



## ENG 100 (1CW): Introduction to College Reading & Writing

202280 ENG 100 Fall II COURSE SYLLABUS:  
(10/3-12-16)

### INSTRUCTOR INFORMATION

**Instructor:** Adam Michael I Wright

**Email:** Adam.Wright@tamuc.edu

**Office Location:** Online

**Office Hours:** Virtually, 8:00 am-11:59 am MWF or by appointment

### COURSE INFORMATION

**Required Course Text:** *The Word on College Reading and Writing*. This text is in PDF format and is available in the course under "Start Here - Course Materials."

### Course Description

A non-credit course providing an Introduction to College Reading and Writing, ENG 100 offers an introduction to the elements of literacy necessary for college-level reading and writing. In this course, students receive substantial feedback and instructors tailored to their specific needs. This course serves as a support course for ENG 1301 and is required of those students who are not Texas Success Initiative (TSI) complete in either reading and/or writing, but this course is also available to anyone who may desire additional support for ENG 1301. This course may not be used to satisfy any degree requirement.

## Student Learning Outcomes

1. Students will identify the elements of rhetorical analysis and understand the concept of reading as part of an academic conversation
2. Students will analyze and respond critically to texts written for academic audiences
3. Students will apply academic writing conventions in their own writing to accommodate various audiences and purposes
4. Students will learn how to conduct basic research and understand how to use it appropriately in written works

## COURSE REQUIREMENTS

### Instructional Methods

The course is divided into four competencies:

Competency 1: **Rhetorical Knowledge**, teaches you to read rhetorically, understanding how texts are structured to make meaning – how all the little pieces add up to the larger whole. When you engage in this kind of reading, you look for the rhetorical strategies of the writer – the patterns, structures, figures, & methods that a writer uses in order to make their point. This kind of reading can, in turn, help you to strategize your own approach to creating effective texts for particular audiences and purposes.

Competency 2: **Critical Reading**, teaches you efficient academic reading strategies. Academic reading is a specific category of reading. It's helpful to remember that academic reading is an act of performance. Rather than sitting back and passively receiving information we read in college, we will be asked to directly act upon that information in some way. We will be quizzed or tested. We will be asked to debate, analyze, or critique what we read. We will need to read closely, remember the text accurately, and compare it to other texts for style and content.

Competency 3: **The Writing Process**, introduces you to the importance of audience and purpose and to the writing process. Purpose is your reason for writing. Are you writing to persuade, to explain, or to issue a call to action? Perhaps you have more than one purpose. Understanding your reason for writing will help you to choose an appropriate voice. This competency also teaches you

skills to develop your voice as a writer. Writing is a recursive process and involves going through these steps multiple times. Additionally, every writer has their own writing processes that come into play as they write.

Competency 4: **Research**, teaches you techniques for finding information using library resources, including search techniques to narrow your findings and further evaluation techniques for assessing research materials for informational value, quality, and reliability. You will also learn how to read scholarly writing for information and how to apply this information in your writing.

Within each competency there is a pretest, a list of course readings specific to that competency, and a post-test. The course readings will provide you with the information you need to be successful on the post-test. While there are a few multiple choice questions on the tests, the majority of the questions on the pre-tests and post-tests are extended short answer or essay (with minimum word count expectations). Many of the questions on the post-tests specifically reference materials in the readings, so general knowledge will not be sufficient to answer those questions; reading the material is a must.

### **Student Responsibilities or Tips for Success in the Course**

Because we are working in a 7-week term with 4 competencies, I suggest an approximate 2-week time frame for each competency. This will help you stay on track to complete all four competencies by the end of the term.

You should begin by taking the pre-test. The pre-test in each competency is meant to be a baseline from which to begin studying the material in the course in preparation for the post-test. The pre-test will give you several important pieces of information, what you already know, so you will know what to study (there is no point in studying things you are already knowledgeable about), as well as what you do not know (even if you assumed you did know).

Once you complete the pre-test, you should begin reading and studying for the post-test. All readings are listed in each competency and all are required, unless otherwise noted. When you feel ready, you can move on to the post-test. You must score 80% or better on the post-test in order to pass. If you do not score at least 80% the first time you take the post-test, you have to re-take the test.

In addition to the four competencies listed above, you will complete a final course essay that must be successfully completed in order to pass the course. You do not have to score 80% on the paper as you do on the post-tests. The grade you earn will be averaged into the other four competency grades.

## **GRADING**

Final grades in this course will be based on the following scale:

A = 90%-100%

B = 80%-89%

F = 79% and below

### **Grades**

Your final grade in the course is based on the average of your scores on four post-tests and one final course essay (each post-test is worth 20% of your final grade and the final course essay is worth 20%).

### **Pre-test and Post-test for Each Competency**

The purpose of the competency pretests is to provide a baseline understanding of your knowledge in each competency and to give you a preview of the information you will be expected to know in order to pass the post-test. The pre-test grade is not calculated as part of your final grade.

The Post-test is an assessment of your knowledge of the material required for the competency. A score of 80 points or higher is required on the Post-test to demonstrate competency. If you score less than 80 points on any competency, you will have an opportunity to review the material and retake the competency Post-test. You may take the Post-test assessment up to three times. If you have not passed the competency in three attempts, you will work with an Academic Advisor to determine another method of fulfilling the program requirements in this subject. In order to demonstrate competency, a score of 80 points or higher is required. Each Post-test is worth 20% of your final grade.

## Final Course Essay

The final course essay is worth 20% of your final grade. You do not have to score 80% on the paper as you do on the Post-tests. The grade you earn will be averaged into the other four competency grades.

## TECHNOLOGY REQUIREMENTS

### LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

## ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Note:** Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

## **COMMUNICATION AND SUPPORT**

If you have any questions or are having difficulties with the course material, please contact your Instructor.

### **Technical Support**

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

### **Communication**

Communication is a key part of success in this course. I am available via email (Adam.Wright@tamuc.edu) from 12 – 4 pm weekdays, or by appointment, to discuss assignments, questions, and/or issues. Please note that I may not respond to emails between 4 p.m. and 7 a.m. See the Respect section for details on sending respectful emails.

I often send clarifications about assignments via email, as well as notifications and any emergencies or changes to class content. All course content will be posted to our course D2L site which is available for your to access at any time.

## **COURSE AND UNIVERSITY PROCEDURES/POLICIES**

### **Syllabus Change Policy**

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

### **Pandemic-Specific University Policies A&M–**

Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. Faculty will work to support students getting access to missed content or completing missed assignments.

Please, click on the following link to access A&M-Commerce COVID-19 Information, <https://new.tamuc.edu/coronavirus/>

### **Respect & Student Conduct**

Each class is made up of diverse individuals with a variety of backgrounds and beliefs, so we won't always agree with one another on every issue. You will probably feel uneasy, uncomfortable, or challenged at some point in this class. In fact, those moments can often lead to greater insight and understanding. However, rudeness and insults will not be tolerated. Our classroom should be a respectful space where we all feel comfortable and safe sharing our thoughts, and professionalism and boundaries are very important to me as a professor.

These respect guidelines also apply in feedback and email correspondences we will have with one another. Emails should include a proper opening and closing salutations and a clear message.

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the Student Guidebook. <http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum:

<https://www.britannica.com/topic/netiquette>

### **TAMUC Attendance**

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

### **Academic Integrity**

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

#### Undergraduate Academic Dishonesty 13.99.99.R0.03

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

#### Graduate Student Academic Dishonesty 13.99.99.R0.10

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

### **Students with Disabilities-- ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

#### **Office of Student Disability Resources and Services**

Texas A&M University-Commerce

Gee Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)

Website: [Office of Student Disability Resources and Services](http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResources)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResources>



## **Nondiscrimination Notice**

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

## **Campus Concealed Carry Statement**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

## **COURSE OUTLINE / CALENDAR**

Due to the nature of this competency-based course, time is tied to the dates of the current term. All coursework must be completed by 5:00 pm on the last day of the term. Failure to submit all coursework by the last day of the term may result in earning a non-passing grade.

### **Visual Analysis/Rhetorical Analysis Notes**

**Plato's Cave** is a good place to find an example of why a rhetorical or visual analysis is important. Back around 515 BCE, Plato wrote about prisoners chained in a cave. Their backs are placed to the cave's opening. This means the prisoners are facing the back wall of the cave. The light from outside of the cave helps to cast shadows on the back of the

cave's wall. The prisoners come to assume these shadows are the real world. The shadows are reality, but then one of the prisoners gets loose and then leaves the cave. Outside of the cave, the prisoner can now see the real world for what it is. There are rocks, and plants, and trees, and roads, and people, etc. He recognizes that the images on the cave's wall were only bad representations of the real world. The prisoner goes back to the cave and tries to convince the other prisoners that the shadows on the cave's wall aren't "real." Upon hearing this, the prisoners still chained in the cave come to view the freed prisoner as crazy.

You really might want to take a look at this short, four minute video explaining Plato's Cave [TED-ED: PLATO'S CAVE](#).

A RHETORICAL ANALYSIS is an analysis of argument--how and why arguments are made. The reason we use them is to help us better understand reality. We analyze rhetorical strategies so that we can decide whether we want to acquiesce to the goals or objectives of any given argument. In a sense, such a kind of analysis is an attempt to free us from Plato's Cave (or think of *The Matrix*, if that helps).

Whether you're doing a rhetorical analysis or a visual analysis, almost always some combination of ethos, pathos, and logos is being utilized as part of the strategy to persuade an audience.

Like Plato's Cave, [Aristotle's modes of persuasion--ethos, pathos, and logos](#)--also come from ancient Greece. Ethos, pathos, and logos are basic ways to begin to categorize THE RHETORICAL STRATEGY BEHIND THE TEXT'S PERSUASIVE GOALS. While the TED-ED "How to get what you want" video talks about the strategies that have been around for centuries, [Robert Cialdini provides six contemporary concepts of persuasion](#). Whether doing a visual analysis or rhetorical analysis, these terms are a good start to begin unpacking the argumentative/persuasive strategies woven into any given text.

In a rhetorical analysis (or visual analysis) of things like speeches, commercials, films, essays, even spaces/places, you should always be asking four things:

- 1) What is the goal/objective of the text (what's it trying to get me to do or believe)
- 2) Who is the intended audience of this text
- 3) What is the main argument of the text (why should the intended audience acquiesce to the text's objective)
- 4) How does the text go about proving/substantiating its claims (the answer to this is essentially a rhetorical analysis).

### **Classical Modes of persuasion:**

- a. Ethos--appeals to credibility
- b. Pathos--appeals to emotion

- c. Logos--appeals to logic/reason/structure/organization
- d. Telos--appeals using style/personality/attitude
- e. Kairos--appeals referencing setting/situational information

### Six key principles of influence--Robert Beno Cialdini

1. **Reciprocity** – People tend to return a favor, thus the pervasiveness of free samples in marketing. In his conferences, he often uses the example of Ethiopia providing thousands of dollars in humanitarian aid to Mexico just after the 1985 earthquake, despite Ethiopia suffering from a crippling famine and civil war at the time. Ethiopia had been reciprocating for the diplomatic support Mexico provided when Italy invaded Ethiopia in 1935. The good cop/bad cop strategy is also based on this principle.
  - i. **CRITERIA FOR RECIPROCITY**
    1. Be the first to give
      - a. Make sure gift is unexpected
      - b. Make sure gift is personalized
2. **Consistency/Commitment** – If people commit, orally or in writing, to an idea or goal, they are more likely to honor that commitment because of establishing that idea or goal as being congruent with their self-image. Even if the original incentive or motivation is removed after they have already agreed, they will continue to honor the agreement. Cialdini notes Chinese brainwashing on American prisoners of war to rewrite their self-image and gain automatic unenforced compliance. See cognitive dissonance.
  - i. **CRITERIA FOR CONSISTENCY (OR COMMITMENT)**
    1. The behavior in question must be:
      - a. Public
      - b. Voluntary
      - c. Active
3. **Consensus/Social Proof** – People will do things that they see other people are doing. For example, in one experiment, one or more confederates would look up into the sky; bystanders would then look up into the sky to see what they were seeing. At one point this experiment aborted, as so many people were looking up that they stopped traffic. See conformity, and the Asch conformity experiments.
4. **Authority** – People will tend to obey authority figures, even if they are asked to perform objectionable acts. Cialdini cites incidents such as the Milgram experiments in the early 1960s and the My Lai massacre.
5. **Liking** – People are easily persuaded by other people that they like. Cialdini cites the marketing of Tupperware in what might now be called viral marketing. People were more likely to buy if they liked the person selling it to

them. Some of the many biases favoring more attractive people are discussed. See physical attractiveness stereotype.

i. CRITERIA FOR LIKING

1. We tend to like those who are similar to us
2. We tend to like those who compliment us
3. We tend to like those who cooperate with us.

6. **Scarcity** – Perceived scarcity will generate demand. For example, saying offers are available for a "limited time only" encourages sales. By making the opportunity appear precious or rare, the scarce opportunity makes it more desirable.

Finally, consider how [defamiliarization is often used as a method to force the audience to reframe or resituate themselves in front of something such as a text](#). By defamiliarizing us from something we think we know, we can be manipulated into viewing the thing—be it an idea, a text, an image, a product, a quotation, a sound, i.e., whatever is being considered—from some new and challenging perspective.

See what you think of this image for [Volkswagen's "Hedgehog and Fish"](#) and then take a look at the sample student paper about this image...





**Volkswagen “VOLKSWAGEN PARK: HEDGEHOG AND FISH” advertisement. Sample student paper below.**

Joe Student

Tracey Berry

Rhetoric 1302

17 October 2015

#### Volkswagen Advertisement Visual Analysis

We are in an age where advertisements are constantly bombarding us with appeals to buy this product or click on this link, and at the same time most people have less patience than ever to watch long advertisements or read a long post. With this in mind, advertisers are now forced to be able to quickly present their desired information in an advertisement that might only be viewed for a few seconds. As we all know, the easiest way to do this is with a picture. So, when Volkswagen decided they wanted to advertise a new feature of their vehicles, park assist, they elected to do it with a single picture ad. This advertisement, created by DDB Tribal, is entitled: "Volkswagen Park Assist: Hedgehog and Fish." The ad itself has little text other than a brief explanation of what is being advertised and by who. However, the picture conveys plenty of information to the viewer regarding the product, including more subtle claims that the viewer might only pick up on subconsciously. The main strengths of the ad are that it appeals to emotion through our sense of danger, and it uses suggestive metaphor to claim that Volkswagen vehicles are superior to other vehicles.

The advertisement by Volkswagen appeals to viewer's emotion to emphasize a problem that their product provides a solution to. In the image, there are fish in bags lined up like cars parallel parked on a curb and a hedgehog squatting between them. The image strongly appeals to the viewer's sense of danger as we instinctually know the hedgehog's spines are sharp and would easily puncture a bag of water thus causing the fish to suffocate. While this image is a metaphor



for the risk of damage to vehicles when parallel parking, the use of live animals in the image is an appeal to emotions such as fear and worry for the safety of those animals. The purpose of this emphasis on the danger is simple, Volkswagen wants potential buyers to care strongly about being able to parallel park safely. The advertisement then provides the solution to this concern, as the text at the corner of the image reads: "Precision Parking, Park Assist by Volkswagen" (DDB Tribal). In other words, the argument being made is that parallel parking is dangerous, so you should buy a Volkswagen vehicle with Park Assist. The implication being that if you do not buy a Volkswagen and instead drive a vehicle without park assist you could be putting lives, or perhaps more accurately bumpers, at risk. The use of animals in the advertisement is effective as "They make an instant emotional connection with us," and pathos is a simple and effective way of making the viewer care more about your product (Gremillion). The use of pathos in this advertisement forces viewers to consider their need for parking assist and by doing so increases the likelihood they will consider Volkswagen for their next vehicle selection.

While the main argument being presented in the advertisement is the danger to the fish and thus the need for parking assist, there are more subtle claims being made in the image. For example, when considering the hedgehog attempting to park between the fish in bags, given the argument and the Volkswagen logo, viewers are unconsciously assuming that the hedgehog is a stand in for a Volkswagen vehicle within the metaphor. This is logical, since the argument being made is the necessity of park assist, and in the image the hedgehog is the example of the potential risk while parking. However, when assuming the hedgehog is a Volkswagen vehicle and the fish in bags are parked cars the resulting conclusion is that the fish in bags are not Volkswagen vehicles. This suggestive metaphor cannot be an accident, as the word that comes to mind when considering a fish in a bag is *helpless*. This is an example of an indirect claim, that



having a Volkswagen will help you park and any other vehicle just makes you helpless like a fish in a bag. Though this claim cannot be argued directly, in an article by Edward McQuarrie and Barbara Phillips they state, "indirect claims, such as those using metaphor, may be advantageous because they render the consumer more receptive to multiple, distinct, positive inferences about the advertised brand" (McQuarrie). Basically the idea here is that suggestive claims that viewers consider subconsciously, but do not actively question, are more effective at promoting the product. The strength of this ad is that it not only actively appeals to emotion but attempts to subtly claim the superiority of VW vehicles over those of their competitors through comparative metaphor.

The strength of the Volkswagen advertisement is that it grabs the viewer's attention through unusual metaphor and strong use of pathos, and conveys the desired information quickly and in an entertaining manner. One possible concern when analyzing the image is that it does not contain any actual Volkswagen vehicles, nor does it present, or recommend, any specific model of vehicle. This might seem like an oversight, since if the goal is to get a viewer interested in purchasing a vehicle you might expect that they would want to at least see that vehicle presented in the advertisement. However, the reason the advertisement is effective as it stands is because it is unique, and uses comparative metaphor to make claims that if presented as they were would be absurd. Showing a hedgehog attempting to park between fish in bags is both entertaining and advocates for the necessity of park assist. If the advertisement were to instead claim that people need park assist because bumping into a real vehicle while parking would cause it to burst like a bag of water, viewers would simply dismiss that claim as nonsense. Thus, it is small adorable animals, rather than actual cars, by which the advertisement establishes for the viewer the necessity of park assist, and encourages them to buy Volkswagen over any other vehicle.

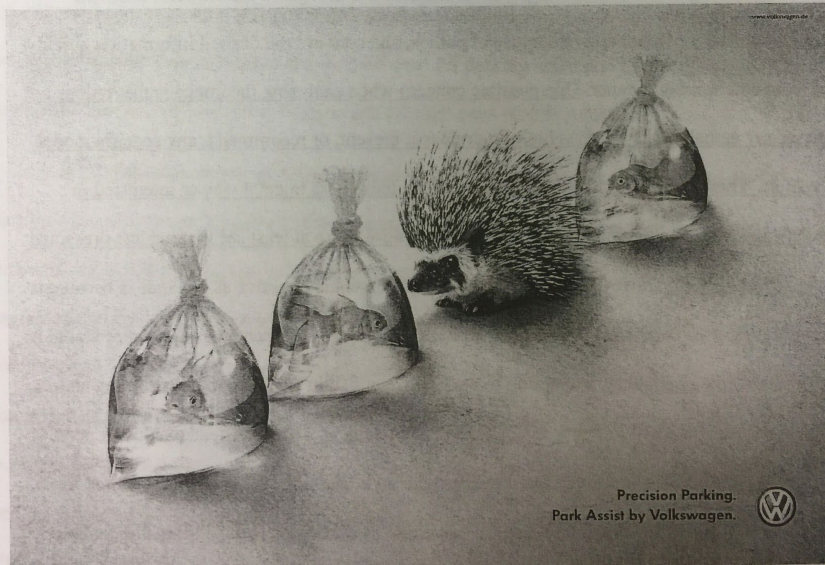
Works Cited

DDB Tribal. "Volkswagen Park Assist: Hedgehog and Fish." Photograph. *Ads of the World*.

Mediabistro, 2015. Web. 11 Oct. 2015.

Gremillion, Tara. "Animals in Ads = Smart Advertising." *The Ad Effect: An Insite into Effective Advertising*. 8 Nov. 2010. Web. 15 Oct. 2015.

McQuarrie, Edward, and Barbara Phillips. "INDIRECT PERSUASION IN ADVERTISING: How Consumers Process Metaphors Presented in Pictures and Words." *Journal of Advertising*. 34:2, 7-20. Web. 15 Oct. 2015.



**NOTES ON THE SAMPLE PAPER FOR "VOLKSWAGEN PARK: HEDGEHOG AND FISH"  
(PLEASE SEE ATTACHED PHOTOS OF CORRESPONDING SAMPLE PAPER)**

## 1. INTRODUCTORY PARAGRAPH

First few lines of the introduction are actually avoiding introducing the topic to the reader. The author is beating around the bush...mostly just upping the word count here without really forwarding either a) information or b) an argument.

## 2. THE STUDENT'S THESIS

The thesis is the last line of the opening paragraph: "The main strengths of this ad are that it appeals to emotion through our sense of danger, and it uses suggestive metaphor to claim that Volkswagen vehicles are superior to other vehicles." What do you think of this as a thesis? Is it clear? As we've mentioned in class, anytime you claim something to be ethos, pathos, or logos you'll want to specifically and analytically explain how the appeal is being used and why it's being used that way. The author tries to do this, I think, with mixed results. He writes, "it appeals to emotion through our sense of danger" which I believe translates to something like "Volkswagen is trying to strike fear in the viewer." But this only answers which emotion is being invoked--"fear" or a "sense of danger." The writer does not tell his reader WHAT the advertisement WANTS the viewer TO FEAR.

For what it's worth, my take is that Volkswagen's goal is attempting to invoke at least two fears (pathos). One is a fear of not having safety or well-being. Not only can cars be damaged but people can too. Think about what happens if the hedgehog backs into one of the fish in bags. The fish die, right? Secondly, the advertisement wishes its viewers to fear interrupting their livelihood or the livelihood of others. For those that drive regularly, their livelihood is wrapped up in their car, right? Cars are the way we get to work, take kids to school, go to the store, take a night on the town, and the way we take vacations. Volkswagen is trying to make us aware of the rather delicate and precarious dependency we have on our cars. If something goes wrong with our car then something goes wrong with our life. This is the second fear the advertisement is trying to invoke. Think about the fish in bags. Those are meant to represent those that drive anything other than a Volkswagen, right? The fish in bags are entirely vulnerable. Moreover, they can't go anywhere. The hedgehog--i.e. the Volkswagen--is free to live it's life, to come and go as it pleases.

NOTE: Again, the point here is that if you say something is pathos then you need to say which emotion is being invoked and why is this the case (how does that particular emotion fit into a strategy to achieve the desired goal or objective?). The same can be said for ethos and logos. For example, if you say something is an ethos appeal, then you'll want to explain what kind of credibility is being established and why is this the case?

Finally, in the student thesis statement, the author says that the advertisement "uses suggestive metaphor." What does this mean? What is the metaphor that's used and how does the metaphor help Volkswagen achieve their objective?

## 3. PARAGRAPH 2

The first sentence in the second paragraph is the worst sentence in the paper. *Why*, you may ask? Well, the author writes that, "The advertisement by Volkswagen appeals to viewer's emotions

[WHICH EMOTIONS?] to emphasize a problem [WHAT PROBLEM?] that their product provides a solution to [WHAT SOLUTION?]. In other words, clarity is always hard to come by. Probably, this author thought they'd made their thoughts about the image to be clear but, based on this sentence, what do you think?

#### 4. NOTES ON PAGE 2, NOTES ON SOURCES

On page 2, the writer makes a very astute choice in using Gremillion for a resource. Gremillion wrote an article about animals in advertising, however the writer doesn't really demonstrate that they have read or understood anything about Gremillion's claims. Instead, the writer simply quotes Gremillion as saying that animals make "an instant emotional connection with us," but so what? Doesn't that go without saying? How does the quote either 1) help inform the reader about Gremillion's ideas about animals in advertising or 2) how does the quote help forward the author's argument?

The student chose a good source but did not really utilize the source. Contrastingly, when looking for sources for a rhetorical or visual analysis it's important to find sources that help you analyze the text. That is, you DO NOT NEED SOURCES ABOUT THE TOPIC ITSELF. If you're analyzing the rhetoric of a speech about cancer research you should not look for information about cancer. If you're analyzing an image about the environment, you do not need sources about conservation or the environment. In this context, the sources should help you analyze the rhetoric of the text, not the content of the text.

Overall, I'd say this essay is in the 85-88 area. I'd probably give it an 87.

Ideas=8.75, development=8.25, organization=8.5, grammar/mechanics=9, style=9

#### Scent of a Woman (climactic speech)

Charlie has been given an ultimatum to either 1) name the students who ruined the school chancellor's car or 2) be expelled from the Baird School. Unlike most of the wealthy New England students at his school, Charlie is from Oregon and on a scholarship. If Charlie names the students who ruined the chancellor's care then Charlie has been offered a path to an Ivy League education after Baird. Charlie chooses NOT to name the students and so the chancellor recommends that the school board expel Charlie. Once the chancellor says this, Colonel Slade jumps in on Charlie's behalf.

You should watch the speech here and then look at my outline/notes analyzing Colonel Slade's rhetoric: [Scent of a Woman Climactic Speech](#)

**Intended audience:** The Baird School Committee

**Goal/Objective:** To keep Charlie in school

**(Colonel Slade's) THESIS/MAIN ARGUMENT:** The Baird School's motto is that it's an incubator and "cradle of leadership." In other words, Baird claims to be the training ground for America's future leaders. Leaders are people that make decisions based on their own principles, regardless of popular opinion, dissent, praise, recognition, or rewards. Thus, Charlie has chosen to be a leader here today. Instead of selling out his friends for his own gain he has made his own decision and stuck to it. If the Baird school is serious about raising up future leaders, then Colonel Slade asks how can the school punish Charlie for simply choosing to be a leader? Or, stated another way, to punish Charlie for doing exactly what leaders do--i.e., stand by their principles--then the Baird school is not being consistent with its own objectives and mandates. If Baird exists to challenge, teach, and instruct future leaders then how can the school be penalizing someone for doing precisely what leaders should do? This is an argument rooted in logos because, in this instance, the goal is to illuminate upon the school's lack of logic.

But Slade's main strategy is to persuade his audience (the Baird Committee) to feel responsibility toward Charlie's future. By generating two kinds of credibility, Colonel Slade convinces the Baird committee that there are four things they should FEEL on Charlie's behalf.

### **ETHOS/CREDIBILITY**

1. Colonel Slade wants to convince the committee that because he has personally witnessed the pain and suffering of young people (on the battlefield) that he's credible to speak to the pain/suffering the the school board is about to inflict on a young person.
  - a. The affliction the school is about to impart onto Charlie is even worse than the pain and suffering Colonel Slade has witnessed on the battlefield.
2. Colonel Slade wants to convince the committee that, like Charlie, he too has been "at the crossroads," meaning that he too has been backed into an important decision.
  - b. In other words, Colonel Slade is credible because, unlike Charlie, Colonel Slade took the easy way out when it came to tough decisions. Hence, Slade can speak from experience--the experience of taking the easy way out--that Charlie's chosen path is superior.

### **PATHOS/(INVOKING EMOTION IN THE INTENDED AUDIENCE)**



1. Sympathy for Charlie's situation (that he happened to witness the event)
2. Hope for Charlie's future (that he will be a source of pride and notoriety for the school).
3. Guilt and fear of the harm the committee might cause if they vote incorrectly.
4. Hypocrisy for not recognizing and/or supporting their student leaders.

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## [The Next Big Thing is Already Here -- Samsung Galaxy S III](#)

### **intended audience:**

People who use smartphones other than Samsung. In particular, the commercial is intended for Apple iPhone users.

### **Goal/objective:**

to get viewers to buy Samsung Galaxy SIII and/or to get iPhones users to switch to a Samsung.

Main argument/thesis:

To continue using an Apple iPhone (or any other smartphone that isn't a Samsung) is to be passé so much so that users voluntarily enslave themselves to Apple's technology and the culture that surrounds it.

**Main argument/Main claim/thesis of the text?**

It can probably be argued that Samsung's main strategy throughout the commercial is one of satire. Satire exaggerates a behavior or policy in order to critique it. Samsung is exaggerating the setbacks and difficulties of iPhones in order to convince iPhone users to change phones.

Ways the ad tries to convey iPhone's outmodedness:

--Parents use the iPhone. This communicates that using an iPhone is lame and unfashionable just like parents are. This appears to be an invocation of shame or embarrassment (pathos) for not being more hip to technological changes.

--To engage in iPhone technology is likened to barricading oneself behind a fence for hours at a time, much like a prisoner. If a crime has been committed it's a crime of

failing to recognize iPhone's shortcomings. This is either a logos appeal in that it tries to communicate the iPhone's limitations and/or it's a pathos appeal in trying to make the viewer feel restricted and repressed.

--Thus, the use of the barricade is meant to embarrass iPhone users about not being more mindful of current technologies or how they're wasting opportunity with Apple products.

--Physical representation of Galaxy user's privileged position. They literally stand above iPhone users  
They are brighter and more enlightened

They walk the streets, thus communicating they are free to live their lives unlike the imprisoned iPhone users.

Things iPhones don't have:

--touch share feature

--smaller screen (the iPhone is smaller)

--can't simultaneously watch a video and type and email

Note that by pointing out these features, the Galaxy ad seems to want to, again, emphasize that Apple phones are an outdated technology because touch share, smaller screens, and the lack of simultaneous functions are features that iPhone doesn't have. This is a way of invoking fear of owning an iPhone because it won't offer as many options or perform as well as a Galaxy. If the intended audience for this advertisement is Apple iPhone users, then



think about how invoking fear about Apple's product being inferior might help Samsung reach their goals.

ANALYSIS PRACTICE WITH

**CALL OF DUTY: BLACK OPS:**

**Intended audience:** non-gamers...trying to woo new players.

**Objective:** to purchase the game.

**The commercial's thesis statement/main**

**argument:** No matter who you are, playing Call of Duty: Black Ops is a great equalizer. As the slogan says, "There's a soldier in all of us," thus conveying to viewers that, regardless of whatever differences or shortcomings they may feel about themselves, Call of Duty: Black Ops provides an opportunity for all to experience being a hero and saving the day.

**Pathos (emotion in "Black Ops" Ad):**

--invoke an emotion of excitement

--invoke an emotion of pride in and peace with oneself. The commercial wants the viewer to feel they are more than adequate and, in fact, are quite important in the livelihood of others.

**Authority (someone or something pointing to an individual as an expert. This is different than ethos where the writer/speaker insists upon THEIR OWN expertise).**

--These many people and characters presented on screen—they represent the stratified and diversified society we live in. Collectively, they all point at the game's credibility of being a great equalizer—a great balance—for all players. Thus, the game is credible because it provides the same experience for anyone and everyone.

## **Reciprocity in Call of Duty: Black Ops**

--The commercial gives you a sense of purpose and a sense of belonging—and does so prior to the viewer purchasing the game. Therefore, viewers feel more obligated and implicated in purchasing the game.

## **Consensus in Call of Duty: Black Ops**

--Everyone that buys this game has a good time and, more importantly, feels purposeful.  
Therefore, the viewer/intended audience should buy the game too.

**Wendy's Trees Commercial:**

**Intended audience:** people who eat fast food other than Wendy's

**goal/objective:** to get people to eat at Wendy's

**Main argument/thesis:** Those who eat fast food burgers anywhere other than Wendy's are in the wilderness. They are lost. They are nowhere. Not only this but every time a burger is consumed anywhere other than Wendy's, this action is never going to deliver a satisfactory, transcendent experience. Instead, to eat anywhere other than Wendy's is likened to a miserable, cold, and disappointing monotony. Thus, eating at Wendy's is likened to a transcendent, spiritual experience.

## **Pathos in Wendy's Trees Commercial**

--all in a matter of seconds, the ad is trying to steer the viewers' emotions from boredom, isolation, and dissatisfaction to one of hope and excitement.

## **Logos in Wendy's Trees Commercial**

--the wilderness can be a place of isolation.

## **Ethos in Wendy's Trees Commercial**

--This messianic/prophetic character is credible because, like you, he was also bored and lonely and dissatisfied but now only he can lead you and other viewers toward the light—toward a transcendent experience.

## **Authority**

--The wig helps communicate that this prophetic character speaks on behalf of Wendy's.

## [A Modest Proposal:](#)

**Intended audience:** wealthy, educated, elite Protestants of Ireland.

**Main object/main goal:** To do something to help the problem of poverty in Ireland.

**Possible thesis:** By trying to convince his audience that he is motivated by the best of

intentions of his country, Swift tries to use satire to prove how logical it would be for his own countrymen to begin to consume the infants of impoverished citizens. This would benefit many people in Ireland in many ways but, of course, overall Swift is trying to trick his readers into feeling guilty and/or responsible for their indifference toward the suffering of many of Ireland's poor. Think about how invoking such guilt might be helpful for his main objectives.

### **Ethos in “A Modest Proposal”:**

1. Swift is credible because he has studied the many proposed solutions to poverty and none of them are as good as his own proposals.
2. Swift is credible because he has talked to merchants, scientists, and (vulgar) Americans.
3. He is also credible because he can't benefit financially from this proposal. He only has the best interests of his friends, neighbors, and countrymen at heart.

**Logos in “A Modest Proposal”**--Look at his first, second, thirdly, etc. There, he outlines his main six logical reasons as to why it's practical, sensible, and logical to begin using children as a food source (remember, it's logical in the context of satire). Also, how does he compare/contrast infants to livestock?

**Pathos in “A Modest Proposal”**--doesn't come at any one moment but this is his overall desire. Swift wishes to invoke guilt and regret in his reader for contributing to the problem without caring to do more to solve the problem.

Dale Peterson's "We Are Better Than That!"  
ad campaign for Alabama Agricultural  
Commissioner

**Intended audience** : Alabama republicans

Secondary audience: independent voters in Alabama

**Goal/ objective** : To get votes for Alabama commissioner

**Main argument** : I, Dale Peterson, should be Alabama agriculture commissioner because I am a man of the people.

**Ethos** : Dale Peterson is credible because he's been a cop, a marine, a farmer, a businessman,



a police officer. Since all these positions serve others and serve the public good, I'm a credible candidate for agriculture commissioner.

--visually, the commercial tells the viewer to  
get closer to this man and look him in the eyes because he can be trusted.

**Logos:** The Alabama agriculture commissioner's office is responsible for five billion dollars and, therefore, the job requires a capable and serious person.

--Dale Peterson wants to convince his audience that, as a man of the people, he can control the opposition. Like the horse he rides, the horse he corrals, and the horse he steers by the reins, Dale Peterson wants to convince his viewer that only he has the ability to overpower and control his opponent (i.e. the democrats ).

**Pathos:**

1. Peterson wants his audience to feel anger toward his opponent. For example, he comments that his opponent has admitted to

taking illegal funds on Facebook in order to convince his audience to be angry at the policies and behaviors of the democrats.

**2.** Peterson wants his audience to feel fearful of what they don't know the opposition is up to. For instance, when he comments that the opposition is stealing yard signs of his supporters Peterson is trying to place fear in the viewer. If Alabama republicans can't see or know what the democrats are up to then there's a reason to be fearful.

**3.** Peterson wants his audience—Alabama republicans—to feel strong and power for being republicans. This emotion is especially invoked when Peterson raises his gun, which is an attempt at communicating the strength and power in republican ideology.

**4.** Peterson wants his audience to feel proud and excited for being republicans. For instance, when he sets his rifle on top of the fence he does this to demonstrate the power of the rifle

also resides within republicans. He hopes this action will give his viewers a sense of pride in their respective political persuasion.

## **ETHOS**

"Dale Peterson is attempting to gain credibility in two ways"

1. Firstly, he wants to convince his audience that he has held a number of positions in public service and, as such, he's looking to assert his credibility to yet again serve his constituents. This particular ethos appeal occurs when he tells his audience that he's been "a farmer, a cop, a marine, [and] a businessman." After communicating his resume Peterson even says, "So listen up" because that's exactly what he's hoping a list of his past experiences will earn him: an attentive audience.
2. Secondly, Peterson wishes to gain a credibility of power by convincing his audience that he alone can control and corral the opposition. Peterson tries to

communicate this by associating his horse with democrats. He rides on the horse, corrals the horse, and leads the horse by the reins. In this way, he can also lead and control the opposition. Again, the point is that if you say something is ethos, then what kind of credibility is being established and why? If it's pathos, then what kind of emotion is being invoked and why. If it's logos, then in what way is the text using logic to prove it's goals/objectives?



[Dionne Bromfield for PETA](#): Here's the Rest of Your Fur Coat

I think the main objective here is pretty obvious: to get viewers of this image not to buy/consume animal products, particularly furs. This probably means the intended audience is someone who wears fur or wishes to wear fur.

The main argument seems to be that, while being celebrated or lionized in your fancy animal fur, the viewer of this image should not forget what they're guilty of: the slaying of this small, innocent animal. If you look at how the text of "Here's the Rest of Your Fur Coat" is colored, we can see there are two ways of reading it:

- 1) "Here's the Rest of Your Fur Coat" or
- 2) "Here's Your Fur Coat."

Both are accusations, are they not? I suppose one question is to ask if the accusation is a logical one or an emotionally charged one, right (and ethos would happen if the accuser pointed at their own authority)? This image is trying to argue that the coat and the animal are synonymous. They're the same thing, and the viewer of the image (who is, in theory, also someone that has a fur coat) is not allowed to forget or ignore the way they've used and objectified animals for comfort and status.

The animal itself is a bit androgenous--a nonspecific animal--so that the viewer can think of the creature as being any particular animal. Hence, this isn't about rabbits, or minks, or cows. It's about all animals.

Moreover, the dark background with the light reflecting upon the fog seems to emphasize the hellscape in front of the viewer. The viewer isn't allowed to forget or ignore the carnage they've caused. Rather, they should feel guilty and responsible for the bloody mess they've caused. This is pathos because it's evoking emotion in the audience. The fancying animal clothing that the viewer might wear comes at a great cost and this image is the price they pay.

I think the red dress and the red animal also emphasize this carnage--that the blood is now transferred from the animal to the wearer of the clothing.

And perhaps notice the clean, white area from where the woman is holding the animal. She holds a hygienic, clean part of the animal while the rest of it is blood, muscle, and sinew. In other words, the argument seems to be that the viewer wants to pretend the blood isn't on their hands but, again, the argument from this image is that this isn't so.







### Ferdi Rizkiyanto's "Time"

You've hit on a lot of the important stuff but your organization kind of leaves things to be desired. If you organize in a more intuitive manner then you'll not only be in a better

position to develop your arguments but you'll also be in a better position to persuade your reader?...

Remember, the text you're analyzing is this image. If this image is trying to get people to live/ behave/ act differently in order to help the planet from a number of environmental catastrophes, then how does it try to persuade a viewer?

Is it not first using defamiliarization and scarcity in order to help evoke a fear of the Earth's health and well being? That is, in terms of defamiliarization, the hour glass helps to resituate/reframe our perspective. By placing the globe within an hour glass the emphasis is on the lack of time left to solve the planet's many ecological/environmental problems. Hence, the defamiliarization helps to generate a scarcity appeal.

The opportunity to act--to fix what's wrong--is waning, just as life itself might wane. The hour glass communicates time but, in this case, time and opportunity go hand-in-hand. Plus, by putting the city underneath the arctic/Antarctic--which is another form of defamiliarization--the insinuation isn't just that civilization is affected and contingent upon these areas but, in fact, the image wants to argue that we might even be less important.

In terms of pathos, much of what the image is trying to get viewers to feel is:

1) an emotion of fear for the planet's future,

2) a sense of responsibility/obligation to act on the planet's behalf and

3) perhaps a glimmer of hope for what can be done. Each of these could be developed with specifics. In terms of fear, we fear our own death and the death of all humankind, particularly by the inevitable drowning that's to come. In terms of obligation, we are asked to feel sympathetic toward the helpless animals, just as we are asked to feel guilty for our contributions toward the Earth's demise--namely, the carbon emissions from our cars, deforestation, oil spills. In other words, the viewer should feel guilty because they are complicit in this complex problem. This, in a way, is an anti-consensus appeal. The thought seems to be that, although everybody's using up too many natural resources in an unsustainable manner, you the viewer should feel guilty and regretful for having ever participated in such behavior. Finally, in terms of invoking some sense of hope, it might be the case that there's a reciprocity appeal occurring here. Perhaps--just perhaps--the image wants to convince viewers that the Earth has already done so much for them. The Earth has been the first to give in an unexpected and personalized way and now it's time the viewer contributes their share. It's a tit for tat strategy--a reciprocal appeal. The audience should now do its part because by giving them cars, forests, animals, cities, etc., the Earth was the first to carry out its bestowment of gifts.

A liking strategy is probably also noteworthy here. The rest of the world likes to survive and so does the audience. Thus, perhaps all involved/interested parties can agree on their goal of survival and build from there?

Anti-consensus=everybody's doing it and therefore you should not.

Reciprocity=the tit for tat of planetary cycles.

=sympathy for the arctic/animals.

=fear of drowning.

=sense of guilt for the viewer's contributions to the ecological problems.

**Scarcity**=opportunity to act is waning just as life itself might wane (hour glass communicates time but, in this case, time and opportunity go hand in hand)

**Defamiliarization**=hour glass helps to resituate/reframe our situation that time to solve the problem is limited.

=by putting the city underneath the arctic/Antarctic, the insinuation isn't just that civilization is affected and contingent upon these areas but, in fact, the image wants to argue that we might even be less important.

### **Pathos/Emotional appeal**

=sympathy for the arctic/animals.

=fear of drowning.

=sense of guilt for the viewer's contributions to the ecological problems.

--gas station,

--the oil spill,

--line of cars going into the city,

--the air pollution

--the image even tries to depict the invisible: global warming/ozone/etc.

--deforestation

--color contrasts

=sense of responsibility to contribute to solutions to climate change.

--animals above

=hope for change/progress?

Focal point=read top to bottom. Why is this the case?...cause and effect, perhaps? Which color is dominant and why? Because the image wants to emphasize the importance and/or primacy of nature of cities and industry.

Other than defamiliarization isn't the hour glass quite fragile? Why is this the case? The Earth is something we think we know because we're always on it? The strategy of defamiliarization--of defamiliarizing our visual concept of Earth as an hourglass--is this not an attempt to help us see the planet in a fresh, new manner?



[Campaign by Y&R, Abu Dhabi](#)

**WORLD WATER DAY, BOY & BATHROOM**

Remember, all texts--this image included--use some combination of ethos, pathos or logos in some way? The question here is which are used and how do the rhetorical strategies in this image serve its objective?

Mostly, this image is emphasizing pathos, right? It wants us to feel guilty/regretful/responsible for relying upon too many resources, especially water. The logos claim here is that water is a finite resource but the rest of the image is trying to get viewers to change their behavior by implicating them/guiltying them into change, is it not?

And the viewer of the image is supposed to be implicated here, right? Part of why the boy is malnourished is that the viewer of the image is literally taking away resources from the boy. Isn't this the thesis?--that anytime the viewer of the image uses water then they are taking water away from someone else? You might notice that the tap water is on. It is us--

the spectators of this advertisement—who have left the water running with no concern of the consequences. Is this appealing to scarcity? Why or why not?

Also, you might talk about why we don't see a real, literal child here?...

Perhaps by not depicting a real person, the image is emphasizing how we—the audience—are dehumanizing. We don't care to see faces and the ghostly outline of a child is a way to emphasize our lack of empathy? Or defamiliarization might also be a methodology here? Using a bathroom sink is a common, everyday occurrence. The image seeks to defamiliarize us from this routine in order to see it in a new way...