Instructor's Notes for
everything's an argument
with readings

Seventh Edition

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an argument

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Introduction

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

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

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

A Note on Teaching Strategy

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

This edition of the *Instructor's Notes* includes a new sample course plan that offers you a pre-built framework for teaching argument. This course plan, designed to accompany *Everything's an Argument with Readings*, includes reading selections from Chapters 23–27.

Notes for Using the Readings

You've probably already noticed that the anthology of readings in *Everything's an Argument with Readings* is quite different from the collections of readings in other rhetoric texts. Consistent with the title of the book, the readings include traditional essays as well as arguments in other genres—newspaper articles, poems, cartoons, Web sites, and more. Some genres may be unfamiliar at first, but we hope you will discover, as we have, that the variety gives you a great deal of flexibility and allows you to approach argumentation from fresh perspectives that can help your students readily grasp the value of rhetoric in real-life applications.

Each chapter's readings contain at least one traditional essay that can serve as a model of the kind of writing that students are learning to produce. News pieces can be especially valuable for helping students learn to identify authors' points of view, even in contexts

where the writer's stance isn't overtly stated. In the Respond exercises following each reading, students may be asked to find and state the positions taken in the journalistic pieces, or they may be asked to redraft an argument into academic essay format. Such exercises have a threefold purpose—to test comprehension, to assist students in understanding the importance of style and tone in various genres, and to give students practice in crafting academic prose. An additional value of these exercises is that they incorporate ideas and conclusions already provided by the reading, thereby enabling students to focus strictly on the craft of writing.

The chapter topics were chosen for their currency in public discourse and for their complexity. None of them can be considered a simple pro/con question or a clear-cut issue of conventional conservative/liberal opposition. We expect one of the benefits of this variety to be that the alliances among students in your classroom discussions throughout the term will shift with the various topics, allowing students to both acquaint themselves with a broader range of ideas and find commonality with a broader range of people than they might otherwise. The readings within each chapter contribute to that complexity both by their content and by the variety of genres and media represented.

The exercises following the readings are quite varied, although there is at least one writing assignment for nearly every reading. Many questions require students to synthesize information from other readings in the same chapter. Most of the questions, except where stated otherwise, are intended for individual responses. In addition, many of them can provide focus for classroom discussion or small-group work.

The Structure of the *Instructor's Notes*

The text of these notes is arranged to follow the main text chapter by chapter. The seventh edition of *Notes* has been updated to reflect the major changes in the seventh edition of *Everything's an Argument with Readings* from the previous edition. Chapter 14 now focuses on "Visual Rhetoric," and Chapters 15 and 16 give separate, in-depth attention to "Delivering Arguments" and "Multimedia Arguments." For the rhetoric chapters (1–22), the notes for each chapter outline some of the problems you might face while teaching it, suggest some solutions, and address the chapter exercises, with ideas

for extending those exercises beyond the text. The exercises are open-ended, so our notes are, too: there are no easy answers to any of the problems we suggest in each chapter, and students can likely make good arguments for answers other than some of those that we have supplied. (Please note that some exercises, especially those which might elicit especially varied or personal responses, are not addressed in these notes.)

For each of the chapters of readings, the corresponding chapter of the *Notes* begins with an introduction to the issues addressed in the chapter, along with some general questions that the issues raise. Then we provide possible answers for the Respond exercises at the end of each reading. Most questions in these exercises are quite open-ended, and the answers will vary; in many cases we've suggested one or more possibilities. No attempt has been made to provide answers for writing assignments. At the end of each chapter are wrap-up exercises that incorporate material from two or more readings; some of these questions would be suitable for in-class essay writing.

We also provide a suggested classroom exercise for each reading. The concept behind the classroom exercises is to give each reading a session's worth (about an hour) of class time, although you may be budgeting class time very differently. Except where otherwise noted, the exercises are discussion questions based on the reading. Some of the classroom exercises focus on the content of the reading, some require students to think about the worlds they know in terms of the arguments presented in the reading, and some ask students to analyze the reading in terms of specific rhetorical techniques or lines of argument. In most cases, students should have done the reading already and perhaps answered one or more of the questions that follow it. With some modification, however, many of the questions could work well as pre-reading exercises to get students thinking about a topic or to explore their preconceptions. If your class is small, everyone can participate in a single discussion. You may, however, wish to break the class into small groups to maximize the speaking opportunities for every student. Be sure to save some time at the end of the session for groups to summarize their discussion for the whole class (this is great practice in summarizing and constructing oral arguments).

If your class periods are sufficiently long, give groups ten or fifteen minutes to prepare a discussion, and select one group to pre-

sent its arguments and ideas to the class (for five or ten minutes). As an additional reinforcement, the other students can analyze and discuss the rhetorical techniques used in the group's presentation. If you retain the same groups over several discussion sessions, each group could have a turn at presenting its arguments to the entire class.

Sample Course Plan

Everything's an Argument with Readings
Fourteen-week term, two meetings per week

Week 1, Class 1: Introduction to Argument
Discussion: Introductions, overview of course requirements, defining *argument*
Assignments:

- Introduction and Chapter 1, Why We Make Arguments, pp. 3–17; Chapter 23, Charles A. Riley II, *Disability and the Media: Prescriptions for Change*, pp. 527–35.
- Write a paragraph examining the various applications of argument. Include quotes from *Disability and the Media* that illustrate how arguments can be used to convince or inform.

Week 1, Class 2: Introduction to Argument (continued)
Discussion: Audience, appeals
Assignments:

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

Week 2, Class 1: Appeals
Discussion: Readings, subject/topics, appeals
Assignments:

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

Week 2, Class 2: Fallacies
Discussion: Ethos, fallacies, review templates for Paper #1
Assignments:

- Chapter 4, Arguments Based on Facts and Reason: Logos, pp. 51–70; Chapter 5, Fallacies of Argument, pp. 71–86.
- Full class examination of Chapter 26, Deena Prichep, *A Campus More Colorful Than Reality: Beware That College Brochure*, pp. 675–81.

Week 3, Class 1: Structure of Argument

Discussion: Logos, fallacies of argument, structure, organization

Assignments:

- Read Chapter 27, Todd Zwillich and Christian Rudder, *It's Not OK Cupid: Co-Founder Defends User Experiments*, pp. 763–69; write a paragraph or two connecting the reading from Chapter 27 to the concept of logos with specific examples.
- Read Chapter 6, Rhetorical Analysis, pp. 87–118.
- Be prepared to submit your first draft of Paper #1 on Week 3, Class 2.

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

Discussion: Rhetorical analysis, organization, Toulmin and Rogerian structure

Assignments:

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

Week 4, Class 1: Getting Organized

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

Assignments:

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

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

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

Assignments:

- Class discussion of Toulmin/Rogerian arguments.
- Read Chapter 14, Visual Rhetoric, pp. 330–43; examine the visual argument Claire Ironside makes in Chapter 25, pp. 641–51, and write a brief response.

Week 5, Class 1: Visual Arguments
Discussion: Visual reading, visual rhetoric, multimedia arguments
Assignments:

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

Week 5, Class 2: Visual Arguments (continued)
Discussion: Arguments in cartoons, ads, and posters; multimedia
  arguments
Assignments:

- Consider topics for Paper #2. Be prepared to present your topic
  to the class on Week 6, Class 1.
- Class examination of Chapter 23, Making a Visual Argument:
  Cartoons and Stereotypes, pp. 517–20.
- Read Chapter 16, Multimedia Arguments, pp. 361–75; write a
  paragraph describing a multimedia argument you encountered
  today. Why was it effective? You may tie in elements of some of
  the visual arguments discussed in class.

Week 6, Class 1: Arguments of Fact
Discussion: Multimedia argument responses, arguments based on
  fact, arguments based on definition, claims
Assignments:

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

Week 6, Class 2: Arguments of Definition
Discussion: Arguments based on definition, claims
Assignments:

- First draft of Paper #2 due. Bring two copies for conferencing.
- In-class discussion of Respond questions on p. 188.
- Read the following essays from Chapter 11, Causal Arguments,
  and then write a paragraph or two in which you analyze the el-
  ements of one of the selections that make it an effective causal
  argument:
    Raven Jiang, *Dota 2: The Face of Professional Gaming*,
    pp. 264–67
    John Tierney, *Can a Playground Be Too Safe?*, pp. 268–71

Week 7, Class 1: Causal Arguments

Discussion: Readings, response papers, writing proposals

Assignments:

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

Week 7, Class 2: Proposals

Discussion: Proposal arguments

Assignments:

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

Week 8, Class 1: Evaluations

Discussion: Respond question, evaluations

Assignments:

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

Week 8, Class 2: Developing Your Argument

Discussion: Structure, style, organization, clarity

Assignments:

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

Week 9, Class 1: Academic Arguments

Discussion: Development, academic arguments, conventions of academic argument

Assignments:

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

Week 9, Class 2: Academic Arguments (continued)

Discussion: Academic argument readings

Assignments:

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

Week 10, Class 1: A Topical Study in Argumentation

Discussion: Paper #3 drafts, Chapter 25 readings

Assignments:

- First draft of shorter Paper #3 due. Bring two copies for conferencing.
- Read the following selections in Chapter 25, Why Is Sustainability Important When It Comes to Food?:
  Christian R. Weisser, *Sustainability*, pp. 602–8
  Robert Paarlberg, *Attention Whole Foods Shoppers*, pp. 610–18
  David H. Freedman, *Are Engineered Foods Evil?*, pp. 630–38
  Katherine Gustafson, *School Bus Farmers' Market*, pp. 657–67
- Answer all Respond questions that follow Paarlberg's article on p. 619; we will discuss in class on Week 10, Class 2.

Week 10, Class 2: A Topical Study in Argumentation (continued)

Discussion: Sustainability readings, Respond answers

Assignments:

- Read the following selections from Chapter 26, What Should "Diversity on Campus" Mean and Why?:
  Sarah Fraas, *Trans Women at Smith: The Complexities of Checking "Female,"* pp. 683–85

Young M. Kim and James S. Cole, *Student Veterans/Service Members' Engagement in College and University Life and Education*, pp. 688–700

Sheryll Cashin, Introduction from *Place, Not Race: A New Vision of Opportunity in America*, pp. 712–24

- Answer Respond questions 2, 3, and 5 on p. 724, following Sheryll Cashin's selection. Also, write a few lines addressing specific instances where Cashin particularly fails or succeeds in her argument.

Week 11, Class 1: Supporting Your Argument

Discussion: Diversity readings, structure, ethos, Respond answers
Assignments:

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

Week 11, Class 2: Looking to the Final Paper

Discussion: Structure, support, evidence
Assignments:

- First page of final paper due; group discussions of final paper structure, organization, and clarity.
- Read Chapter 18, Finding Evidence, pp. 412–26.

Week 12, Class 1: Evidence

Discussion: Finding evidence, support, documentation
Assignments:

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

Week 12, Class 2: Sources and Documentation

Discussion: Finding evidence, evaluating sources, documentation
Assignments:

- Read Chapter 24, What's Globalization Doing to Language?. Choose one of the readings in this chapter and write a brief response: do you agree or disagree with the author's position? What evidence does the author use?
- Read Chapter 20, Using Sources, pp. 436–54.
- Be prepared to submit your annotated bibliography for the final paper on Week 13, Class 1.

Week 13, Class 1: Sources and Documentation (continued)
Discussion: Language readings, using sources
Assignments:

- Annotated bibliography for final paper due.
- In-class discussion of Chapter 22, Documenting Sources, pp. 465–503.
- Read Chapter 23, How Does Popular Culture Stereotype *You*?:
    Stephanie Hanes, *Little Girls or Little Women? The Disney Princess Effect*, pp. 509–15
    Melinda C. R. Burgess et. al., *Playing with Prejudice: The Prevalence and Consequences of Racial Stereotypes in Video Games*, pp. 551–58
    Amy Zimmerman, *It Ain't Easy Being Bisexual on TV*, pp. 561–66
- Write a paragraph or two explaining which of the three assigned readings for Chapter 23 you felt supplied the most effective argument. Provide examples to back up your position.

Week 13, Class 2: Review
Discussion: Pop Culture readings, questions about final paper
Assignments:

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

Week 14, Class 1: Review
Discussion: Questions about final paper, Respond prompt
Assignments:

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

Week 14, Class 2: Final Class
Discussion: Presenting arguments
Assignments:

- Final papers due.

Everything Is an Argument

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

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

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

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

Respond

From page 6:
Can an argument really be any text that expresses a point of view? What kinds of arguments—if any—might be made by the following items?

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

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

From page 9:
Apply the distinction made here between convincing and persuading to the way people respond to two or three current political or social issues. Is there a useful distinction between being convinced and being persuaded? Explain your position.
This exercise will get your students writing early and require them to think seriously about the differences between the goals of arguments and about their active participation in building arguments every day. Encourage them to be generous in their understanding of what kinds of issues they can argue about; there's no need to limit their arguments to hot-button political issues. Arguments about who's the best football or basketball team or evaluations of the best podcast or TV show can illustrate attempts to convince. Can they also be attempts to persuade?

From page 12:
What are your reasons for making arguments? Keep notes for two days about every single argument you make, using our broad definition to guide you. Then identify your reasons: How many times did you aim to convince? To inform? To persuade? To explore? To understand?
This exercise will get your students writing early and require them to think seriously about their active participation in building arguments every day and about the very different contexts and goals of different arguments. You might remind them that text messages, posts to Twitter or Instagram

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

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

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

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

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

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

From page 26:

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

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

Arguments Based on Emotion: Pathos

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

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

Respond

From page 31:
Working with a classmate, make a list of reasons why speakers in highly charged situations might need to use emotional appeals cautiously, even sparingly. What consequences might heightened

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

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

From page 39:

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

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

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

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

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

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

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

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

Arguments Based on Character: Ethos

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

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

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

Respond

From pages 49–50:

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

   Answers will vary; some suggestions are provided.

   • Edward Snowden—whistleblower **[The former NSA contractor who leaked documents about domestic spying is a polarizing figure, often seen as either a hero or a traitor. He would be a terrible spokesperson for most mainstream American brands, any brand or organization that wanted to present itself as traditionally patriotic, or with a brand or an organization that especially emphasized trustworthiness. However, organizations or brands that wanted to emphasize their radical associations or groups that advocate for greater privacy protections might value Snowden as a representative.]**

   • Kaley Cuoco-Sweeting—actress **[Her personality has perhaps been overshadowed by that of her character, Penny, from *The Big Bang Theory*, so that audiences might think of her as outgoing and mostly sensible, though perhaps overly ambitious. She has a highly trustworthy ethos and could support many philanthropic causes as well as many products, but she probably lacks the gravity to be an effective political voice.]**

   • James Earl Jones—actor **[The distinguished actor with one of the most famous voices in the world has an authoritative, dignified ethos. He could probably use his voice to speak effectively for almost anything; he would be especially successful in serving as a spokesperson for serious causes. Were he to pitch something silly, it would probably seem incongruous.]**

   • Michael Sam—athlete **[The first openly gay athlete to be drafted by the NFL would be an especially good spokesperson for an organization committed to human rights,**

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

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

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

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

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

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

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

Arguments Based on Facts and Reason: Logos

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

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

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

Respond

From page 55:
Discuss whether the following statements are examples of hard evidence **[inartistic]** or constructed arguments **[artistic]**. Not all cases are clear-cut.

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

From pages 60, 62, and 63:
Statistical evidence becomes useful only when interpreted fairly and reasonably. Go to the *USA Today* Web site and look for the daily graph, chart, or table called the "USA Today Snapshot." Pick a snapshot, and use the information in it to support three different claims, at least two of which make very different points. Share your claims with classmates. (The point is not to learn to use data dishonestly but to see firsthand how the same statistics can serve a variety of arguments.)

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

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

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

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

Fallacies of Argument

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

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

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

Respond

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

   • "Resistance is futile." (Borg message on *Star Trek: The Next Generation*) **[scare tactic, begging the question, possibly dogmatism]**

   • "It's the economy, stupid." (sign on the wall at Bill Clinton's campaign headquarters) **[bandwagon appeal; possibly faulty causality]**

   • "Make love, not war." (antiwar slogan popularized during the Vietnam War) **[either/or; dogmatism]**

   • "A chicken in every pot." (campaign slogan) **[non sequitur or faulty causality]**

   • "Guns don't kill, people do." (NRA slogan) **[faulty causality]**

   • "Dog Fighters Are Cowardly Scum." (PETA T-shirt) **[*ad hominem*; hasty generalization; bandwagon]**

   • "If you can't stand the heat, get out of the kitchen." (attributed to Harry S. Truman) **[either/or]**

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

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

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

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

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

Rhetorical Analysis

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

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

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

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

Respond

From page 92:
Describe a persuasive moment that you can recall from a speech, an editorial, an advertisement, a YouTube clip, or a blog posting. Or research one of the following famous persuasive moments and describe the circumstances—the historical situation, the issues at stake, the purpose of the argument—that make it so memorable.

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

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

From pages 97, 105, and 118:

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

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

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

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

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

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

Structuring Arguments

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

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

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

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

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

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

Respond

From page 129:
Choose a controversial topic that is frequently in the news, and decide how you might structure an argument on the subject, using the general principles of the classical oration. Then look at the same subject from a Rogerian or invitational perspective. How might your argument differ? Which approach would work better for your topic? For the audiences you might want to address?
Answers will vary. You might use this exercise to reinforce the idea of the importance of argument structure. For example, if a student chooses a controversial issue such as abortion, Rogerian argument would probably not be a good choice for an audience of true believers on either side of the issue.

From pages 131, 138, and 143:
Claims aren't always easy to find. [. . .] Collect a sample of six to eight letters to the editor of a daily newspaper (or a similar number of argumentative postings from a political blog). Read each item, and then identify every claim that the writer makes. When you've

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

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

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

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

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

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

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

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

Arguments of Fact

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

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

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

Respond

For each topic in the following list, decide whether the claim is worth arguing to a college audience, and explain why or why not.
Answers will vary; some suggestions are provided.

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

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

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

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

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

Projects

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

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

Arguments of Definition

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

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

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

Respond

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

Answers will vary; some possibilities are offered.

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

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

From page 192:
This chapter opens with several rhetorical situations that center on definitional issues. Select one of these situations, and then, using the strategy of formal definition, set down some criteria of definition. For example, identify the features of a photograph that make it part of a larger class (*art*, *communication method*, *journalistic technique*). Next, identify the features that make it distinct from other members of that larger class. Then use the strategy of operational definition to establish criteria for the same object: what does it do? Remember to ask questions related to conditions (*Is a computer-scanned photograph still a photograph?*) and questions related to fulfillment of conditions (*Does a good photocopy of a photograph achieve the same effect as the photograph itself?*).
This exercise offers suggestions for helping students think of their own definitional claims by extending examples in the text. Another good exercise is for students to come up with far-fetched definitional claims: Oprah Winfrey is a cult leader; Disney is a virus; Tom Cruise is an alien. We've seen students write engaging, thoughtful arguments on these seemingly bizarre topics. Students often gravitate to topics such as capital punishment or abortion when writing definitional arguments; however, when they approach the assignment more creatively, they seem to structure their arguments more effectively and develop their criteria in unexpected but reasonable ways. (An alien doesn't have to come from outer space, for example; maybe the world of celebrity that Tom Cruise inhabits is so different from ours that it may as well be an alien world.) When students write about the more creative claims and experiment with offbeat arguments, they have a greater opportunity to say something fresh.

Projects

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

Evaluations

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

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

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

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

Respond

From page 212:
The last ten years have seen a proliferation of "reality" talent shows—
Dancing with the Stars, *So You Think You Can Dance*, *American* (or
Canadian or *Australian* or many other) *Idol*, *America's Got Talent*,
The Voice, and so on. Write a short opinion piece assessing the mer-
its of a particular "talent" show. What should a proper event of this
kind accomplish? Does the event you're reviewing do so?
**This exercise could be a short, fun classroom exercise if you
want your students to practice writing a short evaluative ar-
gument. It might provide a good test case to see if your stu-
dents understand how to first create criteria for evaluation.
This exercise also gives students a good model for coming up
with an evaluation argument: it teaches them to be specific
about the category that they are evaluating since the criteria
for "best reality talent show" are likely to be very different
from "best dramatic series."**

From page 214:
Choose one item from the following list that you understand well
enough to evaluate. Develop several criteria of evaluation that you
could defend to distinguish excellence from mediocrity in the area.
Then choose an item that you don't know much about and explain
the research you might do to discover reasonable criteria of evalu-
ation for it.

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

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

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

From pages 217 and 219:
For examples of powerful evaluation arguments, search the Web or your library for eulogies or obituaries of famous, recently deceased individuals. Try to locate at least one such item, and then analyze the types of claims it makes about the accomplishments of the deceased. What types of criteria of evaluation hold the obituary or eulogy together? Why should we respect or admire the person?

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

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

From page 223:
Take a close look at the cover of Alison Bechdel's graphic novel *Fun Home: A Family Tragicomic*. In what various ways does it make

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

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

Projects

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

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

Causal Arguments

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

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

Respond

From pages 245–46:
The causes of some of the following events and phenomena are well known and frequently discussed. But do you understand these causes well enough to spell them out to someone else? Working in a group, see how well (and in how much detail) you can explain each of the following events or phenomena. Which explanations are relatively clear, and which seem more open to debate?

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

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

From page 250:
Working with a group, write a big *Why?* on a sheet of paper or computer screen, and then generate a list of *why* questions. Don't be too critical of the initial list:

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

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

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

From page 252:
Here's a schematic causal analysis of one event, exploring the difference among precipitating, necessary, and sufficient causes. Critique and revise the analysis as you see fit. Then create another of your own, beginning with a different event, phenomenon, incident, fad, or effect.

Event: Traffic fatality at an intersection

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

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

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

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

From page 254:

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

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

Projects

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

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

Proposals

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

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

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

"average people" (often a code for "people who think like me") when they're defining their audiences.

Respond

From pages 274 and 278:
People write proposal arguments to solve problems and to change the way things are. But problems aren't always obvious: what troubles some people might be no big deal to others. To get an idea of the range of problems people face on your campus (some of which you may not even have thought of as problems), divide into groups, and brainstorm about things that annoy you on and around campus, including wastefulness in the cafeterias, 8:00 a.m. classes, and long lines for football or concert tickets. Ask each group to aim for at least a dozen gripes. Then choose three problems, and as a group, discuss how you'd prepare a proposal to deal with them.

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

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

From page 281:
If you review "Let's Charge Politicians for Wasting Our Time" at the end of this chapter, a brief proposal by political and culture writer/blogger Virginia Postrel, you'll see that she spends quite a bit of time pointing out the irritation caused by unwanted political robocalls to

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

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

From page 282:
For each problem and solution below, make a list of readers' likely objections to the solution offered. Then propose a solution of your own, and explain why you think it's more workable than the original.

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

Answers will vary.

Projects

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

Style in Arguments

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

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

Respond

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

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

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

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

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

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

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

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

From page 328:
Identify the figurative language used in the following slogans. Note that some slogans may use more than one device.
- "A day without orange juice is like a day without sunshine." (Florida Orange Juice) **[simile, hyperbole]**
- "Open happiness." (Coca-Cola) **[irony ("open" has double meaning)]**
- "Be all that you can be." (U.S. Army) **[reversed structure]**
- "Breakfast of champions." (Wheaties) **[hyperbole, antonomasia]**
- "America runs on Dunkin'." (Dunkin' Donuts) **[hyperbole, metaphor]**
- "Like a rock." (Chevrolet trucks) **[simile]**

Visual Rhetoric

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

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

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

Respond

From pages 332 and 338:
Find an advertisement, either print or digital, that uses both verbal and visual elements. Analyze its argument first by pointing out the claims the ad makes (or implies) and then by identifying the ways it supports them verbally and/or visually. (If it helps, go over the questions about multimedia texts offered in Chapter 16 on pp. 368–70.) Then switch ads with a classmate and discuss his/her analysis. Compare your responses to the two ads. If they're different—and they probably will be—how might you account for the differences?

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

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

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

Presenting Arguments

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

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

Respond

From page 354:
Take three or four paragraphs from an essay that you've recently written. Then, following the guidelines in this chapter, rewrite the passage to be heard by a live audience. Finally, make a list of every change that you made.

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

From page 360:
Attend a presentation on your campus, and observe the speaker's delivery. Note the strategies that the speaker uses to capture and hold your attention (or not). What signpost language and other guides to listening can you detect? How well are visuals integrated into the presentation? What aspects of the speaker's tone, dress, eye contact, and movement affect your understanding and your appreciation (or lack of it)? What's most memorable about the presentation, and why? Finally, write up an analysis of this presentation's effectiveness.

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

Multimedia Arguments

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

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

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

Respond

From pages 370 and 375:
Using the discussion of multimedia arguments in this chapter and the questions about multimedia texts and platforms above, find a multimedia text that makes an intriguing argument *or* a social media platform where you sometimes encounter debates about political and social issues. Then write a brief rhetorical analysis of the text or the site, focusing more on the way the messages are conveyed than on the messages that are in play.

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

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

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

Academic Arguments

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

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

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

Respond

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

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

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

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

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

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

2. Working with another student in your class, find examples from two or three different fields of academic arguments that strike you as being well written and effective. . . .
Answers will vary. You may need to help students locate appropriate academic arguments. If possible, consider

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

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

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

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

Finding Evidence

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

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

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

Respond

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

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

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

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

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

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

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

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

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

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

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

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

Evaluating Sources

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

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

Respond

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

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

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

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

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

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

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

Using Sources

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

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

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

Respond

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

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

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

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

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

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

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

Plagiarism and Academic Integrity

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

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

Respond

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

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

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

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

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

Documenting Sources

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

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

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

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

Respond

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

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

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

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

How Does Popular Culture Stereotype *You*?

Through the media—newspapers, magazines, radio, television, films, and the Internet—we regularly encounter stereotypes of various groups in our society. Whether based on some measure of reality or not, these stereotypes become part of our cultural folklore, and many people's perceptions of ethnic and social groups are based solely on representations they see in the media. How do we know when a representation will be accepted as tongue-in-cheek, ironic, or offensive, or even perceived as true?

- Do the media represent people as ideal types—that is, as we wish we were or as others such as marketers or advertisers wish we were? If so, to what extent are these practices harmful? To whom? Why?
- Do the media represent some segments of the population in terms of ideal types and other segments in terms of stereotypes? If so, to what extent are these practices damaging? To whom? Why?

When do the media influence us directly? When do the media have wide but perhaps difficult-to-see influences that can be linked to complex changes that, in turn, influence attitudes or behaviors?

Stephanie Hanes *Little Girls or Little Women? The Disney Princess Effect* pp. 509–16

1. As Hanes represents the "Disney Princess Effect," what is it, and why does it matter?

   The "Disney Princess Effect" is a shorthand description of the cultural and social forces that encourage girls to believe that their highest aspiration should be to resemble a Disney princess: beautiful and ready to be taken care of by a man.

What other cultural trends is it related to?

Hanes argues that the Disney Princess Effect is related to a trend of sexualizing girls at young ages and of defining women entirely by their sexual attractiveness.

According to Hanes's characterization of the situation, who or what might be responsible for the increasing sexualization of little girls?

Hanes argues that the increasing sexualization of little girls mostly results from the proliferation of media images that emphasize sexual presentation and marketing pressures that encourage girls to consume formerly adult products such as makeup at earlier and earlier ages.

2. In its online form, the original article included a link to an online photo gallery: **http://bit.ly/t8qkxP**. Examine these photos and their captions. Do they merely illustrate the article, or are they providing particular kinds of support for the claims it makes? Which photo(s) and caption(s) do you find most effective? Why?

   Answers will vary, but we would point to the photo reproduced on page 512 of the book as an example of a photo that provides support for the claims of the article. As the caption makes clear at the Web site, the girl in the photo is only ten years old, but the shoes seem like a much more adult option.

3. Hanes uses statistics along with other kinds of evidence in interesting ways to support her claims. (Often arguments about this topic in the media rely primarily on personal experience or analyses of a few cases.) Find three or four statistics Hanes cites that gave you pause—that surprised you a bit—and be prepared to share these, to talk about your response, and to explain the value of using statistics effectively when discussing topics that are often discussed only in terms of personal experience.

   Answers will vary.

4. Visit Mary Finucane's blog, *Disney Princess Recovery: Bringing Sexy Back for a Full Refund*: **http://bit.ly/gIwa2H**. Pay special attention to the "Welcome" information on the right-hand side of the page. How accurately has Hanes characterized and repre-

sented Finucane's stance or position toward sexualization? What evidence can you provide for your evaluation?

Answers may vary. We would suggest that Hanes does not mischaracterize Finucane but that Hanes's article develops the idea of the sexualization of girls far more than Finucane does. For example, Finucane is certainly concerned about the sexualization of young girls; note that her subtitle is "Bringing Sexy Back for a Full Refund." However, Finucane focuses on how her daughter is less imaginative after exposure to the Disney princesses, not how she became more sexualized. For evidence that Finucane is not as concerned with sexualization as Hanes, we would cite the four scenarios she highlights that gave her concern ("Rigidity in Role," "Helpless Heroine," "Rapunzel Syndrome," and "Dress Drama").

5. Another especially interesting aspect of this article is the process by which Hanes defines the notion of *sexualization*. Rather than giving a single definition at the first mention of the term, she builds up a definition across the course of the article. Skim the article again, noting every place that she provides or more indirectly suggests a definition for *sexualization*. Once you have collected and listed these instances of definition, **write a formal definition** of the sort you might use in a paper on this topic. Then **create an operational definition** of the term. Finally, **give a definition by example**. (See Chapter 9 for information on kinds of definitions. To complete this assignment, you may decide that you need to consult other sources; if you do, be sure to credit them properly, using information provided in Chapter 22.)

Writing assignment.

Classroom Exercise: focus on the world

Our experience is that many students can speak to the influence of Disney in their lives. Ask your students to study clips from Disney films or the lyrics from Disney songs to see how these pieces create cultural expectations about gender. Does Disney seem dangerous to them? Do their favorite movies put forward arguments about gender identity that they find uncomfortable or, alternatively, inspiring? What do they see as the cultural work of Disney films?

Making a Visual Argument: Cartoons and Stereotypes

1. How would you state the argument each cartoon is making? In particular, what position or stance is the cartoonist taking with respect to the topic of the cartoon? What evidence can you cite for your claim?

   Answers will vary; some possibilities follow:

   Kelley: This cartoon argues that stereotypes are so ingrained (either by nature or by cultural conditioning) that even if we change the look of Barbie dolls many of the same problems will persist.

   Zyglis: This cartoon argues that millennials, despite their best efforts to prepare themselves for the workforce, don't have good job opportunities (but are lectured to by older generations anyway).

   Schwadron: This cartoon argues that organizations that oppose gun control (such as the NRA) intimidate others into supporting them by invoking a fear of crime. A more radical way of interpreting this cartoon: perhaps it suggests that the people of the "anti–gun control lobby" are in fact criminals themselves.

   Deutsch: This cartoon argues that the good jobs, even those with companies that advertise themselves as equal opportunity employers, don't really make places for women and, especially, women with children.

   Bennett: This cartoon argues that white and black Americans have fundamentally different relationships with the police; specifically, African Americans feel threatened by the police in a way that white Americans do not.

   Deering: This cartoon argues that American police forces present themselves as increasingly threatening and militaristic rather than as friendly and community-oriented.

2. Cartoonists who create single-panel cartoons like these face great challenges: they have limited resources and space to make their argument clear, and they must do so in a humorous way. A key way they succeed is by paying careful attention to visual and ver-

bal detail. Choose two of these cartoons you think are especially effective in this regard, and be prepared to explain to your classmates how the cartoonists have used visual images and words effectively in ways that support each cartoon's argument.

Answers will vary.

3. A common source of humor is the juxtaposition of things that normally do not occur together. Where do we see evidence of this strategy in each of these cartoons?

A few possibilities:

Kelley juxtaposes the parent's attempt to have the child understand the unrealistic body proportions of Barbie with the child's adherence to irrational standards of beauty. Zyglis juxtaposes the thorough preparation of the millennial with the dismissive attitude of the older generation (a parallel nicely illustrated in the difference between the "I" on the sign and the "me" that the older man speaks). Deutsch juxtaposes the claims of a company with the reality of their hiring practices. In Schwadron, we would not normally expect a criminal to be either polite or political in the act of mugging. Bennett juxtaposes the white and black reactions to the passing police car (the whites hardly notice while the African American raises his hands in surrender). Deering juxtaposes the idea of a community-friendly police force with frightening SWAT team–style gear.

4. How does each cartoonist rely on stereotypes to make his point? In other words, which stereotypes common in American society do we see represented in these cartoons, and how does each cartoonist represent them so that they are immediately identifiable by readers?

- **Kelley's use of stereotypes is complex: the parent might be a stereotypical modern parent anxious to teach an appropriate way of thinking about bodies. The child exemplifies a kind of stereotypical thinking that involves fat shaming and valuing women for being thin and beautiful.**
- **Zyglis relies on the stereotype of the angry older man who thinks the younger generation is lazy and good for nothing; the millennial is represented tapping away at a**

smartphone, addicted to technology. The joke of the cartoon depends on the idea that the millennial doesn't fulfill the lazy stereotype that the older man puts on him.

- Schwadron's use of stereotypes mainly involves his depiction of the criminal with the mask: his appearance says "crook" in every detail. Perhaps being anti–gun control is to be a criminal for Schwadron?
- Deutsch's most interesting use of stereotype is the outline of the male figure cut into the wall; the woman and her child literally cannot change to fit the stereotype.
- Bennett might be said to use a stereotype in presenting the image of the black and white squad car, an iconic representation of the police for most Americans. The colors that he uses for skin, which aren't really the colors of actual people, might be said to rely on our willingness to identify stereotypes.
- Deering perhaps relies least on stereotypes; because the police in his cartoon don't conform to the stereotypical depiction, the police officer has to be labeled on his shield. The teenage boys discussing him do seem to be stereotypical representations: the backwards cap and the T-shirt help us understand these depictions.

5. How do the last two cartoons respond to the events in Ferguson during 2014? Do you consider either an especially appropriate response to those events? Collect several cartoons about these events or a similar event that has divided the country along various lines of social difference, and **write a rhetorical analysis** of them. (See Chapter 6 on writing rhetorical analyses.) We'd encourage you to collect cartoons from different kinds of sources. Both of these cartoons are from major newspapers in the South. Do cartoons in other regions treat the issue differently? And what about cartoons in newspapers produced for the African American community?

Writing assignment.

6. As noted in the introduction to this selection, understanding humor requires a great deal of local contextual information. Imagine that a newly arrived international student asked you to explain one of these cartoons to her/him. In several healthy paragraphs, **write a description and an explanation** of the cartoon

you find most interesting. Begin by describing what readers see when they read the cartoon; then move on to explain what the cartoon means. Be sure to deal with the issues raised in questions 1–4. Conclude by explaining what Americans would likely find humorous about the cartoon and what the cartoon tells us about American society.

Writing assignment.

Classroom Exercise: focus on rhetoric

What kind of audiences do these political cartoons invoke? Do they set out to change the audience's mind, or are they being produced for an audience who already agrees with the ideas behind them? What evidence can you cite in these cartoons to support your position? Do any of these cartoons seem especially limited in terms of the audiences who might find them appealing? Do any seem more broadly appealing?

Amy Stretten *Appropriating Native American Imagery Honors No One but the Prejudice*   pp. 522–26

1. Stretten makes a complex argument that does not mince words, claiming that Native mascots are harmful to both Native Americans and Americans who are not Native. In particular, she links mascots with bullying in schools—a hot topic in 2013—and raises what are ultimately profound questions about ownership of images. Did Stretten challenge you to think about this issue in new ways? Why or why not?

   Answers will vary.

2. How and where does Stretten use personal experience to good effect in this essay? Reread the essay, marking the passages where Stretten relies on personal experience. How would the essay be different if those passages were omitted? (If you find this question challenging, look up "personal experience" in the book's index, and you'll find discussions in several chapters of its use and power.)

   Answers will vary, though we find the moment when she describes the threats against her sister to be especially effective. It reminds us that there might be real threats to someone over an issue that may seem silly (in the sense

that it may seem silly to be so connected to a particular mascot image that one might threaten to "teach her a lesson").

3. As the headnote points out, Stretten does not rely uniquely on personal experience, however. What other sorts of evidence does she present? (Again, Chapter 4 may help you out here.)

   Stretten cites an authority, the American Psychological Association, on the psychological dangers of stereotyping both for the stereotyped and for other students. She also offers the example of Ian Campeau's human rights complaint as a point of comparison.

   Visit the URL link in paragraph 13 of this article to determine whether Stretten uses online sources in fair and appropriate ways. (Chapters 18–20, which deal with aspects of finding, evaluating, and using sources appropriately, may be helpful here.)

   Answers will vary.

4. Stretten's essay raises complex questions about who owns or should own the past and the present. Characterize her position on these questions, making explicit as best you can her reasoning for her position. Where, exactly, do stereotypes play into these questions? (Chapter 7 on structuring arguments may prove useful here.)

   Stretten seems to argue that the minority group being represented should have control over representations of the imagery because otherwise the imagery tends to become something picked up from simplistic narratives (for example, Native American imagery begins to look like threatening Indians from Western movies). That is, when those who are not Native Americans represent Native Americans, they tend to repeat stereotypes.

5. **Write an extended dialogue** between the two Americans pictured in the photo accompanying this article: Robert Roche, a Native American who is Apache, and the sports fan, who is not Native American (or, certainly, that is the assumption that everyone who reposted or retweeted this image made, and it is likely a safe one for many reasons). In the dialogue, you'll obviously want

to construct an argument, likely a proposal argument. You will need to determine whether your goal is to construct a Rogerian or an invitational argument, one that builds on common ground (see Chapter 7) or one that offers no room for compromise.

Writing assignment.

6. **Write a proposal essay** in which you tackle the issues Stretten raises but with a focus on another debate about stereotypical representations. The mascots for college football teams have often been controversial, but there are certainly other issues: the statues that do (and do not) grace the campuses of colleges across the country; the Confederate flag; the presence of crosses, statues representing the Ten Commandments, or menorahs; the Muslim call to prayer played over loudspeakers; and the representation of various groups in television cartoons or programs. As in all strong proposal arguments, you'll need to acknowledge and discuss perspectives other than the one you put forward. (See Chapter 12 on proposal arguments for assistance with this assignment.)

Writing assignment.

Classroom Exercise: focus on the argument

How do students feel about changing Native American mascots and team names? Does changing the mascot somehow break the chain of tradition? Does it change the ethos of the institution? Do people in the community in which the students are studying think that the change would be worth the effort?

The University of North Dakota presents an interesting case to consider. In 2012 UND dropped its mascot name (the Fighting Sioux), but before the change a major donor to that university had the logo built into the architecture of its arena. Students can read about the change at http://www.slate.com/blogs/the_eye/2015/01/13/university_of_north_dakota_is_in_search_of_a_nickname_and_logo_to_replace.html. This case presents a good starting point for constructing arguments of evaluation, cause, or proposal.

Charles A. Riley II *Disability and the Media: Prescriptions for Change* pp. 527–36

1. In what ways does Riley contend that the media and popular culture wrongly stereotype people with disabilities?

Riley contends that the media patronize people with disabilities by treating their disability as the only significant aspect of their identity and by focusing on the process of overcoming the disability to fit into mainstream society as the most significant achievement in their lives.

What negative consequences follow from this stereotyping for such people? For those who do not have disabilities? Why?

These stereotypes treat the disabled as less than fully human and in some situations may make their suffering seem almost desirable. Audiences often have their sympathies manipulated and misunderstand the nature of the disability. Audiences also sometimes develop a sense of superiority since they are not disabled.

2. How convincingly has Riley defined a problem or need, which is the first step in a proposal argument? (For a discussion of proposal arguments, see Chapter 12.)

   Answers will vary.

3. What is your response to "Appendix A: Guidelines for Portraying People with Disabilities in the Media"? Are you familiar with the practices that these guidelines seek to prevent? Do you find the guidelines useful or necessary? Why or why not? What justification might be offered for why specific guidelines are important?

   Answers will vary, especially if students think that Riley is obviously right or obviously wrong; press them to use reasons and warrants to explain their thinking.

4. Look for some specific representations of people with disabilities in current media and popular culture—in advertisements, television programs, or movies. To what extent do these representations perpetuate the stereotypes that Riley discusses, "the supercrip, the medical miracle, the object of pity" (paragraph 4)? **Write an argument of fact** in which you present your findings. (For a discussion of arguments of fact, see Chapter 8.) If you do not find representations of people with disabilities in various media or in popular culture, that absence is significant and merits discussion and analysis.

   Writing assignment.

5. **Write an evaluative essay** in which you assess the value of these guidelines. In other words, if the media follow these guidelines, what will the consequences be for the media? For society at large? To what extent will following these guidelines likely influence negative stereotypes about people with disabilities? (For a discussion of evaluative arguments, see Chapter 10.)

   Writing assignment.

Classroom Exercise: focus on the argument

Anyone who has watched sports on television, and especially the Olympics, has seen stories about how athletes have overcome personal tragedies or grave health concerns. Do stories of overcoming adversity consistently reduce the subjects of these stories to plot elements instead of real people? What are the dangers of reducing people to what Riley calls "allegorical flatness"? Can students offer an argument defending stories of adversity, even those that rely on traditional storylines?

Claude M. Steele *An Introduction: At the Root of Identity,* from *Whistling Vivaldi and Other Clues to How Stereotypes Affect Us* pp. 537–50

1. How does Steele define *stereotype threat* and its importance for all of us?

   The stereotype threat is a pressure to represent the larger group of which we are a part in a particular way. It is important for all of us because it can affect anyone's performance on particular tasks and, therefore, our sense of identity, the choices we make in life such as what kind of work to pursue, or who our friends will be.

   What specific conclusions does he draw from his research and that of others on stereotype threat and stereotypes more broadly?

   • **Despite our sense of ourselves as entirely autonomous, stereotypes shape our identities.**
   • **Stereotypes and other identity threats contribute to larger social problems.**
   • **Stereotypes and other identity threats can harm our brain activity and mental functions.**
   • **Solutions and strategies exist for reducing the impact of threats from stereotypes.**

2. What specific functions does the lengthy quotation from an essay by Brent Staples (paragraph 12) play in Steele's argument?

The quotation (1) describes a stereotype threat that affects his relationships with other people, (2) demonstrates how an identity contingency shapes who he is, and (3) also demonstrates a strategy that can reduce the stereotype threat.

Why could Steele simply not paraphrase or summarize Staples's discussion?

Paraphrasing the story would have negated narrative and drama; in particular, we would lose the sense of discovering a strategy for reducing the stereotype threat.

What value is there for Steele in using a first-person example here? In using an example from someone else, rather than using another example of his own?

The first-person example makes the experience more immediate, and quoting someone else reminds us that Steele is not the only person to experience life this way; that is, quoting someone else helps establish the experience as typical rather than exceptional.

If Steele had been writing an essay of five hundred words, how might he have used this quotation or information from it? Why? (See Chapter 20 for a discussion of using sources.)

In an essay of five hundred words, Steele would have had to cut the quotation dramatically to keep it from overwhelming his own argument.

3. As noted in the headnote, if Steele were writing only for social psychologists, his primary support would come from quantitative evidence based on experiments. Here, however, Steele uses many sorts of evidence. What kinds of evidence does he use to support his claims? (See Chapter 18 for information on what counts as evidence in different contexts.)

Personal narratives, testimony, and anecdotes are all important forms of evidence for Steele.

How effective are they and why? (For example, is any of his evidence particularly memorable? What makes it so?)

Answers will vary.

4. Steele also uses definitions in very interesting and effective ways. Explain how Steele goes about defining the following abstract notions: *encounter* (paragraph 1), *condition of life* (paragraph 2), *contingency* (paragraph 6), *threat in the air* (paragraph 9), and *intersubjectivity* (paragraph 10). (We've listed the first occurrence of each term; you may need to track a term's recurrence throughout the piece to understand how Steele works to define it. You may want to consult Chapter 9 on arguments of definition to get a clear picture of how writers can go about offering definitions.)

Encounter — in paragraph 1, context defines *encounter* as "a moment of understanding how the world outside the self works to define one."

Condition of life — in paragraph 2, context defines a *condition of life* as "a way of living one's life according to certain rules set by culture and circumstances and not subject to change simply by asserting one's individuality."

Contingency — in paragraph 6, defined as "circumstances you have to deal with in order to get what you want or need in a situation."

Threat in the air — in paragraph 9, defined by the context as "a kind of contingency that can confirm a bad group stereotype as a characterization of their group and of themselves" for a minority.

Intersubjectivity — in paragraph 10, defined as "the fact that as members of society we have a pretty good idea of what other members of our society think about lots of things, including the major groups and identities in society." In other words, intersubjectivity says that our identity is composed of ways that others think about us as well as how we experience our own identities.

How does each of these definitions contribute to the effectiveness of Steele's selection?

Answers will vary, but we would suggest that these definitions give his argument more academic credibility because he has identified a number of abstract concepts and explained them. On the other hand, because his definitions are relatively informal, they also make his writing more effective because they are personal and easily understood.

5. Even though Steele is writing for a general audience, he is adamant that he is writing as a social scientist, and one of the major arguments of the selection is the importance of scientific ways of creating knowledge. In this regard, he sees himself as constructing an argument based on facts. Study the selection from this perspective, paying special attention to his discussions of qualifications to our society's creed (paragraph 7), how psychologists develop hypotheses and then refine them by doing additional experiments (paragraph 22 and following), and the value of science (paragraph 35). **Write an argument of fact** based on Steele's understanding of the value of science, specifically how and why science is necessary if we are to understand what it means to be human. (Chapter 8 discusses arguments of fact in detail.)

   Writing assignment.

6. The selections in this chapter focus on how society stereotypes you in ways you may not even have been aware of. This chapter adds an additional notion—stereotype threat—to our discussion. **Write an essay** in which you apply this notion to your own life or that of someone you know well. The essay could take any of several forms; for example, it could be primarily factual, definitional, evaluative, or causal in nature, or it might make a proposal. (Chapters 8–12 treat these categories of arguments.)

   Writing assignment.

Classroom Exercise: focus on the argument

To what degree do you understand your identity in relation to a larger group? To what degree do others understand your identity in relation to a larger group? Have you ever felt pressured to act in a particular way or subscribe to a particular set of beliefs because of your ethnic, gender, religious, racial, national, or cultural identity? Is it possible to be entirely free of group identities, to be an entirely autonomous person independent of other identifying forces?

Melinda C. R. Burgess, Karen E. Dill, S. Paul Stermer, Stephen R. Burgess, and Brian P. Brown *Playing with Prejudice: The Prevalence and Consequences of Racial Stereotypes in Video Games* pp. 551–60

1. How do Burgess and her coauthors use data to support their claims **(a)** that the representations of minorities found in gaming magazines correspond to stereotypes, rather than reality, and **(b)** that such stereotyping is far from innocent in its consequences? In other words, what sorts of evidence do Burgess et al. provide for their claims?

   (a) The representations were determined to correspond to stereotypes by original research that coded representations according to how they met certain variables of stereotypical representation.
   (b) To identify the consequences of stereotypes, the authors cite previous studies, such as those by Amodio and Devine and by Berkowitz, that identify how stereotypes affect how people think and behave.

   In short, Burgess et. al. rely on academic evidence from original research (primarily observation, though perhaps also defined as experiment) and from other academic papers.

2. What are the benefits of using the careful and clearly stated methods of analyzing quantifiable data that are associated with a field like psychology when dealing with a topic as complex and controversial as the one Burgess et al. are tackling?

   The benefits are that quantifiable data help avoid anecdotal evidence that would describe a very limited sample; also, quantifiable data and clearly stated methods are perhaps most important when they concern hot-button issues such as race and representation, where some members of the audience have already made up their minds about where they stand.

3. As you no doubt noted, Burgess et al. define the variables in their study—race, hypermasculinity, aggression (both socially sanctioned and unsanctioned), and the use of technology—in the section "Content Variables." What kind of definition do they provide for each of these variables? (See Chapter 9 on kinds of definitions.)

Operational definitions that are related to conditions (such as "sanctioned aggression").

Do you think you could code data from a gaming magazine appropriately and consistently based on these definitions? Why or why not? (The answer to this question illustrates something important about this kind of definition.)

Answers will vary.

How do these variables and the definitions of them map onto the categories used in Table 1 of the article?

The researchers place these variables into different categories, and the variables sometimes overlap.

Why might the list of portrayals be more detailed than the list of variables that are defined?

A portrayal will be made up of multiple variables so that there will be a wide variety of possible portrayals.

4. Research studies in fields like psychology and in the social, natural, and applied sciences all have a similar format, often referred to as IMRAD (introduction, methods, results, analysis, and discussion), and the sections are often labeled by their function. What are the advantages of having such a standardized format for writers? For readers?

   A standardized format means that writers need to make fewer choices about how to present their material; writing to fulfill a pre-determined format usually makes a writing project easier. Readers have the advantage of knowing what to expect from the structure; the standardized format can help them find the information they need more quickly because they know where to look (something that is especially important for scholars, though students may not recognize the advantages of strategic reading).

5. Both this selection and the previous one, Claude M. Steele's "An Introduction: At the Root of Identity," are written by psychologists. Steele's chapter is from a book written for an educated audience while this excerpt is written for peers — other psychologists. Compare and contrast the two in terms of format, kinds of evidence presented, and the general shape of the argument.

What do your answers tell you about writing for different audiences? (Chapters 1 and 6 may help you here.)

Answers will vary, but you might encourage students to be specific in enumerating differences and perhaps even have them rewrite a paragraph or two of this reading for a less scholarly audience.

6. Carefully reread the discussion and conclusions sections of this study to be sure you understand the logic of the authors' claims in the conclusion, including the ways the researchers qualify their claims. (It may also be useful to review the section on the theoretical importance of stereotyped portrayals.) **Write an essay** in which you evaluate these claims by describing the stereotyped portrayal of some group in a specific example of popular culture — a movie, a television series, or a video game. (For a discussion of evaluative arguments, see Chapter 10.) To complete this assignment, you'll obviously need to study the example you are analyzing with some care, and you may well wish to code instances of certain stereotyped portrayals, as the authors of this research study did. At the end of your essay, be sure to speculate about how the stereotyped portrayal may, in light of the study excerpted here, be harmful for the individuals who consume it and for society at large.

Writing assignment.

Classroom Exercise: focus on the world

Do students see stereotypes in the video games that they play (if they do)? Ask them to think of examples of stereotypes that they have seen in the games that they play: how does their experience align with the results of this study? Do the trends identified in this piece make sense to them? Have they noticed other stereotypes in games? If they've not noticed stereotypes in video games before, how do they think about them now?

If you have students who have little or no experience with video games, you might ask them to think about stereotypes of gamers and gaming culture. How does gaming figure into the cultural imagination? Where have they seen representations of gamers and gaming culture? How accurate are the stereotypes of gamers themselves?

Amy Zimmerman *It Ain't Easy Being Bisexual on TV*

1. Despite the validity of Zimmerman's claims, how does the existence of her essay stand as evidence that the media have, in fact, made progress in representing bisexuality and other sexual minorities in the past decade?

   Zimmerman has been able to find bisexual characters to use as examples, which provides evidence that there has been some progress in the media representing bisexuality.

   How does her essay give you new ways of thinking about stereotypes in the media generally and how stereotypes of underrepresented groups often change across time?

   Answers will vary.

2. Zimmerman uses a range of kinds of evidence as she seeks to support her argument. Reread her essay carefully, noting the kinds of evidence she uses and characterizing each. (Chapter 4 on arguments based on facts and reason and Chapter 7 on structuring arguments should help you with these tasks.)

   Zimmerman uses statistics from the GLAAD report as an authoritative source; this is an inartistic proof. Zimmerman's discussions of *Game of Thrones*, *House of Cards*, *Orange Is the New Black*, and *Dodgeball* all seem to rely more on Zimmerman's observations and analysis of the shows; these are artistic proofs. Zimmerman relies heavily on her own reasoning in moments such as her explanation of how Larry King's questions rely on stereotypes about bisexuals.

3. In the course of her essay, Zimmerman lists a number of stereotypes of bisexuals generally and some stereotypes associated specifically with female and male bisexuals. She also describes several processes that perpetuate the stereotyping of bisexuals in and by the media. Make a list of these examples and processes.

   Students may find other answers in addition to these:

   Stereotypes of bisexuals:

   (a) Male bisexual as libertine with limitless appetite
   (b) Male bisexual as psychopath

(c) **Female bisexual as damsel in distress who needs to be saved from her attraction to women by a male**

(d) **Female bisexual as male fantasy (a woman who will explore with other women but then marry a man)**

Processes that perpetuate stereotypes of bisexuals:

(a) **Relying on predictable scripts that rely on predictable character types**

(b) **Portraying male bisexuals as libertines with unlimited appetites**

(c) **Portraying male bisexuals as power-hungry**

(d) **Portraying bisexual women as in need of a man**

In what sense do these constitute arguments of definition? What kinds of definition are they? (See Chapter 9 for a discussion of arguments of definition.)

This list offers definitions by example that define the class (the stereotype) by listing individual examples.

4. In writing this essay, Zimmerman describes in some detail many of the stereotypes she is so vehemently critiquing. In some sense, then, she reproduces the very stereotypes that she dislikes and that moved her to write this article for the *Daily Beast*. Does she have alternatives, or are those who wish to critique stereotypes doomed to repeat them even as they criticize them? Are there advantages to reproducing such stereotypes in the context of critique, or does reproducing them inevitably contribute to the problem of continued stereotyping?

Answers may vary, though we feel that critiquing stereotypes does not simply reify them but instead puts them into a context in which they are challenged, raises our consciousness of stereotypes, and encourages us to avoid them.

5. Zimmerman's style is quite informal, and it is laced with references to popular culture that she assumes will be familiar to her readers. (How many, in fact, were new for you?) Let's assume you decided to use a summary of this article in an essay you were writing for a course you are taking. **Write the summary**, being sure to include both paraphrase and direct quotations.

Note that you will also need to unpack the popular culture references Zimmerman uses that provide support for her claims; in other words, you'll need to give your readers more background than she does because academic writing generally requires a kind of explicitness of background that journalistic writing does not. (Chapter 20 on using sources and Chapter 21 on plagiarism and academic integrity will help you with this question.)

Writing assignment.

6. Zimmerman offers a strong proposal near the end of her article: "children of all sexual orientations [should] be able to imagine lives for themselves inspired by the images they see in movies, television, and magazines" (paragraph 20)—even as she acknowledges that the media fall far short of reaching this goal. Choose another group that you believe the media stereotypes, and **write an evaluative argument** in which you critique the treatment of that group by the media generally, a particular television program, or a specific movie. Like Zimmerman, you will want to provide evidence for your claims from one or more television programs or movies. (You may wish to review Chapter 8 on arguments of fact and Chapter 9 on arguments of definition as you prepare this assignment.) As noted in the previous question, you'll also want to include more background than Zimmerman does. You may or may not wish to end your evaluation with a call for action, a proposal, as Zimmerman has.

Writing assignment.

Classroom Exercise: focus on the world

Zimmerman argues that "homogeny is an irritating yet omnipresent aspect of the television experience." Though her argument calls for more (and more accurate) representations of bisexuality on television, others might want to see more representations of, say, evangelical conservatives or atheist libertarians. Should television producers make an effort to provide broad representations of various groups? What role does entertainment have in shaping how we think about identity? What role *should* it have?

Wrap-up Exercises for "How Does Popular Culture Stereotype *You*?"

The following questions invite students to consider themes from the readings in this cluster. They can be used for extended projects as well as in-class essay questions.

- Write a personal response to the issue of representations of groups. In your response, detail your understanding of the impact of images in the media on your own life. Do you see yourself and people like you (in any sort of way) represented in the media? If you do, where? How often? In what sorts of roles or situations? What are the consequences of these facts for you? For those like you? For those who are not like you? If you do not see yourself or others like you (in any sort of way) represented in the media, what are the consequences of that fact for you? For others like you? For those who are not like you?

- This chapter explores how the media stereotype certain categories of Americans, especially minorities, and in most cases the readings suggest that stereotypes present a danger to individuals, to a group, or to the culture. Write an essay in which you examine the potential positive consequences of media stereotypes for society as a whole or for a particular group or person. Note that you might wish to argue that there are no negative consequences of media stereotypes or that, if there are, we should not be concerned with them. Your essay will likely be most successful if you are careful to qualify your claims and to cite specific evidence, rather than dealing in vague generalities.

What's Globalization Doing to Language?

The readings in this chapter focus on issues relating to language, its varieties, and the way we decide when, where, and with whom to speak different languages. The readings remind us that issues of language and identity are all around us, in every conversation and every text. Language functions as a tool for communicating information about the world and as a symbol of who we—as speakers, signers, or writers—are or wish to be.

If we take language as a prism through which to view identity (and hence society), we appreciate how challenging it is to negotiate common ground on which to construct our arguments about language. As these texts remind us, however, if thoughtful arguments about language are to take place, we have no choice but to struggle with these challenges. These texts also remind us of the need to engage in such arguments. Even in a world saturated by images, language is, to a significant degree, power. Students who think carefully about language, both what they read and what they write, have access to greater power in academic, professional, and social worlds.

Lebanon Daily News *Coca-Cola's Multilingual "America" Ad Didn't Hit Any Wrong Notes*
pp. 570–72

1. As this editorial acknowledges, it is making two arguments simultaneously, one about what makes a commercial successful and one about what makes a country successful—or doesn't. Summarize each as a definitional argument. (See Chapter 9 for more on definitional arguments.) What role, if any, does or might language play in this second argument? Why or how?

   The first argument defines a successful commercial as a commercial that makes the audience pay attention, that is

**memorable, and that gets the audience to buy the adver-
tised product. The second argument is that a successful
country is inclusive and tolerant of diversity. The editorial
argues that it is inclusive to have a *lingua franca* (English)
that others can learn and thus become part of the culture.
Further, linguistic diversity is a kind of diversity that a suc-
cessful nation appreciates.**

2. Watch a video related to this commercial, "Coca-Cola — It's
   Beautiful — Behind the Scenes," at **http://bit.ly/1fAb3rN**.
   How does this second video provide additional background or
   context for the first?

   **This video makes arguments for the value of diversity, for
   the potential of commercials to change how people think,
   and for the idea that the appreciation of Coke might bring
   people together.**

   Do you imagine that critics of the original ad also viewed this sec-
   ond video? What do you think their response would have been?
   Why?

   **It's doubtful that many critics of the first video saw the
   second one; as of this writing, the second video has about
   one-third as many views as the original on YouTube, plus
   the second video never ran during the Super Bowl. Poten-
   tial responses from critics include becoming more appre-
   ciative of the first ad because the second video emphasizes
   the patriotism of the people in the commercial and because
   the ad is emotionally powerful for many patriots. On the
   other hand, the ad might also be offensive to many who
   complained about the original commercial because those
   critics might reject the importance of diversity, they might
   reject some of the forms of diversity that are mentioned
   in the second video (such as homosexuality or interracial
   marriage), or they might reject some of the ways that
   people in the commercial identify themselves as "hyphen-
   ated Americans" (which may be seen by some people as
   essentially un-American).**

   Did it change your response to the first video? If so, in what ways?

   Answers will vary.

3. One of the most interesting aspects of this editorial is its use of language, particularly informal language that one might associate with humor and even mockery and that might not be appropriate in many contexts. Make a list of these uses, and be prepared to explain what function they serve in creating the tone of the editorial and in supporting its argument. (Chapter 13 discusses style in arguments.)

Two examples of possible answers:

- **Before that, it's worth noting that portions of the Twitter universe lost their collective mind after the commercial aired. The hashtag #f---coke started trending hot as irrational 'Murricans utterly misplaced their patriotism and, ape-like, started heaving poop at one of America's iconic brands.**
- **Freedom means the right to make an ass of oneself, allowing others as gently as possible, to point out the fact.**

These uses of informal language might make the editorial board seem calmer and more in control — that is, cooler — than the sort of person who got angry about the commercial and displayed that anger on Twitter. The editorial board also treats those who reacted strongly as, perhaps, something less than human, like an irrational animal ("heaving poop"). The use of "'Murricans" might be seen as dismissive, treating some people as though their thoughts about patriotism are simplistic.

4. The controversy about the Coca-Cola Super Bowl commercial focuses on the uses of languages other than English, particularly in a song associated specifically with the United States. While it is not uncommon for a certain strand of conservatives to object to the use of languages other than English in public life, their complaint in such cases is usually that they cannot understand what is being said. In this case, since all the critics know the lyrics to this song by heart, the issue cannot be that they do not understand the meaning of what is being sung even though they likely cannot understand the words themselves. What, then, do you imagine the basis for the complaints was? Were the complaints about language, or was language a symbol for other things? What other things? Why does language have this power?

Answers will vary, but one possibility is that the language was problematic for some viewers because they believe that English should be the official language of the United States and that anyone who wants to be a citizen should learn the language; they might also feel that patriotic songs should therefore display their patriotism by being in English. Another possibility is that some critics perceived the commercial as symbolic: the different languages may have represented a diversity that they feel is being forced on them and that they do not support. Language, for many people, is an essential part of their identity and something that makes them part of a larger group. Some critics might feel that English is an essential part of Americans' shared identity; language is often taken as a stand-in for culture and an essential component of identity. For some viewers, speaking English is part of the definition of being American.

5. The Coca-Cola Super Bowl commercial is memorable for many reasons. **Write an analysis** of this advertisement as a multimedia argument. (See Chapter 16 for information on multimedia arguments and analyses of them.)

   Writing assignment.

Classroom Exercise: focus on rhetoric

Besides Coca-Cola, what other brands do the students see as especially American or as trying to seem especially American? Ask the students to make a list of brands that they think of as distinctively or iconically American and then to find advertisements for these brands that work to develop a patriotic ethos. What strategies do these ads have? Analyze the images and text of several ads to put together a rhetorical analysis of how a company identifies itself as a distinctively American brand.

Kirk Semple *Immigrants Who Speak Indigenous Languages Encounter Isolation* pp. 573–76

1. What specific challenges does not speaking Spanish present for immigrants from Mexico and Central America?

   In addition to the challenge of not being able to navigate the city in which they live very easily (so that, for example,

transportation, basic shopping, finding health care, and getting help from police are very difficult), many of these immigrants are in situations where others expect them to speak Spanish. So they are isolated from English-speaking Americans, Spanish-speaking Americans, Spanish-speaking Mexicans, English-speaking Mexicans — and everyone else.

In what ways are these challenges gendered (that is, in what ways do women and men generally experience them differently)?

Men frequently work outside the home and can learn other languages there; women often stay home with children and do not have the opportunity to learn another language.

What specific challenges does this situation present for social services agencies of various sorts here in the United States?

The social services agencies have difficulty communicating with immigrants who don't speak Spanish. Further, because the immigrants are linguistically isolated, even getting in touch with them to let them know what services are available can be difficult.

2. According to this article, why is it more logical for these immigrants to learn Spanish rather than English?

Spanish is the language used by the Latino community in New York, so it's the language that non-Spanish-speaking immigrants from Latin America will encounter most often, both socially and at work.

What functions do Spanish as a Second Language classes serve for these immigrants?

These classes will help build "'a much-needed social support community,'" one that can help reduce isolation and, in turn, offer greater access to social and legal services as well as the potential for improved mental health.

What situations arise when no language classes are available?

The lack of classes intensifies the isolation of these immigrants: they remain cut off from interpretation and translation services for dealing with city services as well as isolated from work and social environments.

3. What sorts of evidence does Semple use in this argument of fact?

Semple relies on interviews with immigrants, interviews with social services agencies, surveys from the Mexican consulate in New York, and data from the Census Bureau.

How and how successfully does he combine short narratives of individual experience with other sorts of evidence? (See Chapter 8 on arguments of fact and Chapter 18 on kinds of evidence.)

Semple begins and ends the article with narratives about the immigrant experience, and in the middle of the article he includes a narrative of personal experience from someone who works at a social services agency. Regarding the success of his tactics, answers will vary (we think that bookending the article with the narrative is a highly effective strategy).

4. How would you characterize the ethos that Semple creates in this argument of fact? How does he create this ethos?

Answers will vary, but you might focus the discussion on how Semple does not call much attention to himself as a writer. Instead, he develops an ethos as a neutral third party reporting the facts. Perhaps the most direct reference to himself as a writer is the moment when he writes, "Laura, who asked that her last name not be revealed because she does not have legal immigration status [. . .]." In this moment, Semple acknowledges that he is a reporter whom she can trust to maintain her confidentiality. This might be an excellent moment to discuss with your class—will everyone respect this choice? Will some think that he's supporting illegal immigration?

Is it appropriate for an argument of fact? Why or why not? (See Chapter 3 on ethos and Chapter 8 on arguments of fact.)

Answers will vary. We would argue that his neutral tone is very appropriate for the argument that he is making.

5. **Write an essay based on fact** regarding immigrants and language issues in your area, whether defined as your neighborhood, your community, your town or city, or your state. Obviously, you'll need to do some research to find out which language groups are present, how many of them there are, what

their specific needs are, and how they might be changing. The census is a good place to begin your research: **census.gov**. Use the search terms "foreign-born" and "language" to help you find relevant data. You may also find useful information using the pull-down menus: TOPICS>POPULATION, where you will see links for both "foreign-born" and "language." At the same time, be aware that censuses rely on self-report data — someone in the household reports on the language abilities of all who live there, a notoriously unreliable measure of language ability. Many communities have nonprofit organizations that work with immigrants, and a number of houses of worship also have programs to assist immigrants; these institutions may be sources of information as well. (See Chapter 8 on arguments of fact.)

Writing assignment.

Classroom Exercise: focus on rhetoric

This article focuses on minority language speakers who are seeking to learn Spanish rather than English. But debates about whether everyone who comes to the United States should learn English make up the more common controversy. Ask your students what they think: Do non-English speakers in America have an obligation to learn English? Do English speakers have an obligation to teach them? Under what circumstances do you feel that the federal or state government should make English classes available to non-English-speaking immigrants? What responsibility do non-English-speaking immigrants have to learn the language on their own? In an ideal world, what do you think the official policy regarding language of your state (or the whole country) should be?

Scott L. Montgomery *Chapter 4: Impacts: A Discussion of Limitations and Issues for a Global Language,* from *Does Science Need a Global Language? English and the Future of Research* pp. 577–84

1. How does this selection challenge you to think about English and its use in the world in new ways?

   Answers will vary. It's likely that many students would see English's role as the language of science to be an unqualified good, especially if they are native speakers. Additionally, a global language for science would seem to offer

everyone equal access to scientific knowledge and enable collaboration across cultures. Montgomery's article complicates this very positive vision of a global language for science.

What are some of the advantages and disadvantages of any global language, according to Montgomery?

- **Advantages: A global language offers more opportunities for collaboration and widespread communication among scientists from around the world.**
- **Disadvantages: A global language always favors native speakers, and the effects of a global language in science have a way of compounding the bias toward native speakers, ultimately denying opportunities to, in particular, scientists from poorer nations.**

2. The "Perspective" section of this excerpt does a very good job of summarizing many of the claims made about the dominance of English as the global language of science. (Later in this chapter, before the closing section, "A Final Story, and an Idea," Montgomery examines these claims in greater detail; this section of the chapter is omitted here.) How does this list of claims form an argument? In other words, how does the strategic ordering of the list of claims become an argument?

This list forms an argument by first claiming that there's no special relationship between English and science, calling English's special status as the global language of science into question. Montgomery uses the list to accumulate evidence that using English as the global scientific language creates negative effects for some scientists.

What sort of argument is it—an argument of fact, an argument of definition, an evaluative argument, a proposal argument? How do you know?

We would argue that the list becomes an evaluative argument. Montgomery evaluates different claims about English as a global scientific language, and he evaluates how English as the global scientific language might exclude some non-native English speakers from the scientific community.

3. Can parts of the "Perspective" section be analyzed as Toulmin arguments? Which ones? Why? (See Chapter 7 for information on Toulmin's method of analyzing arguments.)

   Any of the entries in the bulleted list of claims could be analyzed as a Toulmin argument. Because each claim lacks much development, each could be analyzed for reasons, warrants, backing, and grounds.

4. Montgomery uses personal experience narratives as bookends to this chapter, beginning and ending with a story about something that happened to him. How do these stories influence the way you read and understand the "Perspective" section of the selection, which is based on different kinds of evidence?

   Answers will vary. One possibility is that these stories show us that Montgomery, whose children speak only one language, might be said to be part of the problem.

5. An interesting aspect of this selection is the way that Montgomery represents the speech of Roger, the Aboriginal Australian with whom he speaks in the opening section of the text. As is clear, English is not Roger's first or only language, and the variety of English he would have been exposed to is obviously not American English but some variety found in Australia. Study Roger's speech carefully. Do you see patterns to the language that differ from those a native speaker might use?

   Answers will vary, but a couple of differences that stand out include Roger frequently omitting auxiliary verbs and his use of *me* for the word *my*.

   Do you see any words you associate with Australian English?

   The word *mate* may stand out for many students.

   It is quite easy to represent the speech of speakers like Roger in ways that are patronizing or mocking. Do you think Montgomery avoided doing so? Do you think he set out to do so? Why or why not?

   Answers will vary. We tend to think that he tried to represent Roger's speech as accurately as he could, not to mock him. Note that the article establishes that Roger and his sons know more languages than Montgomery and his sons, and Montgomery clearly values being multilingual.

6. **Write an evaluative argument** in which you consider the claims Montgomery makes in the closing section of this essay. Are there perils to being monolingual for individuals? For countries? In other words, are there ways in which monolingualism is limiting for individuals or countries? In contrast, what costs come with the challenges of multilingualism? Taking a clue from Montgomery in responding to this question, don't fall prey to much of what you might hear about these issues. In other words, focus on the findings of research rather than opinions that may not be backed up by fact. You'll likely need to do some research if you want your opinions on these topics to be taken seriously. (See Chapter 10 for information on evaluative arguments and the chapters in Part 4 for help with research.)

Writing assignment.

Classroom Exercise: focus on the world

Question 5 brings up the issue of Roger's speech, a variety of Australian English. What does that dialect sound like to them, and what does it make them think about Roger? How conscious are students of their dialects or accents? What about the language of others — what accents or dialects sound good to the students, and what do they mean by *good*? Which accents contribute to a strong ethos, and which might cause them to doubt the authority of a speaker (and in what contexts)? If you're comfortable talking about dialects, you might spend some time explaining how there's a dialect that can be called Edited American English used primarily in writing, and it is a separate dialect from the one that the students speak most of the time. Our experience has been that a discussion about aspects of spoken language can be helpful and interesting for students in a writing class, as it gives them yet another way to think about language.

Making a Visual Argument: Santos Henarejos, Infographic: *Speak My Language* pp. 585–88

1. Infographics are most successful when they help us see things in new ways, often by putting together bits of information we hadn't seen juxtaposed before. What information about language (rather than cellular communication and broadband) in this chart is new to you?

Answers will vary.

2. A key to understanding many infographics is the accompanying text. How does Henarejos's text "Speak My Language" frame the way we read and consume the various parts of this infographic? In other words, how does his text create a context for understanding the various parts of the infographic?

   Answers will vary. Potential answers include that the text directs our attention to the way that technology influences which languages are spoken rather than, for example, focus on the technological implications or what the information says about income inequality.

3. As you'll note, there are no marginal glosses for this selection. Why would we expect a successful infographic for a general audience not to need glosses? (Chapter 14 on visual rhetoric may be helpful here.)

   Infographics are intended to make complex information simpler to read and understand, so the creator of the infographic will likely try to simplify anything that might otherwise need a gloss. As Chapter 14 on visual rhetoric suggests, over the past few decades we have come to expect evidence to be presented visually, and as a result we can read graphs, charts, and tables efficiently.

4. From a linguistic point of view, one instance of Henarejos's word choice is especially interesting. Find the two places in the infographic where Henarejos uses a form of the verb *breed*. What are the connotations of this verb in English? (In other words, who or what breeds or is bred? Is the term usually used in ways that are positive or negative?) Someone trained in linguistics would likely have used a verbal phrase like *give rise to* in these cases. What difference is communicated by the choice of *give rise to* instead of *breed*? If we assume that Henarejos knows about this distinction and consciously chose to use *breed*, what argument is he making by using that word rather than other alternatives? (See Chapter 13 for a discussion of word choice.) By the way, we wonder if Henarejos's choice might be related to the fact that his first language is Spanish; if so, this would be an instance of the phenomenon of interference, which he discusses, and he likely does not realize that in using *breed*, he will be taken by many readers as having made an evaluative argument about the topics he is discussing.

***Breed* is often used in the context of raising animals, so a negative connotation might be that electronic devices control human beings and their language. If the verb were *give rise to*, there might be less sense of the electronic devices having control, though there would be a strong causal link. If Henarejos chose *breed*, he might be evaluating our dependence on electronic communication and devices as a negative trend, one that people do not control.**

5. As noted, an infographic often juxtaposes various kinds of information while providing limited remarks to provide context for the information presented. In contrast, when using visual information in academic writing, writers need to make explicit the point of any figure they include. Choose one of the sections of this infographic that includes limited text (e.g., the diagram "The World's Top Languages: Native Speakers") and **write a short paragraph** that might accompany it if it were to be used in an academic essay. You may wish to begin the paragraph "The figure [name of the figure] provides information about . . ." In writing this paragraph, you'll be constructing an argument of fact. (See Chapter 8 on factual arguments and Chapter 14 on visual rhetoric.)

Writing assignment.

Classroom Exercise: focus on rhetoric

As noted in question 3, infographics are designed to be quickly and easily understood, so that no marginal glosses are necessary. However, graphs, like language, can have multiple interpretations. Have students examine the paragraph that they wrote for question 6, and ask them to find grounds for disagreement with their own argument. (If you did not assign question 6, ask them to find an infographic, either from this selection or from another publication, from which they can draw multiple interpretations and write a paragraph about that.) Ask students to use the same graph as evidence for an argument that makes not just a different point from their original paragraph, but one that requires an alternative interpretation of the same graph. They can be willfully misleading in their practice paragraph—it might be good practice for understanding how easily we can misread statistical evidence.

Nicholas Ostler *Is It Globalization That Endangers*
                      Languages?   pp. 589–95

1. Briefly summarize Ostler's argument.

   **Globalization is not the direct cause of language endanger-
   ment; instead, languages are endangered by the concentra-
   tion of power that results from imperialism, nationalism,
   and centralizing economic development. And globalization
   as a concept has also encouraged some groups to work to
   protect minority languages, which Ostler sees as a worthy
   goal.**

   In what way is it an example of a causal argument? (See Chapter
   11 on causal arguments.)

   **It is a causal argument that states an effect and then traces
   the effect back to potential causes.**

2. How does Ostler structure his argument, and how does this struc-
   ture help listeners follow his argument? To answer this question,
   start by dividing the text into sections, and then label the function
   of each based on the way it moves Ostler's argument forward.
   For example, in his opening sentence, Ostler defines what he
   means by globalization. The next several paragraphs provide his-
   torical information in chronological order. You can take it from
   here.

   **After the historical information, at paragraph 7, Ostler an-
   nounces his main question: has English caused the decline
   of other languages? Ostler next considers the differences
   between a *lingua franca* and a mother tongue and argues
   that the spread of a *lingua franca* does not hurt other
   languages. He acknowledges, though, that the overall ef-
   fect of globalization might harm minority languages and
   offers several examples. He then examines how globaliza-
   tion benefits minority languages by building solidarity net-
   works and raising awareness about threatened languages,
   which in turn has led to positive action to preserve minor-
   ity languages. He concludes by arguing that globalization
   itself is less of a threat than the concentration of political
   and economic power that often comes with globalization.
   His final statements argue for the importance of maintain-
   ing endangered languages.**

3. Ostler relies heavily on factual evidence to support his claims, offering many examples. In some cases, he offers a series of examples within a single paragraph; in others, he provides a series of paragraph-length examples. Study the text to find cases of each, and discuss with a classmate how these different ways of using examples are appropriate in context.

Answers will vary.

4. As noted, this selection was written as a conference paper to be read aloud, a fact that helps account for its short length and minimal use of references. Look for other features of the text that likely result from its being written to be read aloud. (A good way to think about this question would be to read the text aloud.) Here, consider matters related to sentence structure and length as well as the use of markers of structure like "finally." (Chapter 13 on style in arguments may help you here.)

A few possibilities: Oral presentations often use more direct references to structure and content that is about to come. For example: "But this brings us, at last, to the question I want to address in this talk" and "Now the question" are important markers for the listening audience. Or: "I have dwelt at some length on the historical background of globalization, so that we can remember that this situation has been a long time in the making." Oral presentations are also likely to review what has been covered in the talk, so that Ostler states, "We have seen that. . . ."

As some of the examples show, oral presentations frequently make use of first-person pronouns as a way of inviting the audience into the argument.

How has Ostler acknowledged the immediate context of the conference? How does this contribute to his ethos for the local audience? (See Chapter 3 about ethos.)

Ostler begins paragraph 19 with the statement, "Here in Japan . . ." (where the conference was held), and he makes reference to "that quintessentially global organization, the United Nations," which sponsors the conference. The audience is perhaps reminded of their special status as people especially concerned with global awareness and issues of language preservation.

5. In the closing paragraphs of his talk, Ostler encourages his audience "to listen to the stories told in [an endangered language], respect the people who tell those stories, and see them passed on to the next generation." Do some research on an endangered language, choosing one to investigate in more detail. You may wish to investigate a Native American language spoken in your area or an endangered language elsewhere in the world. (The Wikipedia entry on "endangered languages" is a place to start, as are the Web sites mentioned in the next selection.) **Write a factual argument** in which you present information about the current vitality of the language—where it is spoken, how many speakers there are, whether the language is also written, etc.—and any efforts to document the language or to keep it alive. Perhaps, following Ostler's advice, you can find first-person accounts—stories—of efforts to preserve the language. (See Chapter 8 on arguments of fact.)

   Writing assignment.

Classroom Exercise: focus on rhetoric

As the questions remind us, this selection was meant to be read aloud. Ask students to work in pairs and take two to three paragraphs (be sure they choose a section that gives clear indications that it's from a speech) to rewrite so that the paragraphs sound more like a traditional, *written* academic argument. What kinds of visual or multimedia arguments could they add to strengthen this article if it were to be published? Have them describe the choices they made either in small groups or in presentations to the whole class.

Rose Eveleth *Saving Languages through Korean Soap Operas* pp. 596–99

1. In what ways does Eveleth provide evidence that technology and the accompanying phenomenon of crowd-sourcing offer endangered languages new resources for survival?

   Eveleth gives multiple examples of how endangered languages have been translated for television shows and movies.

   What additional consequences might there be of a phenomenon like Viki? (To get a clearer idea of how Viki works, you may wish

to visit its site: **viki.com/endangeredlanguages**.) How does the quirkiness of these consequences contribute to the article?

One additional consequence is that productions from different countries become unexpectedly popular in various cultures. A big part of this article's appeal depends on the quirkiness of a Korean soap opera being popular in Hebrew and Arabic and other such unexpected, incongruous language/film affinities.

2. In what ways does this selection support the claims made by Ostler in the previous selection, "Is It Globalization That Endangers Languages?"

Globalization has brought the status of these endangered languages into the consciousness of people who might otherwise never have known that the languages existed, and globalization has certainly helped fuel the rise of the digital communication that makes it possible to translate these television shows and movies.

In what ways does it complicate his argument? (Some of David Harrison's comments may be especially helpful in this regard.)

While Ostler suggests that the desire to preserve languages and the traditions that they represent is strong, Harrison suggests that preserving the past is not sufficient motivation for many people to want to preserve a language. Instead, old languages may be preserved only if they are updated for the modern world.

In what ways does this selection serve as an evaluative argument? (See Chapter 10 on evaluative arguments.)

This article might be said to evaluate the effects of digital technologies on endangered languages — and to argue that technology helps them to survive.

3. Both the previous selection by Ostler, "Is It Globalization That Endangers Languages?," and this selection by Eveleth ultimately contain elements of a proposal argument. What is being proposed by Eveleth?

Eveleth proposes that supporting the work of Viki can help keep endangered languages alive.

By Ostler?

Ostler proposes that we need to work to keep endangered languages alive: "The best thing that we can do for endangered languages is to do our best [to] listen to the stories told in them, respect the people who tell those stories, and see them passed on to the next generation." He's not as concerned about how the languages might change to fit the modern world.

To what extent do their proposals overlap? How do they differ? (Chapter 12 discusses proposal arguments.)

Both Ostler and Eveleth want to protect endangered languages (rather than writing them off as lost causes). Ostler's proposal seems more focused on preserving the traditions created and represented by the endangered languages while Eveleth's proposal focuses on using the language in new ways; Ostler writes about preserving "the stories told" in endangered languages, while Eveleth's proposal involves applying the endangered languages in innovative contexts; indeed, new words have to be invented for the languages to continue to thrive.

4. The last three paragraphs of this selection summarize comments by linguist David Harrison. Using his comments from either paragraph 10 or 12, **construct a Toulmin argument**. You will need to begin with Harrison's comments, map them onto the framework presented for a Toulmin argument, see whether there are any missing elements, and then try to fill them in. As you'll see, this exercise is a good way to test the strength of an argument. (See Chapter 7 for a discussion of Toulmin arguments.)

Answers will vary. One possibility:

Claim: **Viki is an effective method for preserving minority languages.**

Reason: **Because it shows young people that their language is part of the modern world.**

Warrant: **Preserving minority languages is a valuable goal.**

Backing: **A language's ability to function in the modern world can create pride in that language.**

The young are less likely to value a language based on its connection to tradition.

5. The selections in this chapter have all engaged the issue of language and globalization in some way. Choose some aspect of this topic and **develop an academic argument** that examines it in some detail. (Chapter 17 will help you think about the nature of academic arguments. The argument you construct may rely on fact, definition, or evaluation; it may analyze causes; or it may offer a proposal — the kinds of arguments treated in Chapters 8–12. Your argument will likely require research, and Chapters 18–22 will be most helpful there.)

   Writing assignment.

Classroom Exercise: focus on the argument

Language extinction is likely an idea that students have not thought much about before. Do they find the arguments about preventing language extinction persuasive? How far should American culture or government go to prevent language extinction? That is, how big a deal is the threat of language extinction to those whose language is not threatened? Should English speakers be concerned about a loss of linguistic richness, or should they look forward to a future of true global communication? Have students articulate several reasons in support of their opinion, which will probably require researching the problem.

Wrap-up Exercises for "What's Globalization Doing to Languages?"

These assignments are suggested as wrap-up exercises in which students can integrate any or all of the readings of the chapter. Either would be suitable for an in-class essay assignment.

1. Write an essay in which you take to task the writer whose argument you find least convincing among those you read in this chapter. In other words, critique that writer's argument, demonstrating why your perspective on the topic is better supported. One of your tasks as a writer will be to summarize the argument you're critiquing so that readers unfamiliar with the original text will understand both the original writer's position and yours.

2. Write an argument about language(s) and identities in which you incorporate your own experiences as a user of the language varieties you know (or those you do not know). How, for example, do you imagine your life might be different if you knew certain languages or certain varieties of English, or how would it be different if you did not know the language(s) or varieties that you do? How would the command of these linguistic varieties shape your identity as an individual or as a member of the groups to which you belong?

Another way of imagining this assignment, if you are monolingual, is to think about what your life would have been like if you'd grown up in a community where a language other than English was used (perhaps exclusively, perhaps in addition to English). What challenges might you have faced thus far with respect to mastering the language(s) of your home community? Those used outside the home community? How might dealing with these challenges have influenced the way you perceive yourself both inside and outside the community? Similarly, if you grew up bilingual, imagine what your life would be like if you were monolingual. How would you be different?

Why Is Sustainability Important When It Comes to Food?

Everyone eats, and the readings in this chapter reflect a belief that this activity of consuming that consumes so much of our time and energy deserves more careful consideration. The readings encourage students to think more seriously not only about the food that they choose to eat but also about how food choices fit into larger patterns of culture and consumption. Though food has become a popular topic of debate, and though Americans seem to be thinking more about their food and its origins than they did before, students probably still come to our classes without thinking of food as a major issue for debate. This chapter therefore gives them rich opportunities to explore an area that they know quite a lot about but that may not have been framed for them in ways that encourage serious thought and reflection. Some of the questions that the chapter encourages us to ask include:

- Beyond satisfying our hunger and thirst, what should we think about when we think about food and water?
- What responsibilities to our communities and to the environment do our food choices reflect?
- How do we even understand what it means to eat and drink responsibly in a world where much of what we consume comes through corporate intermediaries?

Christian R. Weisser *Sustainability,* from *Sustainability: A Bedford Spotlight Reader*   pp. 602–9

1–2: This selection represents an extended definitional argument. Make a list of the definitions, characterizations, and examples Weisser gives of the notion of sustainability, noting the paragraph in which each occurs. (The list may be quite long. Recall that explaining what something is not or how current ways of think-

ing about something differ from earlier ways of thinking about a related set of topics represents a kind of characterization.)

Take the list you created in response to question 1 and label each of the definitions, characterizations, or examples of sustainability in terms of the kind of definition it represents. (Chapter 9 on arguments of definition discusses kinds of definitions.)

Possibilities:

Paragraph 1: preserving or maintaining resources (characterization); recycling, solar and wind power, preserving natural space (examples)

Paragraph 2: "Sustainability is the capacity to endure or continue" (formal definition). The ability of something to maintain itself (formal definition). Preserving resources and energy over the long term, rather than exhausting them quickly (formal definition).

Paragraph 3: "meeting the 'needs of the present without compromising the ability of future generations to meet their own needs'" (formal definition).

Paragraph 4: based on the idea that humans society should use industrial and biological processes that can be continued indefinitely or at least for a very long time; processes should be cyclical, not linear (characterization).

Paragraph 5: recycling aluminum cans (example).

Paragraph 6: "three pillars of sustainability" (characterization; related to conditions); "true sustainability depends on social equity, environmental preservation, and economic viability" (operational definition).

Paragraph 7: "utilizing forests to the greatest possible extent, but still in a way that future generations will have as much benefit as the living generation" (formal definition from 1804); "still accounts for the need to preserve natural spaces, to use resources wisely, and to maintain them in an equitable manner for all human beings" (characterization; operational definition).

Paragraph 9: the evolution of environmentalism; bridges the gap between economy and environment; encourages

and provides incentives for change; advocates for environmentally friendly technology that can also be profitable (characterizations; operational definitions).

Paragraph 10: "most important conversation taking place in our society today" (characterization).

The last seven paragraphs all explain sustainability in terms of one concept, arguing that sustainability is relevant (11), complex (12), interdisciplinary (13), a discourse (14), political (15), rhetorical (16), and personal (17). These are all operational definitions.

3. In paragraph 4, Weisser writes that life-sustaining processes need to be or become "cyclical rather than linear." How, specifically, does he use the extended example of aluminum soda cans in paragraph 5 to illustrate and clarify the contrast between linear and cyclical processes?

Weisser explains how a soda can can go from being empty to being a new can in sixty days so that he can illustrate how the idea of sustainability is both good for the environment and good for the economy. This example also demonstrates some of the complexity of sustainability.

4. Study the Venn diagram that Weisser uses to illustrate the meaning of sustainability (p. 604). (Slightly different versions of the diagram recur frequently in discussions of sustainability.) How does this diagram help clarify the notion of sustainability? Does it clarify or emphasize aspects of the notion that the written definition does not? How so?

The diagram makes the interrelatedness of the three pillars clearer than the written definition does because in writing the concepts still must appear in a list, one after the other. The diagram, in which the concepts actually appear overlapping on top of one another, communicates their interdependence more strongly.

How does it help support the distinction Weisser draws between the earlier environmentalist movement and current discussions of sustainability (paragraph 9)?

The diagram makes it especially clear that the economy and the environment are not in competition with each

other but instead are concepts that depend on each other and can work in concert.

5. Using the information in this chapter and other research that you do, **write a definitional argument** in which you define the concept of sustainability. Obviously, you'll have to determine which aspects of this concept are most important for you. You'll also want to spend some time considering why you find these aspects to be the most important. What you learn may become part of your discussion. (If you quote or paraphrase this selection or other sources you consult, be sure to study Chapters 20–22, which give you practical advice about how to incorporate and document sources correctly.)

Writing assignment.

Classroom Exercise: focus on the world

Count how many disposable water bottles, coffee cups, or soda cans are in your classroom on the day you discuss this reading. You might also count how many are in your office, car, or home and share that with the class, and ask your students to do the same for the next class meeting. You might also ask students to think about any number of other practices from how much they drive and fly to how many different pairs of shoes they own. To what degree does sustainability play a role in your students' lives—are they conscientious about recycling or reducing consumption? Do they think that they should be but don't quite live up to their goals? Do they think that claims about sustainability are overblown?

Robert Paarlberg *Attention Whole Foods Shoppers*

1. Summarize Paarlberg's proposal, being sure to include the problem it addresses, the claim it makes, the way(s) the proposal addresses the problem, and the feasibility of what is proposed. (See Chapter 12 on proposal arguments.)

Students' summaries will vary somewhat; here is one possibility:

***Problem:* Hunger and food insecurity cause suffering for hundreds of millions of people, especially in Africa and South Asia.**

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Claim: **We can improve the situations of suffering people if we embrace "science-intensive, highly capitalized agriculture" and provide foreign aid to finance this agriculture.**

Ways the proposal addresses the problem: **The increased foreign aid and the corporate, scientific agriculture will improve crop yields, make small farmers more profitable, and improve the safety of food.**

Feasibility: **Paarlberg provides evidence from other areas of the world, such as India and Latin America, that his proposed methods have already been successful.**

2. Strong proposal arguments generally both acknowledge alternative proposals and demonstrate the superiority of the proposed solution to those alternatives. Summarize the alternative proposal(s) Paarlberg critiques as well as the evidence he offers to support the superiority of his proposal. (Chapter 12 on proposal arguments and Chapter 7 on structuring arguments may be useful to you in answering this question.)

One alternative proposal is to scale organic agriculture up, but Paarlberg argues that this tactic would actually be environmentally destructive. Another alternative would be to do nothing since Paarlberg suggests that an organic, slow food approach is already in place and is terribly destructive.

3. Paarlberg relies heavily on hard evidence and reason as discussed in Chapter 4. Choose a paragraph where he uses hard evidence to support a point, and be prepared to explain to classmates why you find his use of evidence successful or less than successful.

Answers will vary.

4. How new was Paarlberg's argument for you? In what ways? How convincing do you find his proposal? Why?

Answers will vary.

How might Christian R. Weisser, author of the previous selection from *Sustainability: A Bedford Spotlight Reader*, respond to it? Why?

Weisser might argue that Paarlberg has his priorities out of line. While Paarlberg's solutions address an immediate need for food, Weisser might say, he is not thinking carefully enough about the long-term effects of the agricultural practices that he, Paarlberg, is recommending and is not acknowledging how sustainability seeks to balance economic and environmental goals.

5. To what extent does this essay from *Foreign Policy* live up to the publication's goals? (Rereading the headnote to this selection will give you the criteria you'll need to respond to this question, which, of course, asks for a brief evaluative argument of the sort discussed in Chapter 10.)

Answers will vary, though we would suggest that Paarlberg's argument is very effective at making its audience rethink the ethics and practicality of organic food and the slow food movement. For many people who might read *Foreign Policy*, claims about the importance of organic food have become unexamined common sense. We would also suggest that the style is indeed serious without being scholarly; it might be interesting to have students talk about why this reading isn't quite a full-blown scholarly argument even though it has many of the trappings of scholarly writing.

6. This selection confronts most American readers with facts that are new to them because most Americans tend to know little, or nothing, about issues related to food or agriculture in the developing world. Choose a country in the developing world and do research on issues related to food and agriculture there. Then **write an argument of fact** in which you identify the basic issues related to food and agricultural production in that country with the goal of explaining to your readers the challenges that particular country faces in this domain. If you and your classmates choose different countries around the globe and make short oral reports on your findings, you'll learn a great deal about international issues related to food and agriculture. (Chapter 8, which discusses arguments of fact, and Chapters 18–21 on research will likely prove useful here. If you are doing an oral report as well, consult Chapter 15.)

Writing assignment.

Paarlberg is not alone in arguing against the prevailing movement in food. Another idea closely related to the organic and slow food movements is the locavore movement, which encourages eating foods produced near one's home (often within a radius of 50 or 100 miles). In June 2012, Pierre Desrochers and Hiroko Shimizu published *The Locavore's Dilemma: In Praise of the 10,000-Mile Diet.* You can read an excerpt from the book at http://www.salon.com/2012/06/16/eating_local_hurts_the_planet/. Of course, the locavore idea is hotly debated, and this book is not the last word on the locavore idea; students can easily find more sources on both sides of the issue. What ideas about being a locavore — or about not being a locavore — do they find most persuasive? Why? How difficult would it be to be a locavore in the area where your school is located? You might ask students to visit a local farmers' market and interview the farmers who sell there to gain more perspective on the issue.

Barbara Kingsolver and Steven L. Hopp *"Springing Forward"* and *"The Strange Case of Percy Schmeiser,"* from *Animal, Vegetable, Miracle*   pp. 620–29

1. Obviously, both Kingsolver and Hopp oppose genetically modified plants and organisms. What arguments do they offer for their positions?

    Kingsolver argues that genetically modified plants offer less flavor in the vegetables we eat, cede some of our freedom to big corporations, and put us in danger of famine by making us too dependent on a narrow range of crops. Hopp focuses on how genetically modified foods concentrate power over the food supply in the hands of big corporations.

    How convincing do you find them?

    Answers will vary.

2. How do these two selections work together? In other words, how does each provide a context for and comment on the other?

    Kingsolver's selection focuses on the loss of flavor from our food and on the dangers that face our food supply, in addition to what she views as a corporate threat. Hopp's story emphasizes the dangers of legal control of food

sources by large corporations and the importance of consumers demanding more information.

3. Kingsolver's use of language is especially noteworthy; in fact, it should come as no surprise that she is a successful writer of fiction and poetry. Choose several examples of interesting word choices or figurative language that she uses, and be prepared to discuss them and the ways that they contribute to her argument. (Chapter 13 on style in argument will help you here.)

   Answers will vary. Three examples:

   - **"The case of the Murdered Flavor was a contract killing": Kingsolver uses the language of crime to characterize what corporate farming has done to the flavor of food.**
   - **"Gardeners collect them like family jewels": Kingsolver's simile underscores the value of heirloom seeds by comparing them to valuable jewels.**
   - **"The loss of that mongrel vigor": Kingsolver uses language drawn from dog breeding to reinforce the strength of seeds that evolve on their own versus the seeds that are modified genetically.**

   How does Kingsolver's use of language differ from Hopp's? Why might they differ in these ways?

   Kingsolver uses significantly more figurative, poetic language than Hopp. Professional backgrounds might explain the difference: Kingsolver is primarily a novelist, while Hopp is primarily a scientist (though both know a great deal about the other's primary profession). Context might also explain the difference: in the beginning of this chapter Kingsolver is writing a personal reflection about what vegetables she chooses to grow on her farm while Hopp is writing about a legal case with some scientific issues at stake.

4. Compare and contrast the arguments Kingsolver and Hopp offer against genetically modified food and organisms with the arguments offered in their favor by Robert Paarlberg in the previous selection, "Attention Whole Foods Shoppers," and in the next selection, "Are Engineered Foods Evil?" by David H. Freedman.

To what extent are they addressing the same sets of issues, and to what extent are they focusing on different aspects of those issues?

Kingsolver and Paarlberg are both investigating organic food and its effects, but Paarlberg writes much more about food production in the developing world rather than in the United States. Kingsolver and Hopp are focusing on what modern Americans farm and how they eat rather than the more generalized problem of world hunger. Kingsolver and Hopp share with Freedman an interest in genetically modified food, but Freedman is mostly concerned with finding a way to resolve the conflict between those who support GM foods and those who oppose them. Kingsolver and Hopp steadfastly oppose GM food.

5. How might Kingsolver and Hopp respond to the opening selection in this chapter, Christian R. Weisser's "Sustainability"?

Kingsolver and Hopp are likely to agree that sustainability is a central issue and would see their ideas about food production as contributing to ideas of sustainability.

What is sustainability for Kingsolver and Hopp?

Perhaps most of all, sustainability would entail heirloom seeds and a move away from corporate hybrids; seed-saving and purchasing from heirloom seed savers would be important starting points for Kingsolver and Hopp.

6. As noted, Kingsolver's style is very much one that we associate with writers of fiction and poetry (despite her training as a scientist), and it contrasts markedly not only with the style used by Hopp but also with those used by Paarlberg and Freedman. In two to three healthy paragraphs, **summarize Kingsolver's arguments** about genetically modified foods, and present her arguments in the style of a research paper on this topic. In a very basic way, you will be constructing an argument of fact, as discussed in Chapter 8, where the facts you use come from Kingsolver's text. (Because you'll need to use paraphrases and direct quotations, Chapter 20 on using sources, Chapter 21 on plagiarism and academic integrity, and Chapter 22 on documenting sources will prove useful.)

Writing assignment.

Kingsolver's writing about food is almost nostalgic at times as she writes about remembered tastes and the pleasures of eating. Ask students to think of their own food traditions and what role food plays in their cultural traditions. How do these traditions interact with the culture around them? How many of their food traditions rely on corporately produced food (e.g., canned cranberry sauce at Thanksgiving)? Do their traditions help them feel a sense of belonging? Do make them feel isolated from others? Can they articulate any ways that their own traditions affect the world food supply or other food issues outside their own immediate sphere?

David H. Freedman *Are Engineered Foods Evil?*

1. In this selection, David Freedman argues that there is a "surprisingly clear path out of [the] dilemma" of genetically modified foods, and he contends that he provides it for readers. What path does he offer?

   Freedman argues that more testing of crops, both genetically modified and not, will help improve safety.

   How does he go about offering it? In other words, how does he structure his argument? (Making an outline of the selection, listing the main points paragraph by paragraph, will likely help you here.)

   Freedman argues that there is "a surprisingly clear path forward" in paragraph 6. He then uses the next several paragraphs to examine the current state of genetically modified crops (such as where they are grown and to what extent) and examine the benefits of GM crops (making food cheaper and farming safer because it is less dependent on pesticides). After that, Freedman examines the case against genetically modified crops before coming back to his proposal and explaining that the way forward includes testing. In other words, Freedman follows a classic model of reviewing the cons and pros of the issue before offering a middle-of-the-road solution.

2. Freedman is obviously making a proposal argument. What, specifically, does he propose as a solution to the dilemma referred to in question 1? Who is likely to be satisfied with his proposal? Who is likely to reject his proposal? Why? (You may wish to start thinking about this question by recalling the positions taken by the writers of the previous two selections, Paarlberg in "Attention Whole Foods Shoppers" and Kingsolver and Hopp in *Animal, Vegetable, Miracle*.)

Those who support genetically modified crops are more likely to support his proposal than are those who think that GM crops are not safe because the proposal allows genetically modified crops to continue being grown and manipulated until they are proven dangerous. Those who place the most importance on sheer production to reduce hunger (such as Paarlberg) are more likely to support this solution than someone like Barbara Kingsolver, who would likely find the risk to be too great even to test.

3. Watch the video that originally accompanied this essay at **http://bit.ly/1uufK9Y**. How well does it help you to understand the notion of genetically modified food?

Answers will vary.

How would you characterize this stance toward genetically modified food?

Overall, the video argues that genetically modified foods are just another version of the foods created by selective breeding over thousands of years; by treating these two processes as essentially the same, the video argues that genetically modified foods are safe.

In other words, what kind(s) of argument does the video make — an argument based on fact? On definition? On evaluation? A causal argument? A proposal?

The video makes arguments of fact by explaining genetically modified food's history and offering current examples. It also makes an argument of definition by equating selectively bred foods with genetically modified foods, a move that not everyone would make.

What kinds of argument would be most effective in this context? Why? Evaluate the success of each of these arguments. (Chapter 14 on visual rhetoric and Chapter 16 on multimedia arguments may be useful here.)

Answers will vary.

4. The writer, editor, and producer of the video mentioned in question 3, Eric Olson, draws an unproblematic parallel between what humans have done for millennia and what scientists are now capable of doing much more quickly and efficiently. How do you think Barbara Kingsolver, author of the previous selection, *Animal, Vegetable, Miracle*, would react to the parallel Olson has drawn? Why?

Kingsolver would object strongly to Olson's video, arguing that genetically modifying food has destroyed the good flavor in food and that the motives for genetically modifying food are largely for purposes of corporate control of agriculture, especially through the control of seed and seed variations.

You may also want to read the comments that have been posted about Olson's video. How do they respond to this parallel?

The comments on the site as of late 2014 reject Olson's parallel as irresponsible.

How would Freedman, the author of this selection, likely respond to those comments?

Freedman seems likely to be sympathetic to Olson's views, though he might point out that Olson hasn't sufficiently entertained alternative understandings or anticipated objections to his arguments.

5. You have now read four selections that deal with current debates about genetically modified food: Weisser's "Sustainability," Paarlberg's "Attention Whole Foods Shoppers," Kingsolver's *Animal, Vegetable, Miracle*, and David Freedman's "Are Engineered Foods Evil?" These selections discuss many, but by no means all, of the issues relevant to this topic. **Write an academic argument** in which you analyze one or more of these issues in detail. Rather than providing the "right" answer, your goal should be to repre-

sent the complexity of the issue in as unbiased a way as possible. (See Chapter 17 for advice on writing academic arguments.)

Writing assignment.

Classroom Exercise: focus on the world

The selections in this chapter focus on food and sustainability, so they are especially concerned with how food is grown, packaged, and disseminated. What concerns about food are perhaps not addressed directly in this chapter but are connected and of importance to you? For example, the issue of taste arises only in the articles by Barbara Kingsolver and Katherine Gustafson, and even in those pieces the discussion is limited. How much does taste matter to your students in the food they choose? Do they wish they had different choices? How large a role does the acquisition, preparation, and consumption of food play in their lives? What matters most to them when thinking about the food they eat? How closely do their concerns connect to the issue of sustainability?

Making a Visual Argument: Claire Ironside, Apples to Oranges pp. 641–52

1. What is Ironside's explicit argument?

   Her explicit argument is that food brought in from a distance requires more fossil-fuel consumption than food grown more locally.

   What kind of argument is it (for example, of fact or definition)?

   An argument of fact that is meant to inform.

   Might she be making an implicit argument as well? If so, what would that implicit argument be, and what kind of argument is it?

   She might be making an implicit proposal argument that we should choose local food.

2. Analyze each pair of pages in Ironside's argument. What does each juxtaposition contribute to her argument?

   The first two pages introduce us to the idea of comparing apples and oranges (an ironic choice given that the phrase "apples and oranges" is usually meant to describe things

that shouldn't be compared). The second two pages offer us a graphic representation and a verbal explanation of how many fossil-fuel calories we expend on average for each food calorie we consume, thus giving us a context where we might hope to be able to reduce the input of fossil fuels. The third pair of images dramatically illustrates the difference in distance traveled for a local apple versus a California orange, making it somewhat more concrete than if we had only heard the difference stated in numbers. The fourth image allows us to see the difference in how the fossil-fuel inputs contribute to the delivery of the food and where the energy goes (reactions will vary, but we wonder if this image might not confuse some readers, since the previous image makes a much more clear-cut argument). The final image illustrates the overall difference in fossil-fuel consumption for each piece of fruit compared to the average.**

How would you characterize the purpose of the comparison related to fossil-fuel inputs?

This graphic is an argument to inform that teaches us that all food that we buy (and almost all food that we grow) requires some investment of fossil fuels, but it also tells us the differences in how those fossil-fuel inputs are allocated.

What value might there be in the details given?

Answers may vary, but we tend to think that this juxtaposition reminds us that almost all food requires fossil-fuel inputs, but that we might want those inputs to be more for things like cooking and preparation than for trucking across long distances.

What sorts of conclusions might we draw from this juxtaposition?

Answers may vary, but we lean toward a conclusion that local food generally contributes to a cleaner environment and a more sensible allocation of fossil-fuel energy.

3. Evaluate the visual aspects of Ironside's argument, including her choice of colors.

Answers will vary.

4. Ironside's argument is part of a larger debate about carbon footprints. As this book goes to press, there are many Internet sites where you can calculate your own footprint. One is the Nature Conservancy's "What's My Carbon Footprint?" (**http://www.nature .org/greenliving/carboncalculator/**). After you've calculated your footprint at this site, visit others, and compare the calculations you get there. **Write an essay** in which you report your findings and discuss the factors that might account for any discrepancies. (For a discussion of arguments of fact and definition, see Chapters 8 and 9, respectively.)

   Writing assignment.

5. Ironside takes a single fact (about the relationship between each calorie you consume and the fossil-fuel calories that are required to produce it) and illustrates this fact in a complex and sophisticated way. She compares two examples and demonstrates the nature of the average by showing an example that is above average and one that is below average. Choose a single fact about food and think of a visual argument that can illustrate it (as Ironside has here). You can either create the visual argument or describe it in words by discussing aspects of design (color, shape, images, and so on). (For a discussion of visual argument, see Chapter 14.)

   Writing assignment.

Classroom Exercise: focus on the argument

As question 1 suggests, Ironside is likely making an implicit argument that we should eat more local food. You might ask students to detail what they ate at their last meal and try to figure out where their food came from. Are they eating locally? Do they even know how to find out? You might also ask them to think about what it would mean to eat locally all the time. Would they be willing to eat produce only in season? Are there foods and beverages (such as coffee) that must be imported that they would never give up? Are there good arguments for not worrying about eating locally?

Eric Mortenson *A Diversified Farm Prospers in Oregon's Willamette Valley by Going Organic and Staying Local* pp. 653–56

1. What arguments is Mortenson making in this article?

Mortenson argues that small, diversified organic farms can be successful even though they face daunting challenges. He also argues that successful farming should be measured by other means than profit alone.

In what ways does the information here help you understand the challenges of being an independent farmer in the United States at this historical moment?

Some possibilities: The information makes clear the financial challenges of independent farming, the importance of factors outside one's control such as the weather, and the sheer hard work that running a small farm entails.

In what ways does it give you useful information about the relationship many Americans have with the food they consume?

Answers will vary. For many audiences, an article like this might highlight how little many Americans know about where their food comes from, while for some audiences it might be yet another article romanticizing organic farms.

2. What sorts of hard evidence does Mortenson use in this selection?

Mortenson includes, in paragraphs 15 through 23, hard evidence about how the Boyers make money, including exact figures on how much the Boyers earn from their conservation project on the river and Barbara Boyer's job at the farmers' market. He includes exact figures to offer evidence for how much work the Boyers do (see paragraphs 16 and 17 for this evidence). He also uses extensive testimony from the Boyers themselves.

How effectively does he use them? (You might imagine what the article would be like if he had not used these sources of evidence. For a discussion of hard evidence, see Chapter 4.)

Answers will vary.

3. As is often the case in such newspaper articles, Mortenson seeks to create the Boyers as three-dimensional characters by describing them in some detail. Watch the video posted with this article (**http://tinyurl.com/q40h0al**). In what ways has Mortenson captured aspects of each of the Boyers' personality?

   Answers will vary, but some possibilities include that Mortenson has effectively described Barbara Boyer's energy and gregariousness and Tom Boyer's quietness.

   Are there other details he might have added? How do such details serve as arguments based on emotion, ethos, or fact? (See Chapters 2–4 on these arguments.)

   Details about the Boyers can be said to be based on emotion when they encourage us to identify with the couple or find them sympathetic (for example, in paragraphs 26–28 when Mortenson highlights the Boyers' commitment to the idea of heritage). The details can serve as arguments based on ethos when they're included to make us trust the Boyers and see them as ethically or morally good people (for example, the detail in paragraph 40 that the Boyers have worked only two Sundays in the past eighteen years) or when the details are meant to make us appreciate the Boyers' accomplishments (for example, paragraph 8, when Tom Boyer's intellectual habits are mentioned). The details are arguments based on fact when they establish the origins of the Boyers (for example, in paragraph 10, when we learn of Barbara Boyer's background).

4. Mortenson makes interesting stylistic choices in this article. How would you describe his style? To what extent and in what ways does his style seek to match the ways the Boyers—Tom, in particular—talk?

   Especially in the beginning of the article, Mortenson opts for an informal style that can mimic, as the question suggests, how the Boyers talk. For example, the third sentence of the first paragraph is an intentional fragment; read aloud, it sounds like a statement by a laconic farmer who just thought of something else he had to say. Mortenson also seems to borrow language from Tom Boyer. In the fourth sentence, Mortenson uses the phrase "those fel-

lows," which sounds more like a farmer than a reporter for a major newspaper. At the end of the third paragraph, Mortenson uses the phrase "when . . . regulations crank," which, because it is so informal, also sounds like it was borrowed from Boyer's speech.

Why might Mortenson have made these choices? How would the article have been different if Mortenson had used a more distant or academic style? Why? (Chapter 13 considers the role of style in arguments.)

Mortenson writes in paragraph 6, "This is one farm's walk." That sentence helps us see that Mortenson intends to evoke the experience of being on the farm, not just report on what the farm does. With his casual style and his mimicry of the language of his subjects, Mortenson makes it seem as though we, the readers, are part of the conversation, which is an emotional appeal. We are likely to feel more sympathetic to the Boyers because we feel, at least a little, as though we're talking to them. A more distant or academic style might have communicated more information, but Mortenson hopes to create an emotional connection to the challenge of the small farm.

5. **Write an essay** in which you explore some topic related to local independent farms in the area where you study or an area where you live. Using this article as a starting point, you might investigate the challenges independent farmers face generally; to tackle this topic, you'll want to do some research on the Internet or interview people knowledgeable about these issues, including farmers themselves. You could write an essay about Worldwide Opportunities on Organic Farms (WWOOF), using information you get from its Web site or elsewhere on the Internet, from interviews with farmers in your area who participate in WWOOF, or from people who have been WWOOF volunteers. From a different perspective, you might check local news sources, especially newspapers, to discover issues currently relevant on topics related to independent farmers, farmers' markets, or the local food supply.

Writing assignment.

As this article implies but never quite states, at the heart of many ethical arguments about food is the role of large corporations in food production. As a class, research the issue of how agribusiness affects food. A good starting point is Culinate.com's collection of ten Web sites about sustainable food, available at http://www.culinate.com/articles/features/sustainable_food_resouces_online, but you should also encourage students to seek out defenses of industrial agriculture, such as farmer Blake Hurst's article from the magazine of the American Enterprise Institute, available at http://www.american.com/archive/2009/july/the-omnivore2019s-delusion-against-the-agri-intellectuals. Use the information that the students gather to stage a debate in class.

Katherine Gustafson *School Bus Farmers' Market,* from *Change Comes to Dinner* pp. 657–67

1. What questions sparked Gustafson's journey, both her literal journey and the larger, metaphorical journey? How do her doubts (paragraph 8) set the stage for what follows in this chapter?

   Gustafson seems curious if local eating can really improve our environmental and food problems. Her skepticism at the beginning predicts her skepticism at the end, where she is not sure that Mark Lilly's approach is all that successful.

2. At the end of this selection, we find that Gustafson is not satisfied with what she has thus far found. Why not? How do her experiences lead her to a deeper understanding of the challenges Americans face if they are to have a different relationship with the food they eat?

   Gustafson is not persuaded that the model of local agriculture is, in fact, practical or sustainable or even that it's all that different from regular American life. Mark Lilly seems as busy and stressed as anyone she knows, and the travel all around the countryside for food seems like a luxury for the already wealthy.

3. Make a list of the specific unsustainable aspects of the model of alternative food delivery that Gustafson describes in this selection, noting the paragraph where she discusses each.

Answers may vary. Among the possibilities: in paragraphs 5 and 6, Gustafson argues that eating locally may produce as sizable a carbon footprint as importing food. In paragraphs 24 and 25, Gustafson explores the problem with cost: high-quality local food is prohibitively expensive for many people. In paragraphs 28, 38, and 45, Gustafson shows us how the people who make local food economies happen are exhausted and overworked; in other words, farming and food distribution might be so difficult that they are unsustainable as jobs.

What benefits come from learning about these challenges in the way that Gustafson teaches us about them—through a narrative interspersed with her comments and analyses—rather than having them presented as, say, a factual argument such as the list you made, with comments on each challenge?

As readers, we have the chance to recognize weaknesses and shortcomings as Gustafson does—not all at once, but more gradually, as they become apparent to her.

4. What sort of ethos does Gustafson create for herself in this chapter? How does her ethos influence your response to this selection? (Chapter 3 discusses arguments based on ethos.)

   Answers will vary, though we'd describe her ethos as that of someone eager to be environmentally responsible and eager to learn but skeptical about traditional wisdom.

5. How might Christian R. Weisser, author of the first selection in this chapter, from *Sustainability: A Bedford Spotlight Reader*, respond to Gustafson's search for sustainable foodways? Why?

   Answers will vary. One possibility: Weisser might suggest that Gustafson shouldn't be too quick to reject a particular model of sustainability but instead look for ways to emphasize being local even more. On the other hand, he might respond that her article is an excellent example of how complicated and difficult a concept sustainability can be.

6. In this chapter, you've read selections that focus on various aspects of sustainability as they relate to food, in particular. **Write a proposal** in which you define a problem relating to food and sustainability and then offer a solution to it, based on the read-

ings in the chapter and other research that you might do. For example, you may wish to take a stand on the issue of genetically modified foods in the United States (or elsewhere), or you may examine the strengths or weaknesses of the local food movement. These are just two possible ideas. (Chapter 12 offers advice on creating proposal arguments, while Chapters 18–22 will assist you with questions about research.)

Writing assignment.

Classroom Exercise: focus on rhetoric

Much of Gustafson's argument comes through narrative, a form of argument that can be more difficult for students to follow and even more difficult for them to produce. You might have them practice creating argument through narrative by having them tell the same story twice, each time with a different goal in mind. For example, ask a student to write the story of his/her life with himself/herself as the hero of the story. Then, using basically the same biographical details, have the student reframe the story with himself/herself as a victim. (You can also have students tell each other their life stories this way, an activity that takes only a few minutes.) This exercise exemplifies how choosing different interpretations of the same details turns narratives into arguments.

Wrap-up Exercises for "Why Is Sustainability Important When It Comes to Food?"

1. Claire Ironside's visual argument "Apples to Oranges" encourages us to think about food and its environmental impact; Barbara Kingsolver focuses on how to define ethical eating but is very much concerned with the importance of taste. Using a Rogerian approach, write an essay in which you argue for a particular approach to thinking about how we should eat. For example, should we think about food mostly as a social experience, or about calorie count, cost, ease of acquisition, or nutritional value (however you define "nutritional value")? You might try experimenting with making an argument that you don't feel entirely convinced is true just to gain practice thinking about how to use evidence. Be sure to make it clear who your intended audience is.

2. Record everything that you eat and drink for one, two, or three days; then write an essay that explores some aspect of your con-

sumption. For example, you could write about how much food you consumed that you or someone you know prepared versus how much you ate that was prepared in restaurants or factories. You could examine the distance traveled by the foods you ate, as far as you can determine. Perhaps recording what food you eat will encourage you to begin an experiment, such as trying to eat all local food, all vegan food, or all fast food—in short, you might try eating differently from your normal routine. Prepare an essay about your experience of paying more attention than usual to what you eat and drink.

3. Choose one reading from this chapter that you think makes the best case for teaching us how to think about food and water, and choose a few readings that you think do not provide as strong a case for how we should think about food. Write an evaluation argument for why the reading you chose presents the strongest case, and be careful to articulate your criteria clearly.

What Should "Diversity on Campus" Mean and Why?

Because Americans believe that all people are equal, colleges and universities strive to include students of diverse backgrounds to ensure that one group of people is not dominating the educated class. Equally important, schools seek diversity to enrich the learning environment by bringing a multiplicity of voices and experiences to campus. But what if certain ideologies take hold of academia? What if we have been misreading the effects of diversity or have an overly limited understanding of what constitutes diversity? And how real is purposeful, calculated diversity? The readings in this cluster invite us to consider what problems need to be fixed and what actions should be taken to fix them. This consideration leads us to ask the following questions:

- What constitutes true diversity? How do we measure diversity? What determining characteristics of identity allow us to measure diversity?
- Should educational institutions be representative of the city, state, or U.S. population in race? Gender? Political ideology? Religion? What characteristics are the most important to balance? Why?
- Schools still talk about diversity and affirmative action, but there is a large movement to remove any preferential admission or hiring programs for minorities of any type. What are the disadvantages of these programs? What alternatives are there to affirmative action programs?

Making a Visual Argument: Diversity Posters

1. Which of these visual arguments do you find most appealing? Least appealing? Why? (Chapter 14 on visual rhetoric may prove useful here.)

   Answers will vary.

2. Analyze the relationship between text (the words used) and the visual images and layout in each of the posters. What's the interaction between the text, on the one hand, and the visual images and layout, on the other, in each one? Which poster is most effective in this regard? Why?

   Answers will vary.

3. If you take each of these posters to be a definitional argument, defining diversity in some way, what argument is each making? In other words, how does each poster define diversity? (For a discussion of definitional arguments, see Chapter 9.)

   - **Talk About It, Be About It, Western Washington University, Bellingham, Washington [Diversity is about actively acknowledging difference but recognizing unity and equality of different people.]**
   - **Unity within the Community, Western Washington University, Bellingham, Washington [Diversity is bringing together many differences into one community that recognizes differences.]**
   - **Hayley Kuntz, We All Come from Different Walks of Life, University of North Dakota, Grand Forks, North Dakota [Diversity is a collection of different backgrounds and experiences, with, perhaps, some emphasis on different economic experiences.]**
   - **David Whittemore, Diversity Is the Largest Picture, Northeastern University, Boston, Massachusetts [Diversity is a puzzle that brings together differences that fit together to make one larger picture.]**
   - **Diversity Makes Life Interesting, University of North Dakota, Grand Forks, North Dakota [Diversity is about difference, and difference is more interesting than sameness.]**

- **Jake Nicolella, Reflect on Yesterday, Experience Today, Transform Tomorrow, Penn State University, State College, Pennsylvania [Diversity seems to be a changing concept moving from integrating black and white to celebrating a future that isn't limited to two colors.]**

4. In defining and commenting on the notion of diversity, these posters range from approaching the topic in a didactic fashion (that is, seeking to teach a moral lesson) to approaching it much more vaguely. (Note the evaluative — and potentially negative — connotations the labels "didactic" and "vague" carry.) Choose the posters that you find most explicitly didactic and those that you find vaguer in their approach to the topic. Justify your choices. Which approach do you prefer? Why? Which do you believe is more effective in situations like this one? Why?

   Answers will vary.

5. **Write an essay** in which you evaluate two of these posters, commenting on the definition of diversity presented or assumed (question 3); the relationship between text, on the one hand, and visual images and layout, on the other (question 2); and the artists' approach to the subject (question 4). (For a discussion of evaluative arguments, see Chapter 10.)

   Writing assignment.

6. **Write a definitional essay** in which you define the notion of diversity as it might or should be understood on American college campuses today in general or on your campus specifically. (For a discussion of definitional arguments, see Chapter 9.)

   Writing assignment.

Classroom Exercise: focus on rhetoric

Having evaluated the different posters by answering the questions at the end of the chapter, students should be aware of what they thought was effective and what wasn't. Have students create a "call for posters" that announces a poster contest at their own school. They should include a list of requirements or tips for a quality poster that will draw student attention. Students should share their requirements with the class and discuss their own experiences with school-sponsored public service ads (they might be memorable ones, inappropriate ones, ridiculous ones, and so on).

Deena Prichep *A Campus More Colorful Than Reality:*
Beware That College Brochure   pp. 678–82

1. What evaluative argument is Prichep making in this radio feature
   and in the accompanying materials from the NPR Web site?

   **Prichep is arguing that colleges and universities are em-
   bellishing the diversity on their campuses, presenting an
   image that does not reflect the statistical diversity on their
   campuses. She then evaluates the appropriateness of these
   moves.**

   What specific problems are discussed, and what possible solu-
   tions are proposed? (Note that, importantly, Prichep is not mak-
   ing an actual proposal although she is likely presuming that, after
   hearing the radio broadcast and/or reading the materials on the
   Web site, readers will want to take a stance on the issues dis-
   cussed; that is, they will have proposals they wish to offer.)

   The following are discussed:

   **Honesty — Are colleges representing themselves accurately
   to students?**

   **Ethics of representation — Is it ethical to represent them-
   selves according to the percentage of diversity that they
   hope to achieve?**

   **Image — Does manipulating the appearance of diversity
   show a real commitment to diversity or just a commitment
   to appearing to be diverse?**

   How are the various proposals for dealing with the problems
   Prichep discusses evaluated? (See Chapter 10 on criteria of eval-
   uation in evaluative arguments; you may also want to review
   Chapter 12 so that you can understand clearly why Prichep is not,
   in fact, making a proposal argument.)

   **Prichep turns to others to evaluate the arguments. Jim
   Rawlins from the University of Oregon evaluates the pro-
   posals from the perspective of an admissions professional
   and mostly discusses why the act of evaluation is difficult.
   A group of twelfth-graders evaluates the idea of represent-
   ing diversity, and most seem to think that it's problematic
   to misrepresent the presence of minorities on campus.**

Diallo Shabazz evaluates the proposal and at least somewhat approves of aspirational representation.

2. Does the information provided in this feature surprise you? Why or why not?

   Answers will vary.

3. How sympathetic are you to the arguments made in this selection that promotional materials for a college must be aspirational, that is, they should represent what the university would like to be like?

   Answers will vary.

   Can we distinguish such arguments from the argument that promotional materials represent the college as it wishes to be perceived at this time? What is the difference between the two arguments? Are there consequences to these differences?

   Answers will vary; one possibility is that aspirational representations are different from how the college "wishes to be perceived at this time" because the first would be open about the current state of diversity on campus while the second might try to be misleading (it would probably not be at all clear from the promotional materials themselves which argument is in effect). The consequences would most likely play out in how much effort the university put into actually achieving the diversity that it aspires to (and would likely not be readily apparent in the promotional materials).

4. How do the two versions of this feature—the transcript and audio link, on the one hand, and the printed information given on the NPR Web site, on the other—compare? What might account for the similarities? The differences?

   Answers will vary. You might ask students to think about how this argument would be different if they first encountered it on the radio, where no images would be available. Does the image of Diallo at the football game make the University of Wisconsin's Photoshopping him into the brochure seem better or worse—that is, how clumsy do students think the alteration of the picture is? Is that clumsiness evidence of bad faith or good effort?

5. Take Prichep's challenge. Examine carefully the promotional materials, whether print or electronic, for your college or university. How do they represent or fail to represent current reality? Do not consider issues of race or ethnicity alone; consider other kinds of diversity as well. (Also spend some time thinking about whether certain important kinds of diversity may not be visible.) You'll want to compare what you find with the latest available statistics about diversity on your campus. Once you've done this research, you have two options: **write a factual argument** about what you found or **write an evaluative argument** examining what you found. (Chapter 8 will help you with the first choice, while Chapter 10 will help you with the second.) This activity is also a great opportunity to work with a group. Each group should take a topic like race/ethnicity, sex/gender, or international students as its focus, and share what it finds.

Writing assignment.

Classroom Exercise: focus on the world

Investigate what resources your own college or university commits to diversity. Do you have a diversity officer? What kind of work does this person do? Whether your school has one or not, make an argument about the value of such a position. Does it improve the life of the institution, or does it divert resources that would be better used somewhere else? By what criteria do you evaluate an office of diversity?

Sarah Fraas *Trans Women at Smith: The Complexities of Checking "Female"* pp. 683–87

1. In what senses does this selection represent a definitional argument? What is being defined, and what are the competing definitions that are the source of the argument? (See Chapter 9 for a discussion of definitional arguments.)

   The article suggests that transgender women should be defined as women even if they don't meet all the current documentation requirements required by Smith College (which requires students' high school transcripts, recommendation letters, and report cards to identify the students as transgender women). Also at stake is the legal definition of "women's college"; the article says that legal experts

told the authors that Smith will still be legally defined as a "women's college" if it accepts transgender students. In both cases (the definition of "woman" and the definition of "women's college") the competing definitions stem from the question of what constitutes womanhood.

2. What evidence does Fraas offer for why the current definition of who may apply to Smith is problematic?

Fraas uses artistic appeals by creating scenarios that might make admission difficult or impossible for trans students who do not have supportive families or supportive schools or who cannot navigate bureaucracy very effectively.

What kinds of appeals does this evidence represent? (See Chapter 1 for a discussion of kinds of appeals.)

Fraas uses appeals to facts and reason (by citing, for example, statistics put forward by a study by the National Gay and Lesbian Task Force), but the more important appeals are emotional appeals, based at times on fear (such as when she mentions students who get threatened at school) and on appeals to values such as fairness and justice.

3. In what senses is this selection a proposal argument? What is being proposed?

This selection proposes that Smith College consider all students who identify as transgender women, even those who do not meet all the documentation requirements (for example, a student who identifies as trans but whose high school rejects that designation).

How does the evidence discussed in response to question 2 support or fail to support the proposal that is made? (Chapter 12 will help you understand proposal arguments.)

Answers will vary according to how well readers think the argument succeeds.

4. The following information appears on the current Web site for Mount Holyoke College, another of the Seven Sisters, which has a different policy from Smith's policy with respect to this issue. (*Ze* is a gender-neutral pronoun; unlike *he* or *she*, *ze* does not indi-

cate the biological sex or gender identity of the person to whom it refers. It is one of several pronouns that transgender individuals sometimes use.)

> *Mount Holyoke College's policy on the admission of transgender students states that it welcomes applications for its undergraduate program from any qualified student who is female or identifies as a woman. Can you clarify "who is female or identifies as a woman"?*

The following academically qualified students can apply for admission consideration:

- Biologically born female; identifies as a woman
- Biologically born female; identifies as a man
- Biologically born female; identifies as other/they/ze
- Biologically born female; does not identify as either woman or man
- Biologically born male; identifies as woman
- Biologically born male; identifies as other/they/ze and when "other/they" identity includes woman
- Biologically born with both male and female anatomy (Intersex); identifies as a woman

The following academically qualified students cannot apply for admission consideration:

- Biologically born male; identifies as man

<div align="right">Source: http://bit.ly/1rKYeDJ</div>

In what ways does this list constitute a definitional argument?

This list uses criteria and matches those criteria to particular cases to establish the definition of "female" or "identifies as a woman."

What kind of definition is it—a formal definition, an operational definition, or a definition by example?

Definition by example.

What criteria are involved?

One criterion is how a person was born biologically; the second criterion is how one identifies, or declines to identify, oneself according to gender categories.

Why are they relevant in this case?

Modern thinking about gender, at least in some contexts, holds that how one is born biologically does not determine one's identity.

Studying the information given in the headnote for this article (or consulting Smith's most recent FAQ on admissions), assess the extent to which Smith and Mount Holyoke define "female" in the same way.

Answers will vary. One possibility: Biologically born intersex; does not identify as either woman or man.

5. The Web site quoted in question 4 also includes the following question and answer. (*Positionality* is a term from feminist theory; it focuses on how society positions [and values] individuals who are members of a socially constructed category. Thus, each of the following groups is differently positioned [and valued] in our society: women/men; bisexuals/asexuals/lesbians/gay men/heterosexuals; people of different ethnic or racial backgrounds; people from different social classes; the able-bodied and the differently able; etc.)

> *Is Mount Holyoke College changing the fundamental nature of its mission as a women's college by admitting transgender students?*
>
> Mount Holyoke remains committed to its historic mission as a women's college. Yet, concepts of what it means to be a woman are not static. Traditional binaries around who counts as a man or woman are being challenged by those whose gender identity does not conform to their biology. Those bringing forth these challenges recognize that such categorization is not independent of political and social ideologies. Just as early feminists argued that the reduction of women to their biological functions was a foundation for women's oppression, we must acknowledge that gender identity is not reducible to the body. Instead, we must look at identity in terms of the external context in which the individual is situated. It is this positionality that biological and trans women share, and it is this positionality that is relevant when women's colleges open their gates for those aspiring to live, learn, and thrive within a community of women.

What arguments is Mount Holyoke making for the inclusion of trans women in its institution?

Mount Holyoke is arguing that gender identity is not fixed by the historical binary of male/female and that reducing the definition of women strictly to the body rather than to the experience of subjectivity or positionality is limiting.

How do these arguments link to the college's understanding of its historical mission?

Mount Holyoke argues that it remains a school for women who want to be in a community of women; the change has come in how *women* is defined.

How do they help us appreciate the complexity of this issue?

Answers will vary (not every student will feel that the complexity is appropriate or needs to be appreciated; many will perhaps never have thought about changing the definition of *women*).

6. Although the admission of transgender students represents a particular challenge to institutions that have traditionally accepted only women or only men, transgender students face challenges on all campuses. Investigate how your college or university is or is not attempting to assist transgender students as members of your community. This investigation may include consulting print or electronic resources, interviewing individuals in various campus organizations — transgender advocacy, queer student organizations, student services, health and counseling services on campus. You may wish to focus simply on information gathering (leading you to **write an argument of fact**), but likely far more interesting will be efforts to trace the ways that members of your school's community have been challenged to rethink their own ideas about gender and identity and about the ways this rethinking has or has not resulted in changed policies. In this latter case, you'll likely **write a causal argument** of some sort. (Chapter 8 considers arguments of fact, while Chapter 11 examines causal arguments.) As in some previous cases, your class may find it useful to divide into pairs or small groups, each of which focuses on a different aspect of campus life. Be aware that this issue is by and large a new one for most of us, so we all have a great deal to learn about it. Likewise, if there appear to be no transgender stu-

dents on your campus, it does not mean that they are not there; they may simply not have disclosed the relevant information. If your campus has not dealt with this issue, imagine how it might.

Writing assignment.

Classroom Exercise: focus on the argument

How flexible do you think gender or sexual identity is? Is it reasonable or silly or somewhere in between for someone to claim that sometimes he or she wakes up to feel like a different gender? Is gender identity really malleable enough to change frequently—how do you know that it is or isn't? What evidence can we cite to understand gender identity aside from our own experience? Do we need any evidence outside of our own experience?

Young M. Kim and James S. Cole *Student Veterans/ Service Members' Engagement in College and University Life and Education*   pp. 688–701

1. Relying on the executive summary, explain how the experiences of veterans and service members compare with those of students generally.

   Answers will vary, but veterans and service members are likely to be more engaged with their academic coursework and less engaged with co-curricular and social life than are general students.

   Relying on the entire selection, explain how their experiences differ from those of students twenty-five and older who have never served in the military.

   Veterans are more likely to have had serious discussions with people of different racial, ethnic, or religious backgrounds but less likely to have collaborated with other students. Veterans are also less likely than non-veterans to feel that their academic skills have improved.

2. Read footnote 2 carefully. What is its function? What sort of definition does it offer for the terms it discusses? Why is it necessary, especially in research studies like this one? (Chapter 9 on definitional arguments includes a discussion of kinds of definitions.)

   This footnote defines the people whose experience is being studied; this is a formal definition (establishes the genus

and species). It's necessary to have this kind of definition in a research study because research demands precision and accuracy; the use of the word *veteran* in this study would discount the experiences of students who are still active members of the military.

3. What purposes do the tables in this selection serve? Pay special attention to the sorts of information that such visual displays of information contain that are not included in the text about them. Similarly, imagine what the selection would be like without any of the tables. How do the tables complement the discussions about them in the text?

   The tables organize the survey information for quicker reading and easier comparisons between groups; they can communicate more information than the prose can, so some things that are not discussed in the report are presented in the tables.

4. Like many reports generated by research institutes, this selection is primarily an argument of fact. As is common, however, there are proposals (or at least recommendations) embedded within these factual arguments, with the facts serving as evidence for and justification of the proposed action. Find instances of such recommendations or proposals in this selection.

   Answers will vary.

   Why might they be part of what is primarily a factual argument?

   Many people and institutions would consider a report without recommendations to be useless; most audiences want to know the effects of an argument of fact — how should these facts change our minds and actions? — and recommendations provide such a context.

5. As is often the case, data from reports such as this one can be used to support multiple arguments. **Write a summary** of this selection that supports the claim that, by and large, the experiences of veterans and service members at college are not especially different from those of their age cohort, all students twenty-five and older. Then **write a second summary** of the selection that supports the claim that, in fact, the experiences of veterans and service members at college are quite distinct from those of their age

cohort. In both cases, you will be constructing factual arguments, relying heavily on fact and statistics from surveys. (Chapter 4 on arguments based on fact and reason and Chapter 8 on arguments of fact will be helpful to you here.) You might imagine that these summaries are part of a larger research project on veterans and service personnel on college campuses; doing so will give you a context for this assignment.

Writing assignment.

Classroom Exercise: focus on the world

Starting with the list of proposals or recommendations that you developed for question 4, ask students to consider how this list might apply at your campus. Should your school make an effort to treat veterans differently? If your school does not have many veterans, should it make a more concerted effort to recruit them? Should your school try to develop any special relationships or programs with veterans or veterans' groups in the area? If the idea of veterans' experience on your campus doesn't seem to build much momentum, you can focus the exercise on veterans' place in American life and competing understandings of what it means to honor veterans for their experience in the culture at large.

Shabana Mir *Muslim American Women in Campus Culture,* from *Muslim American Women on Campus: Undergraduate Social Life and Identity* pp. 702–11

1. What particular confluence of historical events has created the context (the "perfect storm") Mir discusses with respect to the challenges Muslim women face on college campuses?

   9/11 and the ensuing War on Terror have created "nativist racism" and a deep suspicion of Muslims in the United States. The 1960s abandonment of the *in loco parentis* role by colleges has led to an increased emphasis on sociability and hedonism. These historical events have all contributed to a college culture that doesn't have a clear place for Muslim women.

2. In what ways is the situation of Muslim women on campus like that of all groups that might be labeled "marginalized"?

Marginalized groups are often expected to feel liberated while being subject both to stereotypes and to the pressures to engage in the hedonism and sociability of college life.

3. Do you agree with Mir's claim that much of college life — or at least campus life — focuses on sociability and hedonism? Why or why not?

   Answers will vary.

4. During an interview about her book (which can be read at **http://bit.ly/1o2PpgF**), Mir was asked whether the women she studied had a difficult time reconciling their identities as Muslims and Americans. Here is her reply:

   > My participants knew that observers and others thought that their "Muslim" and "American" identities were in perpetual conflict. None of them said that they experienced this conflict. Where they saw conflict was in the way others saw what it means to be "American" and "Muslim." In other words, if you think an "American" young person is a White, Christian person who drinks at college then, yes, there is conflict between being "American" and an observant Muslim. There are certainly plenty of Muslims, Jews, Hindus, and Christians who do not participate in hedonistic youth culture, and plenty who do. When we assume that an "American" and/or a "Muslim" has an "essence" that is religious or irreligious, liberal or conservative, etc., that is when we engage with the problem of conflict between these incommensurable identities. Intisar (a Somali American student), for instance, is personally comfortable with praying in the prayer-room as well as attending a dance show; Teresa, a White convert, is comfortable with being an observant Muslim as well as smoking; but neither of them is comfortable being seen doing these "conflicting" things. The problem is not in being this complicated person. The problem is that the observer just can't take it all in. These real, complicated, mixed people simply do not compute.

   What does Mir's comment teach us about the nature of identity, especially when one belongs to a group that is placed on the pe-

riphery? What does it teach us about the challenge of diversity on college campuses and in society generally?

Mir's comment suggests that our identity does not belong entirely to us: we cannot simply make up our minds to be whoever we want to be because there is pressure to conform to others' expectations, especially if one is a member of a marginalized group that might be stereotyped. Even many people who feel that they embrace or even celebrate diversity might struggle with seeing others through the lens of stereotypes. Further, understandings of diversity take for granted that our identities stay stable and do not have contradictory elements—but this quotation suggests that many, many people have contradictory elements of their identities.

5. Mir uses a large number of constructs from social theory to discuss the situation of the women she studied, including stigma, cultural capital, informal policy, Orientalist discourse, essentialism, double consciousness, and covering. Use one or more of these constructs to discuss the situation of other minority groups on campus.

Answers will vary.

6. Like most theorists in any discipline who currently write about issues of identity, Mir argues that it is socially constructed, that is, it is not simply something that is given or assigned but something that is achieved through a complex process—a dialogue, and often a painful one—with one's family, friends, and the communities of which one is a part. Not surprisingly, it often involves the feeling that one must cover aspects of one's identity, at least in certain contexts. **Write a causal essay** in which you examine some aspect of your understanding of your identity, including, perhaps, some prejudice that you possess, that has changed over time. In the essay be sure to help readers understand the series of events that led you to change. (Chapter 11 discusses causal arguments. Chapters 2 and 3 on arguments based on emotion and character, respectively, will likely prove useful resources as well.)

Writing assignment.

Classroom Exercise: focus on the world

Mir clearly believes that personal identity is shaped by many factors outside one's control, including the generation into which one is born. To what degree do you feel like a member of your generation? What are your generation's defining characteristics, and how well do you fit into them? How much of your identity can be attributed to sociological factors outside of your experience of yourself? (You may need to do some research to see how sociologists and others write about your generation; indeed, you may need to do some research to figure out which generation you even fit into if you don't normally think of yourself as part of a particular generation.)

Sheryll Cashin Introduction from *Place, Not Race:
A New Vision of Opportunity in
America*   pp. 712–24

1. For Cashin, what's wrong with affirmative action?

   Because it is driven by race, affirmative action tends to reward the most advantaged minorities; she also suggests that affirmative action has outlived its usefulness because many in our society see it as a zero-sum game that punishes whites, especially white men.

   What does she propose instead?

   A system that offers advantages to those who are left behind because of their place rather than their race (because Cashin sees the real problems with segregation in this country at this time as geographic rather than racial).

2. As noted in the introductory material on page 712, Cashin's position and the claims she makes sooner or later offend nearly everyone. Think of the various aspects of Cashin's arguments that various groups—liberals, conservatives, African Americans, white Americans, graduates of elite schools, etc.—will probably not find pleasing about her position.

   Answers will vary; here are some possibilities:

   • **Liberals might object to Cashin's idea that race-based diversity initiatives address the wrong problem and contribute to divisive politics because they believe that**

racial prejudice and discrimination remain causes for concern in modern America.

- **Conservatives might object to an affirmative action based on location because it still doesn't emphasize equality and personal responsibility strongly enough.**
- **African Americans might object to the idea that the injustices perpetrated against African Americans in the past have been sufficiently addressed and that we should abandon race-based diversity initiatives.**
- **White Americans might object to the characterization of most white Americans as potentially racist, as part of a group that is "fed up" with benefits for African Americans.**
- **Graduates of elite schools might object to how Cashin suggests that anyone who went to such elite schools benefited from some kind of privilege to get them there.**

3. What sort of ethos does Cashin create? How does she demonstrate her educational background?

Cashin creates an ethos as a driven, successful, highly educated woman who worked hard for her success and received no special favors along the way. Cashin describes her educational background explicitly, from her excellence in her high school classes to her major at Vanderbilt to her Marshall Scholarship and graduation from Harvard University.

Her membership in the African American community and her loyalty to it? (Here, be sure to consider the language she uses as well as the cultural allusions she employs.)

Her allusions to Sasha, Malia, and Blue Ivy; her mention that she clerked for Thurgood Marshall; perhaps the informal language of "Cosby kids" as a phrase for African American children and referring to herself as "a black girl."

The values to which she is committed? (See Chapter 3 for information about arguments based on character.)

Cashin's opening line signals that she is committed to the idea of fairness, and her reports of her high school experience indicate her commitment to the importance of education as a means for improving one's condition in life.

4. In what ways is Cashin's book an American book? Putting aside the historical and social contexts, what "American" values does Cashin seek to appeal to in her readers, regardless of their own personal background or political affiliation? (See Chapter 2 on arguments based on pathos, or appeals to the audience's emotions and values.)

   Answers may vary, though we would suggest that the most important American value comes in the first sentence: "This book is about fairness." In this case, Cashin defines *fairness* as "equality of opportunity" or "justice."

5. Pay careful attention to how Cashin structures her argument and how she acknowledges the perspectives held by others. How specifically is her argument structured? Try to summarize her argument, putting it in the form of a Toulmin argument. (See Chapter 7 for a discussion of Toulmin argumentation.)

   In the form of a Toulmin argument:

   ***Claim:* Diversity initiatives should be based upon geography rather than race.**

   ***Reasons:* Because race-based affirmative action often benefits minority students who have other advantages, especially wealth.**

   Because race-based affirmative action makes people feel as though they are being treated unfairly.

   ***Warrant:* Diversity initiatives should be based on American perceptions of fairness.**

   ***Backing:* Diversity initiatives increase fairness in the United States. Americans should feel that they are being treated fairly.**

6. **Write an evaluative argument** in which you seek to evaluate Cashin's proposal that place, rather than race or ethnicity, should be the primary concern of those committed to fairness in American society. Obviously, you'll need to restate her position fairly (something question 5 should help you do) and to give the criteria you use in evaluating her position. (Chapter 10 on evaluative arguments will help you here.)

   Writing assignment.

Ask students to consider the role of geography in their own lives. How has the place where they grew up shaped them? What were the people, the land, the weather, the schools, and the architecture like, and how did those things influence their lives? In what ways did a place limit them, and in what ways did a place give them opportunities that other places may not have been able to offer? If they have moved around a great deal, how has the lack of a place affected them, or what places have been most influential?

Walter Benn Michaels *The Trouble with Diversity: How We Learned to Love Identity and Ignore Inequality*   pp. 725–31

1. What, for Walter Benn Michaels, is the real issue that American society needs to confront?

   Economic inequality.

   How, for him, does defining *diversity* in terms of a celebration of difference, especially ethnic difference, prevent Americans from both seeing the real issue and doing anything about it?

   The celebration of difference means that we don't pay attention to the importance of eliminating differences such as income inequality.

   In what ways does our society's focus on ethnic and cultural diversity necessarily perpetuate racism and biological essentialism (paragraph 10)?

   This focus makes us believe in the idea of racial identity and related values, not allowing us to question whether there even are biological differences between different races.

2. Why and how are these issues relevant to discussions of diversity on campus in general?

   Michaels is arguing for a different way of thinking about diversity, not for discounting the value of diversity. How a campus defines diversity determines what kind of diversity it will pursue—which students it will recruit, give scholarship money to, and so forth.

   On the campus you attend?

   Answers will vary.

3. Later in this introduction, Michaels, a liberal, points out ways in which both conservatives and liberals in American public life, first, focus on racial or ethnic differences rather than issues of social inequality and, second, benefit from doing so. In a 2004 essay, "Diversity's False Solace," he notes:

> [W]e like policies like affirmative action not so much because they solve the problem of racism but because they tell us that racism is the problem we need to solve. . . . It's not surprising that universities of the upper middle class should want their students to feel comfortable [as affirmative action programs enable and encourage them to do]. What is surprising is that diversity should have become the hallmark of liberalism.

Analyze the argument made in this paragraph as a Toulmin argument. (For a discussion of Toulmin argumentation, see Chapter 7.)

Answers may vary, but we offer this possibility:

Claim: **Diversity should not be the hallmark of liberalism.**

Reason: **Diversity is more about making people feel good about themselves than it is about solving a problem.**

Warrant: **Liberals should care about solving problems, not about making people feel good about themselves.**

Backing: **Liberals are devoted to the common good.**

4. How would you characterize Michaels's argument? In what ways is it an argument of fact?

Michaels traces some of the history of the interest in diversity to argue for how we have come to the understanding that we have now.

A definitional argument?

Michaels argues that we define diversity in one particular way, and he wants to offer a new definition for us to use.

An evaluative argument?

Michaels evaluates the current state of our pursuit of equality.

A causal argument?

Michaels examines why we think the way that we do today and what problems result from that way of thinking.

A proposal? (For a discussion of these kinds of arguments, see Chapters 8–12.)

Michaels is proposing a new way of thinking about what constitutes diversity and a new way of achieving the goal of social justice; he implies other proposal arguments about changing our institutions, too, but this introduction doesn't spell out those proposals.

5. Imagine a dialogue between Walter Benn Michaels and Sheryll Cashin, author of the previous selection. What would they agree on with respect to diversity on campuses? And where might there be disagreements? Why?

Michaels and Cashin both hold that race is not the key to understanding diversity and that a focus on race does more to perpetuate inequality than to reduce it. However, Michaels believes that addressing economic inequality is the most important goal for society. Cashin focuses on creating equality of opportunity by addressing the damage caused by geographic segregation. While Cashin sees economic inequality as an impediment to fairness, she wants to address fairness first. If we can make our society more fair, she suggests, then that will help reduce economic inequality in the long run.

6. This chapter has provided many perspectives on an issue that is hotly debated on American campuses and in American society at large — diversity. Should diversity be something that schools strive for? If so, what kinds of diversity? What should a diverse campus look like, and why? **Write a proposal essay** in which you define and justify the sort(s) of diversity, if any, that your school should aim for. Seek to draw widely on the perspectives that you've read in this chapter — in terms of topics discussed and also approaches to those or other topics that you might consider. If you completed the assignment in question 6 for the first selection in this chapter (p. 677), you will surely want to reread your essay, giving some thought to how and why your understanding of diversity has or

has not changed as you have read the selections in this chapter. (For a discussion of proposals, see Chapter 12.)

Writing assignment.

Classroom Exercise: focus on the argument

For whom is Michaels writing? Do you think that his argument will appeal to conservatives? To liberals? To libertarians? What audience do you think is his intended audience? Who is his invoked audience? What evidence can you cite for your answers to these questions? Research some of the reviews of Michaels's book that came out when the book was published or reader reviews that appear on Amazon.com. What kind of audience is most receptive to his argument? Why?

Wrap-up Exercises for "What Should 'Diversity on Campus' Mean and Why?"

These final assignments are provided as an opportunity to reflect on the readings as a whole and to construct arguments based on what students have taken away from the selections. Question 3 is appropriate for use as an in-class essay.

1. Investigate the diversity mission at your institution by looking at various Web sites and statistics that may be published. Then look for any news items over the years that chronicle your school's history of minority inclusion. Write an essay in which you evaluate the progress or lack of progress that you see in the school's definition of diversity and its handling of diversity.

2. Interview five to ten students at your institution about their views of the liberal or conservative nature of the school. Concentrate on interviewing individuals who probably hold different political ideals than your own to familiarize yourself with that point of view. Find out how they view other students, professors, and the level of ideology in the classroom, as well as the institution as a whole. Uncover their ideas about remedying any problems that they see. Use what you learn to write an essay in which you evaluate their claims and present what you understand to be happening on campus.

3. Write an essay about how you would increase the cultural diversity of a student body or the ideological diversity of a faculty if you were the head of a committee charged with presenting possible tools for increasing diversity without using affirmative action. Alternatively, construct an argument for affirmative action—based on race, place, or something else—as the best way to increase either student or faculty diversity.

How Has the Internet Changed the Meaning of Privacy?

Privacy is like free speech: we all agree that it's important, but we don't always agree on what it is or how far it reaches. Privacy has become central to many public conversations as the widespread availability of digital information has made it more vulnerable. Social media sites proliferate, we leave more digital footprints and fingerprints than we realize, and corporations that want to market to us, and governments that want to protect us—or protect others from us—find ways to capture more data. It's often unclear how data will be stored or used. Banks, schools, corporations, and other institutions often have elaborate privacy policies to help us stay informed about how they use our personal information, but these policies are often so elaborate that we either do not read them or do not understand them when we do read them.

Some of the difficult issues around privacy arise because we willingly give up privacy for feelings of community and safety. To be entirely private is to be entirely alone, and no one wants a world where privacy protects criminals and terrorists from being discovered.

As is always the case on issues that matter, competing claims and arguments can guide us even if they don't provide perfect answers.

Daniel J. Solove *The Nothing-to-Hide Argument* pp. 734–45

1. How does Solove characterize (that is, define) the nothing-to-hide argument? What, for Solove, are its limitations?

   Solove sees the nothing-to-hide argument as a shortsighted one that defines privacy as "a form of secrecy" concerned only with the right to hide things (paragraph 16). For Solove, the argument simply doesn't reach far enough to capture all the ways that we already care about privacy. He uses the example of a Peeping Tom: almost anyone would be bothered by someone spying or observing them

even if no secrets were revealed. Understanding privacy as only "secrecy" is therefore not even adequate for explaining our own experience with privacy.

2. Solove contends that privacy is a large and complex concept composed of a number of related elements that, nevertheless, do not exactly overlap. Review this selection, and write down the various definitions of *privacy* Solove explores along with the limitations that he offers of each; for each, note the paragraph(s) where it occurs. (This list will help you understand the structure and arrangement of Solove's argument.)

Solove offers three basic definitions of privacy. The first is secrecy, which he primarily discusses as the most common way that people think about privacy. This definition is inadequate because it assumes that we are only affected if secrets are revealed; it doesn't address the other harms that come from data collection. Using the metaphor of Orwell's *Nineteen Eighty-Four* (paragraph 12), he also defines privacy as a freedom from surveillance. This definition might be misleading because it suggests that if we are not subject to constant surveillance through an obvious means, then our privacy is not threatened. That is, this definition limits surveillance to only one model. Solove's preferred definition of *privacy* is freedom from the kind of bureaucratic, information-collecting processes invoked by Kafka's *The Trial* (paragraph 13). In offering a definition of privacy based on the Kafka metaphor, Solove also defines several privacy problems that come from data collection. Because these definitions are especially important to this selection, we highlight them here:

aggregation: **putting together seemingly unconnected pieces of data in a way that might be more revealing**

exclusion: **a harm that results from not having access to the information that is being collected about you, and not having the ability to correct errors**

secondary use: **the use of a piece of data at some time in the future for a reason other than why it was collected**

distortion: **incomplete pictures of people based on partial information**

3. Solove quotes John Dewey as having noted, "A problem well put is half-solved" (paragraph 8). As you'll see throughout the selections in this chapter, writers are struggling to define privacy in ways that match the complexity of the reality of everyday life. What does Dewey's aphorism demonstrate about the value and importance of arguments of definition? (Chapter 9 on definitional argument will help you here.)

Dewey's aphorism highlights the foundational importance of definitional arguments. That is, if we can define a problem, then we can advance to the other stases and ultimately build proposal arguments.

4. In paragraphs 12–14, Solove discusses two common metaphors for analyzing privacy and does so using the example of two well-known literary works, George Orwell's *1984* and Franz Kafka's *The Trial*. How does Solove use these metaphors to illustrate the difference between information collection and information processing?

Solove uses the two metaphors to ensure that we understand that surveillance is not the only kind of intrusion on privacy; collecting information about someone, even if it isn't used to reveal deep personal secrets, is also an invasion of privacy because it creates a sense of powerlessness and changes our relationship with the government and, potentially, other bureaucracies.

Why is this distinction key in understanding privacy?

This distinction is important so that we understand that privacy is not reducible to one simple concept and so that we have a better sense of how our privacy might come under threat from different kinds of government or corporate bureaucracies.

From a different perspective, how has Solove written about these two literary works so that, even if you have not read them, you understand his point?

Solove offers summaries of the plot and ideas behind each one so that those who haven't read the work can still make sense of them.

What do these examples demonstrate about the potential value of figurative language in explaining concepts? (See Chapter 13 for a discussion of figurative language and metaphor in particular.)

Figurative language can often provide a different avenue for making sense of an idea; figurative language asks us to think about a concept in a way that might not have been familiar before.

5. **Write a rhetorical analysis** of this selection. (Chapter 6 will be especially helpful here.) As you begin to examine Solove's argument in detail, you may decide that you wish to limit your discussion to one particular aspect of it, for example, its arguments based on emotion, character, or facts and reasoning or perhaps the arrangement of the argument (that is, the steps moving from the beginning to the end of the argument).

Writing assignment.

Classroom Exercise: focus on the argument

Using ideas from Solove's article and Chapter 9 on arguments of definition, work as a class to develop a definition of *privacy* that is more satisfactory than "nothing to hide." It's likely that putting together a truly adequate definition of *privacy* will be not just difficult but next to impossible. When your students have reached an appropriate level of frustration with the exercise — "appropriate" will have to be left to your judgment — shift to a meta-discussion that focuses on process: What kind of definition were they trying to create? What steps proved most difficult? How does this exercise in class help them figure out how to structure a paper that constructs a definitional argument?

Rebecca Greenfield *What Your Email Metadata Told the NSA about You* pp. 746–50

1. Was the information presented in this selection new to you? Why or why not?

Answers will vary.

How would you expect privacy advocates to respond to this selection?

Privacy advocates would likely be alarmed at how much information can be — and is — gathered by such operations. Further, they would likely appreciate this article for

explaining how things like metadata (which many people may not be concerned about) are important in considerations of privacy. That is, privacy advocates might feel that this article enlarges the conversation about privacy so that more people will pay attention to their privacy.

And what about those who argue that, in the name of national defense, the U.S. government needs to collect such data? How do you anticipate that Daniel J. Solove, author of the previous selection, "The Nothing-to-Hide Argument," would respond? Why?

Solove would likely point to such an article as an example similar to Kafka's _The Trial_. He might focus on the way that the NSA's knowledge of emails is not about learning the secrets that you might put in the email but instead about aggregating the information contained in the metadata to construct a dossier of information about anyone.

2. How would you characterize this selection: is it an argument of fact, of definition, or of evaluation; a causal argument; or a proposal argument? (The discussion of kinds of arguments in Chapter 1 will help you decide.) How would you characterize its function or purpose? (Chapter 6 on rhetorical analysis may help you here.)

   We see this as primarily an argument of fact, designed to let people know what the NSA's surveillance actually reveals. That is, the article informs readers of what kind of threat to their privacy the NSA's email tracking presents. There is an evaluative argument implied, but we think not developed, that judges the NSA's actions to be negatively intrusive.

3. Greenfield, like many people who write professionally for various Internet sites, uses a complex mix of styles: some parts of the article are quite informal while other parts could be part of an academic research paper. Choose several instances of particularly informal writing that would not be appropriate in an academic research paper, and explain why. How does Greenfield use comments about "grandma" to help structure the selection's argument? (Chapter 13 discusses style in argument.)

   The comments about grandma illustrate an extreme example of how easy it would be for someone who might

not even understand the Internet to figure out where an IP address was physically located; to reinforce the idea that the example is extreme, she opens the sentence very informally with a curse word and a contraction that appears somewhat rarely in writing: "Hell, it'd be easy enough for your grandma. . . ." The second mention of grandma, in the last sentence, helps signal the conclusion of the argument by returning to an earlier joke. The joke is slightly revised, however, to acknowledge that some grandmothers (the "hip" ones) would understand how email and the Internet work.

4. Visual arguments play an important role in this selection. Evaluate the role that each of the visual arguments plays by discussing how the selection would have been different without it. (Chapter 14 on visual rhetoric will help you respond to this question.)

   - **Metadata: This argument shows the reader exactly what the NSA can see when they look at the email metadata as a way of showing how much information the metadata communicates.**

   - **IP address lookup: This visual argument shows the reader how easy it is for the NSA to locate an email sender by looking up the IP address; basically, anyone with access to the Internet can learn the physical location of an IP address; someone can find your computer or your house on a map. In horror movie terms, *they know where you live.***

5. When Edward Snowden released confidential data from the NSA in 2013, he was immediately labeled a traitor by some and a hero by others. Collect and examine examples of discussions of Snowden—the comments posted in the *Wire* about this selection would be an easy place to begin—and **write an evaluative argument** in which you describe and evaluate the criteria used in making such an assessment by one side or the other. (In other words, your task is not to evaluate Snowden or his actions but to examine and evaluate the criteria his supporters or detractors used in reaching that conclusion.) An interesting challenge would be first to assess your own response to Snowden's actions and second to evaluate the criteria used by those who share your opinion of his actions to come to such a conclusion. Doing so

will require you to examine the tradeoffs you're willing to make in balancing competing interests when the debate is about privacy. (Chapter 10 on evaluative arguments will help you consider and evaluate the criteria used in these discussions.)

Writing assignment.

Classroom Exercise: focus on the world

In an October 2013 press conference, President Obama defended NSA surveillance. Watch the video of his remarks (http://www.c-span.org/video/?c4470435/president-obama) and have students construct a rhetorical analysis of the president's talk (you might do this by breaking them up into groups or as an exercise for the whole class). Do the students find his argument that surveillance is important to be persuasive? How do they feel about his proposal argument for making Americans more comfortable with surveillance?

Making a Visual Argument: The Issue of Privacy

pp. 751–53

1. Which of these three cartoons do you find most effective at communicating its message? How does it encourage readers to think about issues of privacy in an electronic environment? Why? (The discussion of evaluative criteria in Chapter 10 may be useful here.)

   Answers will vary.

2. Analyze how each of these cartoons works as a visual argument, as discussed in Chapter 14. Consider the visual design, including the images and colors used, the style of drawing, and the relationship between the images and text of each.

   Answers will vary; suggestions:

   - **Anderson's cartoon presents the NSA as threatening because it practices Big Brother–style surveillance, even if the language of the NSA ("Aww . . . that's adorable") is more condescending than threatening. This cartoon is a color image, but it opts to limit color and to mute what color it includes. Especially in the right-hand panel, the cartoon relies on heavy shading, especially. Perhaps only a little color is present, surrounded by a great deal**

of shading, as an allusion to the grayness of a world where everyone is constantly monitored and so ends up being the same. (For comparison, you might have students view Apple's famous Big Brother ad for Macintosh from 1984 at http://www.youtube.com/watch?v=R706isyDrqI. In this ad, the woman who breaks up the surveillance is dressed brightly while the rest of the world is drab.) The threat of the high-tech surveillance in the image is significantly lightened by the grandmotherly language.

- Martirena's cartoon focuses tightly on the image of a hand holding a cell phone that would ordinarily read something like "1 message received." The relative lack of color, and the darkness of the purple and blue that are in the cartoon, help reinforce the threat of the image. It would be interesting to discuss what students think about the picture of the cell phone. Have they even seen this kind of notification on a phone? The representation of the phone and the notification may feel very old-fashioned to our students.

- Lambert's cartoon emphasizes the inevitability of government spying. The artist represents the office as a standard cubicle, the workers have ties but no jackets (so they are less formal, more middle management than CEO), the only brightness in color comes in their shirts (but even that is subdued), and the office itself is drab gray and brown with some empty white walls. The figures are relatively small, emphasizing that these people aren't especially important, and their expressions contain no surprise that they might be spied upon. In short, the visual argument makes government spying seem humdrum and totally expected.

3. Choose one of the cartoons, and analyze it in terms of its appeals to emotions, to the character of its creator, and to the facts or reasoning the cartoon represents. (These appeals are discussed in Chapter 1 and again in Chapters 2–4, respectively.)

Suggestions:

- Anderson's cartoon makes an argument that perhaps allows some readers to feel a bit superior to the patriotic dupe in the cartoon. Just as the NSA observer is

condescending toward the man in the first panel, the reader might feel somewhat superior for not being so naïve about privacy in America. (This might also be a character argument: Anderson suggests that he is sophisticated enough to recognize that the Supreme Court decision will not necessarily protect us from other kinds of government surveillance that might be even more insidious than having police search a cell phone during an arrest.) The more obvious emotional appeal, perhaps, is that this cartoon emphasizes the fear of being watched in the style of George Orwell's *Nineteen Eighty-Four*; that is, this cartoon suggests not just that the NSA might have looked at our messages or a set of aggregated data but that the government is constantly watching us. In terms of facts and reason, the argument might be that Supreme Court decisions do not genuinely protect our privacy.

- Martirena: Arguments from character are probably most interesting for this cartoon. The cartoonist lives in a country that is not a democracy and where surveillance might be assumed, yet he mocks the country that defines itself as "the land of the free." In terms of emotions, this cartoon might appeal because of the humor that comes from the juxtaposition of being told that you have been spied on; it might also be a scarier cartoon for many because the invasion seems very personal; the focus on the message on the phone that has already been seen by someone else seems especially intrusive into private life. In terms of facts and reasoning, the cartoon plays on the idea that our private communications might not be at all private.

- Lambert: Arguments of character and emotion seem fairly closely tied together here. Lambert appeals to our sense that much of what happens at work is somewhat absurd, another task to get through (think of the movie *Office Space* or the TV show *The Office*). As such, part of the cartoonist's authority stems from not being afraid of the surveillance but instead being resigned to it and, to a limited degree, even in charge of when the government

has access to the information. In terms of facts and reason, Lambert's cartoon argues that sooner or later the government can look at whatever data it wants to see and that there's no escaping the surveillance.

4. Someone searching databases for cartoons generally uses a keyword search, as discussed in Chapter 18. The keywords listed for the cartoon by Alfredo Martirena are *National Security Agency*, *NSA*, *domestic espionage*, *domestic spying*, *Prism*, *Tempora*, *Edward Snowden*, *spying scandal*, *spying scandals*, *intelligence agency*, *intelligence agencies*, *privacy*, and *surveillance society*, while those for the cartoon by Larry Lambert are *domestic spying*, *espionage*, *surveillance*, *spy*, *spies*, *spying*, *email*, *emails*, *CIA*, *FBI*, *NSA*, *political scandal*, *political scandals*, *reply*, *replies*, *intrusions*, *government*, *governments*, *emailing*, *private*, *privacy*, and *personal freedoms*. Why would these be appropriate keywords to use in searching for each of these cartoons?

   These keywords not only address the actual content of each cartoon but also push a little further to consider the larger context of the cartoons. For example, Martirena does not include Edward Snowden in his cartoon, but Snowden's leaks about the NSA are an important part of the context for the cartoon.

   (By the way, you may need to check out the meanings of *Prism* and *Tempora*; we did. Do so by Googling *Prism, spying* and *Tempora, spying*; adding *spying* limits the search, of course.) What might account for overlap and differences in the lists, given the content of each cartoon?

   Many of the keywords will overlap for these cartoons not only because they concern privacy issues but also because they were published around the same time, when issues of NSA surveillance were being discussed in the United States. In terms of differences, we would focus on the difference between "surveillance society" and "personal freedoms." Lambert's cartoon is perhaps somewhat less threatening because the figures involved are at work (so that personal privacy is not at stake in the same way) and seem to have a bit more control over their situation (they don't seem to

think that their messages have been seen by others before they have seen them).

Can you think of other terms that someone might have used to search for these cartoons? Can you imagine why they weren't included in the list of keywords?

Answers will vary. We find it interesting that though *email* and *emailing* are included, none of the lists includes versions of, say, *computer* or *cell phone*. The mere existence of the technology itself isn't important in these cartoons in the way that it would have been ten or fifteen years ago.

5. Many writers struggle with incorporating a visual of any kind—a cartoon, a figure, a table—into a text they are writing in a way that helps readers understand the meaning and significance of the visual argument with regard to the ongoing argument. Imagine that you are writing an essay about the nature of privacy in electronic environments and that you decide to use one of these cartoons to illustrate a point you wish to make. Specify the point you wish to make, and then **write a healthy paragraph** that could be used to incorporate the cartoon into the text. You will need both to describe the cartoon to some degree and to explain its message or significance. Using a phrase like "the cartoon shows . . ." or "in the cartoon, the reader sees . . ." will help you as you describe the cartoon. (This will be a **factual argument** of the sort discussed in Chapter 8; the discussion of using visuals in your own arguments in Chapter 14 should help you with this task.)

Writing assignment.

Classroom Exercise: focus on the world

Ask students to take some inspiration from these cartoons and try their hands at creating a visual or multimedia argument about privacy. They might draw a cartoon, create a gif, or edit a photograph and add a caption. It's likely that many will choose a humorous approach, but it doesn't need to be—perhaps they want to offer a warning or a caution about getting too worried about privacy. When your students have created their piece, have them explain their rhetorical choices in small groups or to the whole class.

danah boyd and Kate Crawford Excerpt from *Six Provocations for Big Data*   pp. 754–62

1. How, for boyd and Crawford, do automating research and using Big Data change the definition of knowledge?

   Big Data has pushed knowledge to being more about computation. Things that cannot be counted and measured, such as theories about why people do what they do, no longer count as knowledge.

   And what specific ethical issues does Big Data raise for these authors? Why?

   One ethical issue concerns possible violations of privacy rights; another concerns possible harmful effects on human beings. In both cases, the damage that might be done by Big Data is not clear: the damages could happen immediately or might happen far in the future.

2. boyd and Crawford quote Bruno Latour, who notes, "Change the instruments, and you will change the entire social theory that goes with them" (paragraph 8). What does Latour mean?

   Latour means that when we change the instruments we use to measure, create, or understand knowledge, the changes don't just alter what we know; the changes are wide-ranging and far-reaching, potentially affecting how we understand and even operate in society.

   How does it relate to boyd and Crawford's stance at this point in the selection and throughout their argument?

   One important aspect of boyd and Crawford's argument is that we do not know the full effects of Big Data; we don't genuinely know how it will influence the way we think or behave or how it might be used and abused.

   What sort of causal argument is this? (Chapter 11 discusses the forms of causal argument that we usually encounter.)

   A causal argument that states a cause and then examines possible effects.

3. As in much academic writing, definitional arguments play an important role in boyd and Crawford's discussion. Examine how the authors define the following terms and how they use them to further their own argument: *Big Data* (paragraphs 1–3), *apophenia* (paragraph 3), *Fordism* (paragraphs 7–8), *self-injury* (paragraph 11), and *accountability* (paragraph 15).

Big Data: large datasets that are fundamentally networked; boyd and Crawford use the term to argue that Big Data tempts researchers and observers to believe that they can understand more connections than they really can understand

apophenia: identifying patterns where none exist; used to argue that Big Data introduces new kinds of knowledge problems

Fordism: production of material goods through automation and assembly line practices

self-injury: "cutting," or doing intentional physical harm to one's own body, which boyd and Crawford then further define as a potential "safety valve" for some people in that it keeps them from attempting suicide

accountability: a "multi-directional relationship" that involves treating data responsibly in terms of how it affects people (the researchers, the subjects, the general public, etc.)

How do boyd and Crawford both offer a definition or characterization of the concept and then employ that notion to support or explain a point they wish to make? By the way, note that in none of these situations do the authors quote *Webster's* or some other dictionary; instead, they construct their definitions in other ways. (Chapter 9 on arguments of definition may prove useful in helping you answer this question.)

The definitions all exist in a context of explanation; that is, the authors deploy them to explain a concept to us. For example, they ask us to imagine intellectual work as having undergone some of the same processes as manual work did under Fordism, so that we better understand Big Data.

4. Another interesting (and common) feature of boyd and Craw-
   ford's academic writing style is the use of figurative language.
   What sort of figurative language is being used in these examples?
   a. Will it transform how we study human communication and
      culture, or narrow the palette of research options and alter
      what "research" means? (paragraph 1)
   b. Data is increasingly digital air: the oxygen we breathe and the
      carbon dioxide that we exhale. (paragraph 4)
   c. The twentieth century was marked by Fordism at a cellular
      level: it produced a new understanding of labor, the human
      relationship to work, and society at large. (paragraph 7)
   How does the use of this figurative language help advance the
   arguments being made? (Chapter 13 on style in arguments dis-
   cusses figurative language.)

   **boyd and Crawford are using metaphors that allow us to
   understand how they are thinking about data: they give
   us alternative ways of conceptualizing what "data" means.**

5. Begin where boyd and Crawford end their essay. What is the dif-
   ference between being in public and being public with respect to
   the sorts of Big Data that these authors discuss? Investigate two
   forms of social media that you are familiar with (or, better yet,
   that you use) to see what sorts of access those who frequent each
   site give the developers with respect to the use of data about
   their behavior on that site or others that are tracked. (In other
   words, when someone clicks "Agree" on one of these sites, what
   information is now "public" to the developers of the site?) **Write
   an argument of fact** in which you present your findings, linking
   them to the contrast between "being in public" online and "being
   public" online. (Chapter 8 will be useful here.) You may also
   wish to use this information **to evaluate** the situation (Chapter
   10) or **make a proposal** about it (Chapter 12).

   Writing assignment.

Classroom Exercise: focus on the world

boyd and Crawford discuss how the construction of knowledge is
changing. Though boyd and Crawford are not writing about Wikipe-
dia, you can teach students a great deal about the construction of
knowledge by having them edit Wikipedia articles. First, give them
some time in class to brainstorm things that they know a lot about,

whatever that subject may be. Next, have them read Wikipedia articles on the subjects of their expertise to look for holes—where could they add useful information or an external link that would provide background? Once they've discovered places where they can add information, have them edit the articles. Students who do not already have wiki accounts will need to create them and send you their usernames so that you can track their edits. Not only will students who contribute to a Wikipedia article have a deeper understanding of how knowledge is constructed there, but they are also likely to be more sensitive to the importance of evaluating sources carefully.

Todd Zwillich and Christian Rudder *It's Not OK Cupid: Co-Founder Defends User Experiments*   pp. 763–70

1. What issues does this interview raise about Big Data, social media sites, research, and ethics?

   Among many possibilities, students might suggest that this interview primarily raises issues of trust: can we trust social media sites to be honest about how they are using the data that we provide them?

2. Characterize the stance that Christian Rudder takes with regard to the issues raised in question 1 above.

   Rudder's stance seems to be that the research that social media sites perform with Big Data is ethical because people have agreed to the terms of use and because the research is designed to make the site work better for users.

   Based on his questions and comments, what do you imagine the stance of Todd Zwillich to be?

   Answers will vary, but we think he sounds somewhat skeptical about the ethics of this research. We look at his repeated statements about how people have not read the terms of use that they've agreed to as a way of reminding people that, though they have agreed to such research and though it's "their problem" that they agreed without reading, there's some indication that he understands that none of us has the time or inclination to study such a long contract.

If you cannot characterize his stance or are not sure about it, do you see that situation as a good or bad thing, given Zwillich's role as interviewer and radio host? Why?

Students might argue that being unable to characterize his stance is a very good thing because it means that he's an impartial journalist who is allowing the interviewee to speak for himself and the listener to think for himself/ herself. Alternatively, one might argue that he's not a vigorous enough journalist and that he should be challenging the interviewee on more points.

3. At one point, Rudder comments:

> There was a day in 2013 when we turned off all the photos on the site, for, uh, about seven hours and kind of, uh, let users use OkCupid without being able to see who they were talking to. And then so if you compare that against a normal day, uh, you see that the site is actually a lot healthier in terms of how people reply to messages, and kind of like length and sort of velocity of conversations is actually a lot better when there's no photos.

Why might it be the case that the site was "healthier" when there were no photos? And why don't people want to use a dating site without photos, even one that might be healthier?

Answers will vary, but presumably "healthier" means that people were more willing to communicate with others or in more depth because they weren't as focused on physical attractiveness. People probably don't want to use a dating site without photos because physical attractiveness (however they define it) is something that matters to them in a dating Web site; indeed, many people may find the idea that the conversations were "healthier" to be an erroneous judgment.

4. Characterize the ethos that Zwillich and Rudder create for themselves in this interview. How would you describe Zwillich's performance as an interviewer and radio host?

Answers will vary, but we focus on the moment when Zwillich asks Rudder to say, directly, that the research OkCupid did was not for the public good. That moment reveals that Zwillich is willing to challenge Rudder.

How would you describe Rudder's ability to respond to Zwillich's questions and to support the claims he makes? (Information from Chapter 3 on arguments based on ethos, or character, will likely be useful in answering this question.)

Answers will vary. We find Rudder to sound untrustworthy: his hesitations in answering some of the questions suggest that he knows that many people will be angry about the experiments.

5. Examine the contexts in which Rudder uses "sort of" or "kind of." (The best way to do this is to underline or highlight each occurrence of it along with whatever occurs after it, e.g., "And the goal was *kind of to test our estimation* of how compatible they were.") When does Rudder tend to use either of these expressions?

These expressions seem especially common before descriptions of the research that OkCupid did.

(Certainly, his use of them is not conscious or intentional.) If we treat them as hedges, which seek to soften the impact of whatever follows, what might Rudder be weakening the force of?

We think that he seems to try to soften the impact of OkCupid's manipulation of its users and the discussion of the ethics of the research.

How does such a pattern of use influence the ethos he creates for himself? Why?

Though some recent research suggests that these kinds of expressions may be evidence of a more thoughtful responder, for many listeners and readers they make the speaker sound somewhat suspicious, as though he has something to hide or doesn't have confidence in what he is saying.

6. As noted, unplanned spoken talk of the sort that occurs during interviews is quite different in many ways from highly planned and edited written academic discourse even when the topic is the same. **Write a one-page summary** of this interview as if you were planning to use the summary, or part of it, in an academic research paper. If you wish to use direct quotations, you'll likely want to choose them carefully or edit them carefully to avoid passages that contain fillers like "um" or repeated words; you'll

also need to incorporate any quotations, whether phrases or sentences, into your text correctly. Paraphrases may prove especially useful precisely because of the spoken nature of this selection. (The section on synthesizing information in Chapter 20 will help you with this task. You'll need to use the information in Chapter 22 on documenting sources to help you determine the correct format for citing the interview.)

Writing assignment.

Classroom Exercise: focus on rhetoric

Pay careful attention to how the interviewer and interviewee talk on the show—the language here is far more informal than most arguments we read, especially in academic contexts. How do you react to this informality? If you find that it makes the arguments of the participants weaker, can you think of a situation where more informality is better? Try rewriting part of an argument that you've written for any class and see how the change in formality affects the argument. How does style affect substance?

Supreme Court of the United States *Riley v. California*
pp. 771–85

1. As mentioned in the headnote, U.S. legal opinions represent stasis theory in action: they contain an argument of fact in which the relevant facts of the case are presented, an argument of definition in which the relevant laws and prior legal rulings are reviewed, an evaluative argument in which the facts of the case are evaluated in light of the law, and, finally, a holding, or judgment, along with the reasoning behind that judgment. Divide the selection into these component parts. (Be careful! It's easy to make a mistake here.)

   Section I contains the argument of fact. Section II is the definitional argument, with a special emphasis on working through the definition of the word *reasonable*. Section III is the evaluative argument that evaluates the facts of the case in light of the law. Section IV is the holding or judgment.

2. Reduce the Supreme Court's reasoning in this decision to a Toulmin argument, as discussed in Chapter 7. In other words, map the legal issues and arguments being made onto the outline used to

illustrate Toulmin argumentation (p. 143). You'll likely learn the most about this case, legal reasoning, and Toulmin arguments if you work with a classmate. Then, compare and contrast your analysis of the arguments with the analyses done by your other classmates.

A possible response:

Claim: **The police cannot search the digital contents of a cell phone of an individual under arrest unless they have a warrant . . .**

Reason: **because to search the digital contents would constitute an unreasonable search.**

Warrants: **Searches must be reasonable to be constitutional. Cell phone contents are so extensive that they are like carrying around a filing cabinet, and searching the filing cabinet of someone who has been arrested, without a legal warrant, is unreasonable.**

Counterarguments and rebuttal: **Roberts acknowledges that this ruling will affect law enforcement practices.**

Backing: **Privacy is an essential American right.**

Law enforcement and other government entities must follow the law even when it is inconvenient.

3. Not surprisingly, Justice Roberts acknowledges the "impact [of the *Riley* ruling] on the ability of law enforcement to combat crime" (paragraph 29). How does Roberts make explicit the limits of the court's holding, or ruling?

Roberts reinforces the importance of a warrant, writing that the limitations on searching a cell phone only apply to situations where searching the cell phone is incidental to the arrest and not to situations where law enforcement has obtained a warrant. He further emphasizes how the process of obtaining a warrant has become easier thanks to technology.

Why might we expect such qualifications of a claim in opinions from the Supreme Court? (Chapter 7 on structuring arguments discusses the use of qualifiers in its treatment of Toulmin argumentation.)

Supreme Court decisions create precedents, which can govern a large body of actions and decisions, and so the court wants to be very clear about the implications of the case. Legal decisions usually take care to pay attention to details so that they do not become too broadly applied.

4. How do the comments in Justice Alito's opinion contextualize the court's decision by highlighting and problematizing the need to balance the needs of law enforcement and the rights of individuals to privacy?

   Alito's comments point out that the decision will likely create anomalies that might seem to favor digital privacy too strongly; the larger context seems to be that the law simply cannot anticipate all the changes that will take place in technology in the future, even the very near future. Therefore, courts must create guidelines for law enforcement that are as clear as they can be while recognizing that the rules will have to change in response to technology's changes.

5. Examine with great care footnote 1. Why might the word *searches* have been italicized?

   The word *searches* here refers to the police actively investigating the possessions of someone under arrest and therefore does not apply to information that the police might obtain by examining "Big Data" collected from, for example, a cell phone carrier.

   What bearing might this explicit statement in the court's decision have on future legal debates and decisions about the issues of data aggregation and mining in the name of national security discussed in other selections in this chapter, specifically, Solove's "The Nothing-to-Hide Argument," Greenfield's "What Your Email Metadata Told the NSA about You," and the visual arguments relating to domestic spying?

   The decision seems to release law enforcement from the need to obtain a search warrant for collections of data that are not on someone under arrest (for example, to obtain a call log of a particular customer provided by a cell phone carrier might not require a warrant; at least, this footnote suggests that examining such a call log would not

be treated the same as examining a cell phone by the precedent set out in this case).

6. Roberts argues that "cell phones differ in both a quantitative and qualitative sense from other objects" that someone who is arrested might have on her/his person (paragraph 22). **Summarize his arguments** in a few healthy paragraphs so that you could use them in a research paper on the topic of cell phones and privacy. Be sure to distinguish between the quantitative and qualitative criteria Roberts uses and to link the arguments he makes explicitly to the issue of an individual's privacy. Likely the simplest way to complete this assignment is to begin by making a list of arguments in each category and then to turn the lists into paragraphs. (Chapter 10 on evaluative arguments discusses the use of quantitative and qualitative criteria, and Chapters 20–22 provide information on using and documenting sources.)

Writing assignment.

Classroom Exercise: focus on style

Using Chapter 13 (Style in Arguments) as a guide, analyze Justice Roberts's use of figurative language. How does he use literary tropes such as metaphors, similes, and analogies to make his writing more compelling? How does he use syntactic schemes for the same purpose? What sentences, phrases, paragraphs, or ideas do you find most striking? Why? How does his writing style affect your reading, understanding, analysis, and evaluation of the argument? Were you surprised by the idea of analyzing a legal opinion for style or by the results of their analysis?

Amy Davidson *Four Ways the* Riley *Ruling Matters*
        for the NSA   pp. 786–91

1. Davidson's argument is obviously an evaluative one. What, specifically, is she evaluating, what criteria does she use, and what evidence does she present?

   Davidson is evaluating the Supreme Court decision in *Riley v. California* on how well it upholds privacy rights. Her criteria include how the decision reacts to changes in the culture, how well the decision understands technology, and how fully the decision limits the power of government (and respects the privacy of individuals). Davidson uses

direct quotations from the texts of the decision, quotations from other decisions, and analogies as evidence.

How does the layout of her text help the reader navigate it easily? (Chapter 10 discusses these aspects of evaluative arguments.)

The numbered sections alert the reader to the organization of the text.

2. Having read an excerpt from the *Riley* ruling as the previous selection, you are in a position to evaluate how well Davidson provided the necessary background about the case for readers who have little or no information about it so that they can understand the issues she is discussing. The criterion here would be the Goldilocks Test: not too much and not too little but just the right amount. What grade would you give her for this aspect of the selection? Why? If, in your opinion, she gives too little information, what should be added? If she gives too much, what could be omitted?

Answers will vary.

3. Davidson argues, "Technical awareness and skepticism of government claims about ticking time bombs . . . will be helpful to the Court in the coming NSA cases." What is she referring to with this claim?

Davidson is referring to claims by the government that it needs broad powers in law enforcement (up to and including torture) so that it can get information on immediate threats ("ticking time bombs").

How does her stance on "technical awareness" relate to Justice Alito's observations in his concurring opinion, excerpted in the previous selection?

Alito argues that cell phones are different from print information, and he acknowledges that we do not even know how information technology will change in the future. These two comments both show some degree of technical awareness.

Has Davidson provided evidence for the second item — the "ticking time bombs"?

We believe that Davidson provides evidence that the government will rely on arguments about "ticking time bombs"

when she offers paraphrases of government arguments in the list that includes remote erasing of phones, geofencing, and phone locking.

Do you agree with her contention? Why or why not?

Answers will vary.

4. Reread footnote 1 in the previous selection, an excerpt from the *Riley* case (p. 780). How do the qualifications of the *Riley* ruling made in the paragraph complicate Davidson's claim that the *Riley* case has clear implications for upcoming court cases about the NSA?

   The upcoming cases for the NSA are not necessarily related to searches made when someone was arrested. Instead, to quote from the footnote, those cases will consider "whether the collection or inspection of aggregated digital information amounts to a search under other circumstances."

5. As the headnote makes clear, Davidson pays attention to matters of language, a fact that shows up in her own writing. It is quite clear that Davidson is no admirer of the NSA and its practices and is likely critical of the liberties taken by police more broadly. How do her word choices and particularly her figurative use of words with concrete meanings help demonstrate her stance? Choose several specific examples, noting where they occur and what function they serve. (Chapter 13's discussion of style in language will help you with this question.)

   Answers will vary; a few suggestions:

   - **In "just" metadata, Davidson uses the quotation marks to signal that she is quoting, but she's also using them as scare quotes, to point out that the word is not truly appropriate, for, as she points out, metadata can be used to put together quite a lot of information.**
   - **"Ticking time bombs" is a good example of words with concrete meanings that Davidson uses figuratively to mean immediate threats that must be stopped or caught quickly.**
   - **"With pockets bigger than our houses" is another example of concrete words with figurative meanings; in this case, she means that smartphones allow us to have**

a great deal of information in our pockets, more information than would have been stored in hard copies in our homes. The implication is that the government should not be allowed to search our pockets without a warrant, just as they cannot search our houses without a warrant.

6. The readings in this chapter have challenged and equipped you to consider in some detail issues related to privacy and surveillance by governments and entities like social media. How has your thinking about these issues changed from reading these selections? **Construct a causal argument** in which you define and evaluate these changes, thinking about them in terms of cause and effect. In short, what effect have these readings had on your thinking and why? You'll likely want to begin by brainstorming about how your thinking has changed and then try to link those changes to specific selections or passages in selections, to class discussions, to homework exercises, or to things you're exposed to outside class. (Chapter 11 will help you design your causal argument.)

Writing assignment.

Classroom Exercise: focus on rhetoric

What changes would you make to rewrite Davidson's magazine article as a more academic argument? Working with a classmate, choose a paragraph or two to rewrite as an academic essay. What does Davidson already do to achieve an academic tone? What aspects did you have to change to make the argument more academic?

Wrap-up Exercises for "How Has the Internet Changed the Meaning of Privacy?"

The following exercises attempt to encourage students to think more carefully about their privacy.

1. Think about privacy in the context of professionalism. Talk to people you know — friends, siblings, parents, teachers, etc. — who are on social network sites and in the professional world. How do they take extra care in controlling what goes into their online profile (if they do)? Have they adopted any tactics to

enhance their online ethos? Do they place special limits on who can be their friends online? How do they maintain a sense of privacy while still participating in their professional world online? Come up with a set of practical guidelines—perhaps organized as a proposal argument—for presenting one's professional identity online that relies on what you may have learned from this chapter but that is more up-to-date and more specific than what this chapter offers.

2. Central to concerns about privacy, especially in a piece such as "It's Not OK Cupid," is the question of who owns data and information. According to the tradition of private property as articulated by the philosopher John Locke, if we mix our labor with a thing, then we own it—thus, a company that collects, organizes, and sorts data would have more claim to ownership than would someone who turned on location services on her phone and then had her travels recorded by her phone carrier. Choose one of the stases—fact, definition, evaluation, cause, or proposal—and construct an argument that responds to this question. For example, you might attempt to define *ownership* or write a causal argument that examines the effects of corporations collecting data about customers' movements. Remember to specify your audience: an argument designed for a sixteen-year-old cell phone owner who just got his driver's license will look very different from one directed toward legislators.