consequent is the best fallacy.

Straw Man Argument: Apparently you think the Straw Man Argument is bad because you have something against the Wizard of Oz. Well, you know what? It doesn't have anything to do with the Wizard of Oz! Therefore, the Straw Man Argument must be the best fallacy.

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