

LIBS 7001 Week 9

- Administrative
- Mini-Lecture on Causal Analysis (notes previously posted)
- Seminar / discussion online rhetoric readings
 - C. Thompson, “Game Theories “
 - S. Zizek, “Occupy Wall Street speech”
- Lecture / discussion on
 - Appeals in argument, including *ethos*, credibility – based on Reinking, Corbett & Connors, Conger, from course reader
- Return of midterms: at end of the class

Discussion: online rhetoric & causation:

pre-#1: Begin with a brief, 2-3 sentence summary of the text you're discussing

1. Who is the author of each text / site you've analyzed? That is, whose opinions, points of view, biases, etc., underlie the "text" you're analyzing?
2. For the Zizek reading /viewing
 - a. which ONE of the five types of web pages identified by Rottenberg & Winchell is this specific site (see p. 194: **Advocacy; Business/Marketing; News; Informational; Personal**)? Give reasons for your choice.
 - b. Would you use materials from YouTube in a research paper for a post-secondary course like this one? Why or why not? (explain your choice briefly & give specific reasons)
 - c. What bias, if any, do you see evident in the reading / visual? Be specific and give examples
3. For the Thompson reading
 - a. Give SPECIFIC examples of some different **types** of causes (e.g., contributory cause)
 - b. What SPECIFIC **pattern(s)** of causation are used? (e.g.,: effect-to-cause)
 - c. Are there any reasoning errors in the causal analyses in these texts? Where? (be specific)

Slavoj Zizek speech

- transcript posted online; to be distributed
- “Slavoj Zizek at Occupy Wall Street”
 - [video file, c. 8 min.] <http://www.youtube.com/watch?v=liBjJPiglUk>
- version with edits, taking out most of the “human mic” sections
 - for last paragraph, with “human mic,” see
<http://www.youtube.com/watch?v=Xjcm2djpimQ>

PERSUASION AND *ETHOS*

- Expository and Persuasive Writing
- Persuasion: basic terms
- Challenges of persuasion, including acknowledging opposing views
- *Ethos* and its importance
- Critically reading / viewing for *ethos*

lecture draws from course reader chapters assigned in course outline:

- “Strategies for Convincing Other: Argument and Persuasion,” pp. 91-119 (omit exercises)
- E. Corbett and R. Connors, “Discovery of Arguments: The Three Modes of Persuasion,” pp. 2-14, esp. section on ethical appeal, pp. 2-7.
- J. Conger, “The Necessary Art of Persuasion,” pp. 293-306.

Expository & Persuasive Writing: Comparisons

Expository Writing

- *purpose(s)*: to illustrate (that is, “expose,”), entertain, inform or tell, explain or analyze
- *major concern*: to be clear

Persuasive Writing

- *purpose*: to convince audience of the validity of an idea or an action
- *major concern*: to present ideas in the most convincing way

Persuasion: Basic Terms

- argument
- persuasion
- appeals
 - *ethos*
 - *logos*
 - *pathos*
- *ethos* (in detail)
 - credibility
 - relationship to “ethics”

Persuasion: Basic Terms

Argument:

- “a collected series of statements to establish a definite proposition...an intellectual process...not contradiction”
- aims to operate in the human world of conscious action
- an argument paper is grounded on logical, structured evidence, to convince the reader to accept an opinion, take some action, or do both.

Basic Terms, cont.

- **Argument**

- some topics aren't arguable
- can have many sides but needs at least 2; can seek to
 - establish consensus / common ground
 - persuade those neutral or undecided to adopt a new idea or course of action
- seeks to be a deliberate process, grounded in logical, **structured evidence & appeals**.

- **Persuasion**

- broader meaning than “argument”
- process of swaying an audience's attitudes by appeal to values, emotions, and logic; may not use logic at all

Basic Terms, cont.

- **Appeals:** persuasive techniques that focus on specific needs and wants of the audience.
- Three main appeal types, derived from classical rhetoric, as formulated by Aristotle (4th c BCE):
 - ***ethos*:** appeal to reputation, credibility (values)
 - ***logos*:** appeal to reason
 - ***pathos*:** appeal to emotion

Examples of appeals: “Be persuaded because

- **Ethical (*ethos*)**

- . . . I & my arguments are trustworthy & respectable.”
- . . . people we both admire do it.”
- . . . it’s the respectable, moral thing for us to do.”

- **Logical (*logos*)**

- . . . I give you sound facts, figures, & arguments.”
- . . . it’s the reasonable, logical thing to do.”

- **Emotional (*pathos*)**

- . . . you’ll feel good if you do.”
- . . . you’ll feel bad if you don’t.”

Challenges of Persuasion

- to show you're honest and well informed on the issue, and therefore deserve a hearing.
- to construct a sound **argument**, including anticipating & acknowledging opposition
- to arouse the interest of the audience through a **legitimate** appeal to their emotions

Acknowledging opposing views

- useful transitions

- showing contrast

<i>at the same time</i>	<i>but</i>	<i>even so</i>
<i>however</i>	<i>in contrast</i>	<i>instead</i>
<i>nevertheless</i>	<i>still</i>	<i>on the contrary</i>
<i>on the other hand</i>	<i>otherwise</i>	<i>yet</i>

- conceding a point (partially or fully)

<i>granted that</i>	<i>of course</i>	<i>to be sure</i>
<i>admittedly</i>	<i>certainly</i>	<i>although</i>
<i>while</i>		

Acknowledging opposing views: **compete the sentences, suggesting a counter-argument for each**

1. Although the weather in Vancouver is sometimes gloomy,
....
2. On the one hand, studying is hard work; on the other
hand,
3. Admittedly, it's sometimes hard to make meetings on
time; nevertheless,
4. While some people may say that BCIT degree programs
have a very heavy workload, others can respond that ...
 - *why is in #4 less compelling than if a specific source was cited?*

Importance of *Ethos*

(Corbett & Connors, from course reader)

- Because “[p]eople are creatures of passion and will as well as intellect” (p. 66), persuasion involves more than logical proofs alone.
- Ethical appeal “is exerted when the speech itself impresses the audience that the speaker is a person of high moral character (*arete*), and benevolence (*eunoia*)” (p. 67)
- *Ethos* is
 - often prominent at the beginning and the end of discourses (essays / speeches)
 - often signaled by use of 1st-person plural pronouns (we, us, our)

“Ethos” in rhetoric does not = “ethics”

- “*Ethos*” as it’s generally used, outside of the discipline of rhetoric: “The **characteristic spirit** of a people, community, culture, or era as manifested in its attitudes and aspirations; the **prevailing character** of an institution or system” (Oxford English Dictionary, def. 2)
- “*Ethics*”: (1) **moral principles** that govern a person’s behaviour or the conducting of an activity; (2) The **branch of knowledge** that deals with moral principles
- “*Ethos*” as an **appeal in rhetoric** relates a speaker to a specific group’s attitudes, habits, beliefs, including but not limited to moral principles.

The highest ethical (in rhetorical terms) discourse shows that the speaker. . . *(Corbett & Connors, p. 67)*

- has adequate grasp of subject being discussed
- knows and observes principles of good reasoning
- can view the situation in a proper perspective
- has read widely
- has good taste and discriminating judgment.

The highest ethical discourse shows that the speaker. . .

- abhors unscrupulous tactics and faulty reasoning
- respects commonly acknowledged virtues and integrity
- has a sincere interest in the welfare of the audience
- is ready to sacrifice self-interest that conflicts with the benefit of others.

The variability of *ethos*

- What's “credible” depends on what a particular audience believes in as key values
- A discourse can simply address “the lowest common denominator”
- may also contain reasoning errors (fallacies), including but not limited to
 - card-stacking (evidence selection)
 - name-calling
 - faulty analogy

Ad Analysis: identifying *ethos*

- Identify elements of *ethos* that relate to Honda's
 - credibility
 - reliability
 - social responsibility
 - morality
 - reputation.
- **Note:** *ethical appeal may not be the only appeal used, but it's prominent.*

10-Year Corporate Average Fuel Economy

A fluffy white cloud in the upper right portion of the sky.

Honda Average
30.1 mpg

A fluffy white cloud in the middle left portion of the sky.

Industry Average
24.8 mpg

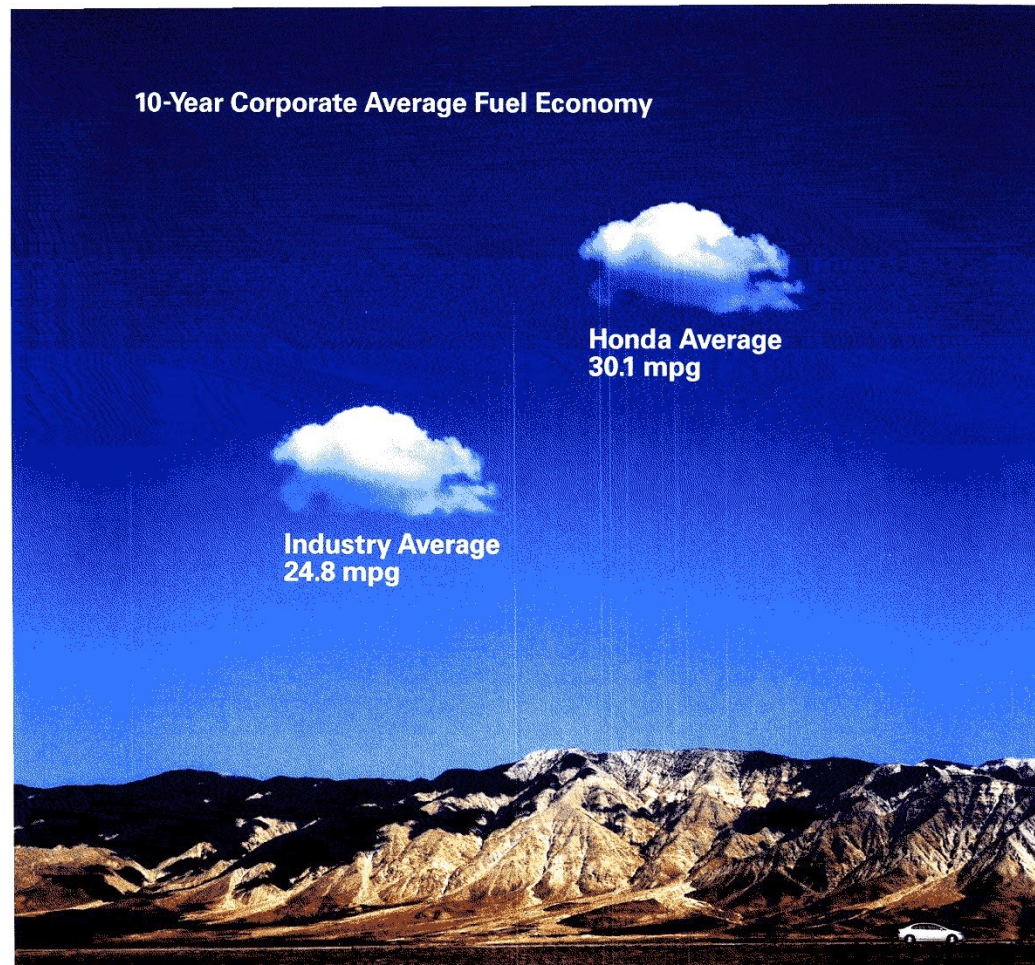


The results of a higher mission.

Over the past ten years, Honda has achieved the highest average fuel economy of any automaker.* Which makes for better cars. Increased competition to create better technology. And, our ultimate goal, a cleaner environment.

*Based upon the average sales weighted fuel consumption for 1996-2005 model year passenger car and light truck fleets sold in the U.S., based on CAFE reports. © 2007 American Honda Motor Co., Inc. honda.com

HONDA
The Power of Dreams



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*Based upon the average sales weighted fuel consumption for 1996 - 2005 model year passenger car and light truck fleets sold in the U.S. based on CAFE reports to 2007 American Honda Motor Co., Inc. honda.com

HONDA
The Power of Dreams

Optional at-home credibility exercise

- Based on your research essay topic, take 5-10 minutes to answer this question:

“Why should the reader listen to me on this topic?”

- In point form, list how, *when writing about this topic*, **your argument and you can**
 - show your honesty, reliability, competence & interest in the topic, as a professional and/or citizen
 - connect with perceived values of your audience (assume the audience is others in this class)
 - appeal to the highest, best ideals of your audience
- Use these elements of credibility-building in your final paper, especially the opening & closing.

return of midterm exams

LIBS 7001 Wk. 10, Fall 2017

- Administrative
 - research project –questions?
 - class activities to end of term
- *Ethos* / credibility readings – discussion
 - J. Conger, The Necessary Art of Persuasion,” pp.52-65
 - “Slavoj Zizek at Occupy Wall Street,” handout previously distributed
 - Earl Charles Spencer’s eulogy for Diana, Princess of Wales
- Lecture on logical appeal; a start on fallacies

Use these resources to help organize your research paper

- Use resources in earlier slides and in course outline, for help with APA and MLA formatting, **such as Reinking et al., “Convincing Others: Argument and Persuasion,” sub-section “Writing an Argument,” pp. 231-238, esp.**
 - “Drafting the Argument,” pp. 235-236
 - “Revising the Argument,” pp. 237-238
- Also, remember resources via Purdue OWL, including
 - “Argument Papers”
 - “Research Papers”
 - “APA Style” or “MLA Style”

Theory Readings, related to *logos*;

- S. Crowley, "Logical Proof: Reasoning in Rhetoric," pp. 15-48
- Reinking et al., "Convincing Others: Argument and Persuasion," pp. 91-102 (from last week)
- W. Horner, "Avoiding Fallacies," pp. 139-149: we'll START on these today, focusing on fallacies in Reinking et. al (pp. 226-229)
- G. Graff and C. Birkenstein, "Yes / No / Okay, But"; "Skeptics May Object", pp. 107-112 (re: "acknowledging opposing views")
 - **optional**: Ramage & Bean, "The Logical Structure of Arguments," pp. 193-209; includes a detailed discussion of how enthymemes operate in everyday arguments
 - **optional**: K. Burke, "The Rhetoric of Hitler's 'Battle,'" pp. 252-267
 - esp. related to the Hitler reading

DISCUSSION Question Pt. 1 of 2: For the Conger essay, be prepared to discuss answers to these questions:

1. What's the difference between persuasion and "selling"?
2. What are the essential steps of persuasion as identified by Conger? Give examples of each step, from Conger's discussion, or your own experience
3. What are the four ways people can fail at persuading?
4. How does Conger establish credibility? (give two or three techniques he uses)
5. What aspect of this article surprised or interested you?

DISCUSSION Questions Part 2 of 2: For the Spencer and Zizek texts / speeches, answer these questions:

1. What are the purpose of and audience(s) for each text?
2. Give examples of at least THREE ways in which each author constructs her/his credibility as a speaker, and defines an effective relationship with the audience (readers).
3. Identify the strongest and weakest arguments put forward in the essays.
4. Were you persuaded by the authors' arguments? Why or why not?

Logos & Fallacies

- review of main appeals in argument
- supporting a rational appeal
- logical proof in reasoning
- enthymemes
- two patterns in argument
 - induction
 - deduction
- argumentative fallacies

Review of Argumentative Appeals

Aristotle, Rhetoric (4th c. BCE)	J. Conger, "Art of Persuasion" (20th c.)	How to Use Each Appeal (Conger)
<i>Ethos</i> / credibility	<ul style="list-style-type: none"> - credibility (p. 55 ff.) - common ground (p. 59 ff.) 	<ul style="list-style-type: none"> - show expertise - build relationships - identify shared benefits
<i>Logos</i> / rational appeal	<ul style="list-style-type: none"> - evidence (p. 61 ff.) 	<ul style="list-style-type: none"> - provide market research, financial projections, - use stories, analogies, metaphors
<i>Pathos</i> / emotional appeal	<ul style="list-style-type: none"> - emotional connection (p. 63 ff.) 	<ul style="list-style-type: none"> - understand & appeal to audience's emotional state

Support Logical Appeals with

- **Opinions of Authorities**
 - but beware of overly biased opinions (e.g., “industry spokespersons”)
- **Primary source information**
 - those directly involved in the issue
 - interviews, surveys, etc.
 - personal testimony (use ONLY as back-up)
- **Secondary sources (NOT tertiary)**
 - those commenting on the issue
 - statistical data (use correctly; be aware of bias)
 - make sure your sources are authoritative

Support Logical Appeals with

- **Rhetorical examples (Crowley, p. 90)**
 - same as **illustration** in writing (see Wk. 2 notes)
 - an example is a past action that serves to persuade audience of the truth
 - persuasive because specific; can include sensory details and/or narrative
- **Historical examples:** (Crowley, p. 91) brief or extended
- **Fictional example / parable:** (Crowley, p. 92; e.g., Aesop's fables; Zen or New Testament stories)

Support logical appeals with

- **Analogy**; see notes on comparison: V. Cerf essay, p. 357: discusses access to Internet in terms of access to a horse in previous centuries
- **Established truths; commonplaces, maxims, proverbs**: use as back up, not main support; e.g.,
 - *a stitch in time saves nine*
 - *“For want of a nail”*
- **Linking premises and conclusions in a logical pattern**
 - standard pattern of reasoning linking assertions & evidence
 - no further evidentiary support is needed, if the assertions are true and the pattern is correct

Logical Proof: Reasoning in Rhetoric

(Crowley in course reader, p. 80)

- Aristotle's 4 "logical methods" or "ways of reasoning:"
 1. scientific demonstration
 2. dialectical reasoning
 3. rhetorical reasoning
 4. false or contentious reasoning
- begins with a **premise**, which is "any statement laid down, supposed, or assumed before the argument begins" (p. 80)

Using premises *(p. 80)*

- Premises are combined with each to reach conclusions
- **Arguers (a.k.a. “rhetors”) ensure** their arguments are valid (correctly reasoned) by observing formal rules of arranging the premises.
- Conclusions reached by these means are true only if the premises are true.

Premises & 4 reasoning types

1. **Scientific demonstration:** argument must begin from premises that are true or that experts accept as true
 - *The earth orbits the sun.*
2. **Dialectical reasoning:** arguers are less certain but begin from premises accepted by people considered especially wise.
 - *The unexamined life is not worth living (Socrates)*
 - *People ought to love each other (Jesus)*

Premises & 4 types of reasoning

3. **Rhetorical reasoning:** premises are taken from beliefs accepted by most members of a discourse community
- *Our town should make sustainable living practices more feasible for its inhabitants.*
 - *Abortion is murder.*
 - Some rhetorical premises are **commonplaces**: premises widely accepted by a relevant community; in such cases, “rhetorical reasoning can be called ideological” – e.g.,:
 - *Canada is a tolerant, multicultural country*

Premises & 4 types of reasoning

4. **False or contentious reasoning:** premises only appear to be widely accepted, or premises are false.
- *The New Democrats always raise taxes when they get elected.*
 - *Everyone knows that people from Vancouver are smarter than people from Prince George.*

Premises & 4 types of reasoning

- The difference among the four types
 - has nothing to do with exterior criterion for truth
 - depends upon degree of belief awarded to premises by those arguing
- Is certainty of statements relative?
 - Yes, but probability can be posited because “human behavior in general is predictable to some extent” (p. 17)
- **argument from probability** (suitable for rhetorical arguments) is an argument that articulates common sense about human behaviour: e.g.,
 - *A small, weak person usually won't physically attack a large strong person*

Enthymemes and their power

- **enthymeme** is an informal three-part argument from which one premise has been omitted: usually the major premise
 - From the Greek “*en*” (in) + “*thymos*” (mind or soul) – to keep in mind
 - (not the same root as that for “meme,” which is Gk. *mimeisthai*, to imitate or copy)
 - a meme is an idea that mutates and is inherited like a gene and can spread like a virus.
 - see a good explanation of “meme” at <http://cscs.umich.edu/~crshalizi/formerly-hyper-weird/memetics.html>

Enthymeme, cont.

- **in rhetorical premises:** the major premise in an argument is likely to be “a probability rather than a certainty, [so] exceptions to it do exist” (Crowley, p. 89)
- **in enthymemes:** provide the unstated premise, to check the argument for validity: see Ramage et al., pp. 196-201
 - A. *The public shouldn’t support marine parks and “swim with dolphins” programs because these programs separate dolphins from their natural habitat and social groups (Ramage, Bean, Johnson, p. 196 ff., also exercises)*
 - B. *[slightly revised version]: Marijuana should be legalized because legalization would eliminate the black market in drugs (pp. 200-201)*
- “Enthymemes are powerful because they are based in community beliefs.” (Crowley, p. 89)

Exercise: Analyzing Enthymemes

(#1 from EJ Corbett; 2 adapted from Purdue OWL)

Articulate the specific “common-sense beliefs” or “community beliefs” that form the missing premises:

- *He must be happy because he’s smiling all the time.*
- *Bill really loves to eat. Clearly, he’ll have a serious weight problem someday.*

Two Patterns in Argument

- **Induction:** in rhetoric, is a pattern of argument that moves “from the particular to universals” (*Aristotle, in Crowley, p. 85*)
 - *If a skilled pilot is the best pilot and if a skilled charioteer is the best charioteer, then the skilled person is the best person in any particular sphere.*
- **Deduction:** in rhetoric, is a pattern of argument that begins with a generally accepted observation, then shows how certain conclusions follow from that observation.
 - *Ghosts and vampires are immortal creatures. Casper and Dracula are a ghost and a vampire, respectively. Casper and Dracula are immortal creatures. (Crowley, p. 84)*

Deduction & Syllogisms

- Deduction is the most common type of logical appeal; used in mathematics, business, physical & applied sciences
- moves from a general truth through particular evidence and details, to a conclusion
- In rhetoric, often based around a **syllogism**, a set of three statements made about classes of things, following a fixed pattern to ensure sound reasoning.
- In rhetoric (Crowley, p. 84) definitions of classes in syllogisms aren't completely enumerated, since the aim is to be persuasive, not scientifically accurate – and also avoid being boring

Categorical Syllogism Parts

major premise *All men are mortal.*

minor premise *Socrates is a man.*

conclusion *Therefore, Socrates is mortal*

- **major premise:** is a statement that names a category of things and says that all or none of them share a certain characteristic
- **minor premise:** notes that a specific thing or group belongs to that category
- **conclusion:** states that the thing or group shares the characteristics of the category.

Both premises must be true, to produce a logical conclusion.

How To Avoid Syllogism Misuse

- Make sure your premises are in fact true: e.g., “All West Vancouverites are wealthy” is untrue.
- Make sure your syllogisms keep the terms in the proper order and relationship. Invalid:

All persons are mortal.

Sue is mortal.

Therefore, Sue is a person.

- *Optional:* memorize rules for syllogisms, or use diagrams

Which of these syllogisms is satisfactory, which have false major premises, and which is faulty because the last two statements are reversed? *

All singers are happy people. (Major Premise)
Mary Harper is a singer. (Minor Premise)
Therefore, Mary Harper is a happy person. (Conclusion)

All cowards fear danger.
Harry is a coward.
Therefore, Harry fears danger.

- adapted from Reinking *et al.*, p. 224

Syllogism practice, cont.

All cats like meat.

Towser likes meat.

Therefore, Towser is a cat.

No salesperson would ever misrepresent a product to a customer.

Sabrina is a salesperson.

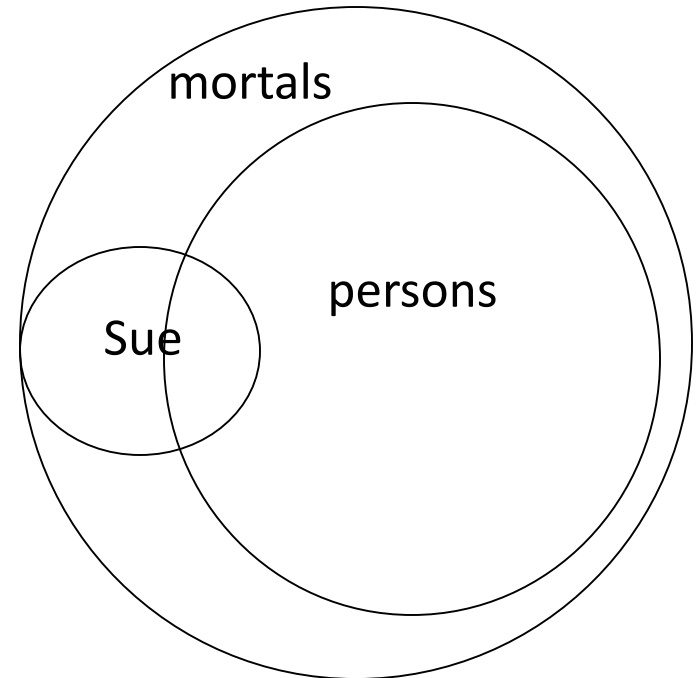
Therefore, Sabrina would never misrepresent a product to a customer.

- from Reinking, p. 224

Diagramming Syllogisms

- All persons are mortal.
- Sue is mortal.
- Therefore, Sue is a person.

- invalid argument / undistributed middle term (“persons”): Sue could be a mortal creature other than a person (e.g., a cat, penguin).

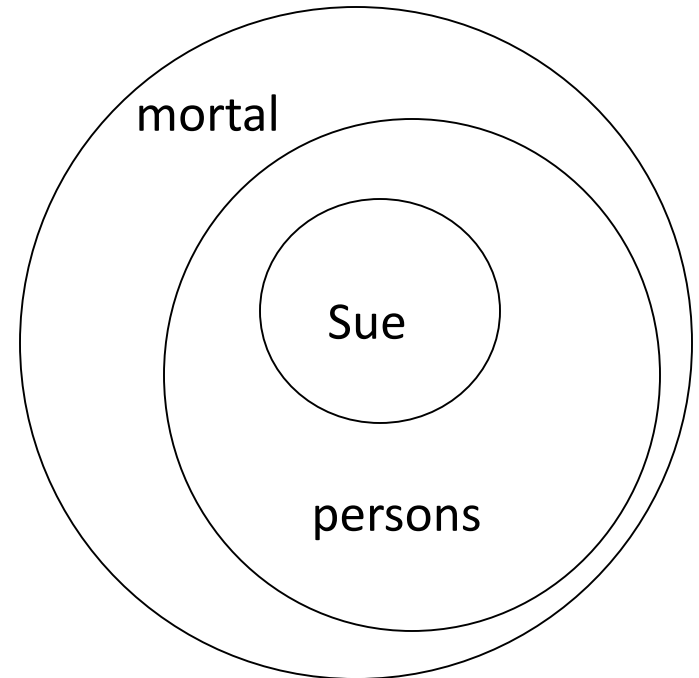


- You can diagram the syllogisms to test validity.

Diagramming Syllogisms, cont.

- **All persons are mortal.**
- **Sue is a person.**
- **Therefore, Sue is mortal.**

- *valid argument*



12 Fallacies: errors in reasoning

adapted from Horner, Kane;" Stephen's Guide to the Logical Fallacies,"
<http://onegoodmove.org/fallacy/toc.htm>; and Reinking, pp. 107-111

1. Hasty or Faulty Generalization; includes Stereotyping: a broad, unsupported statement about a class of people or things.
 - *Latins make better lovers (see Reinking, p. 227)*
 - *He didn't graduate from university, so he must not be smart*
2. Non Sequitor (Latin for "it does not follow"): two ideas not logically connected
 - *Jane's been out every night this week; what's the name of the club?*

Fallacies, continued

3. Card-Stacking: using only evidence that supports your position

- *Students have an easy life -- they get to sit in a classroom and learn new things.*
- (?discuss): *“a man who can be provoked by a tweet should not have his fingers anywhere near the nuclear codes” (H. Clinton, 26 Sept. 2016 U.S. presidential debate)*

4. False Alternatives (Either/Or): presenting only two of many alternatives

- *You’re either with us or with the terrorists.* – G.W. Bush, 2001

Fallacies, continued

5. Circular Argument (simple form): restates the assertion without evidence (a synonym does not = evidence)
 - *Pauline's a good manager; she runs the company effectively.*
 - *This is the best-looking picture in the exhibit; it's so much more attractive than the others.*
 6. Begging the Question [the the issue being debated]: a form of circular reasoning that includes assumption or proofs IN the question: determining response by the way a statement is worded:
 - *"We cannot let her (Hillary Clinton) take her criminal scheme into the Oval Office."* (D. Trump, campaign speech, New Hampshire, 28 Oct 2016)
 - *We were elected to bring order to BC's chaotic finances.*
- avoid the common misuse; "begging the question" is NOT = "bringing up the question" or "overemphasizing the question")

Fallacies, cont.

7. Arguing off the Point / Ignoring the Question / Red Herring: breaks the chain of reasoning, gets people off the track, by introducing irrelevant or distracting information or shifting the ground of the argument
- 1 Nov. 2016 open letter from 370 economists, critiquing D. Trump, notes that “he uses immigration as a red herring to mislead voters about issues of economic importance, such as the stagnation of wages for households with low levels of education”;
<http://online.wsj.com/public/resources/documents/EconomistLetter11012016.pdf>

Logical Fallacies, cont.

8. **Ad Hominem**: attacking the person, not the argument (*ad argumentum*)
- *Justin Trudeau: he's in way over his head (2015);*
<http://www.justinoverhishead.ca>, [link is inoperative; was registered to Conservative Party of Canada]; repeatedly showed a bearded, longish-haired Trudeau removing his shirt + used other fallacies; see video, <https://www.youtube.com/watch?v=1qKps7uG6eM>
9. **Appeal to the Crowd**: suggests deference to supposed wisdom of the audience; to analyze these arguments: consider larger context, and specific evidence cited
- *We all know that vaccines are loaded with dangerous chemicals and other poisons.*

Fallacies, cont.

10. **Guilt by Association**: tags one group or individual with the negative qualities of a related group or individual:
 - *He received funding from an organization with strong ties to very right-wing groups, so his project must be right-wing.*
11. **Faulty Cause (post hoc, ergo propter hoc)**: asserting that because one thing happened before the other, the first caused the second
 - *Hillary Clinton and Barack Obama are responsible for the rise of ISIS (D. Trump).*
12. **Faulty Analogy**: links two things / persons that may not be enough alike (examples from S. Downes,
<http://onegoodmove.org/fallacy/falsean.htm>)
 - *Government should be run like a business.*
 - *Just as nails must be hit in the head in order to make them work, so must employees.*

LIBS 7001, Wk. 12 - Agenda

1. Remaining schedule
2. Conclusion of argumentative fallacies lecture (slides posted last week)
3. Discussion of two *logos* readings
4. Lecture: Non-rational appeal (*pathos*), Pt. 1; Pt. 2, if time permits
5. Peer review of research papers (last hour)

LIBS 7001 – Wks. 13-15

Week 13 - Nov. 27

- Research Paper FINAL due in soft & hard copies
- Lab: Discussion of *Pathos* readings
- Lecture: Combined appeals

Week 14 – Dec. 4

- Lab: Combined appeals readings
- Lecture period: course conclusion & review for final exam in Wk. 15

Week 15 - final exams in computer lab:

- **COMP 5D: Monday 11 Dec., 0930-1230, SE12-310**
- **COMP 5H: Monday 11 Dec., 1330-1630, NE01-335** (will also be joined by a student from LIBS 7005)

Lecture, pt. 1 (notes posted last week)

- Overview of argumentative fallacies

Discussion: A. Hitler, “On Nation and Race,” pp. 409-412; excerpts from *The Prince*, by N. Machiavelli, pp. 480-484

After determining audience, purpose, thesis of each text, answer the ff.:

- Identify 2-3 specific arguments (positions taken) that can be conceded or refuted.
- What kind(s) of evidence does the author provide?
- What counter-arguments are presented (identify at least 2)? How does the author refute them?
- Identify a place at which the author effectively uses **examples**, **deduction**, and (optional) **enthymemes**.
- Does the text contain **fallacies**? If, so, identify and explain them.
- Are you convinced by the arguments? Why or why not?
- How can you relate the author's ideas to your own life or to a contemporary context?

A. Pathos - Emotional Appeal, Pt. 1

- pay special attention to highlighted terms

(adapted from Thos. Kane, LIBS reader, pp. 168-180)*

- an important and legitimate means of persuasion
- prompts changes in beliefs and behaviour of the audience by arousing

happiness

guilt

anger

laughter

ambition

fear

excitement

self-love

boredom

altruism

moral indignation

- emotional appeals are the essence of advertising, public relations, political image-making
- as a previous reading (Reinking et al.) stated, *pathos* can effectively reinforce a rational argument (as in your research paper)

Cautions from T. Kane

- Emotional persuasion can move us against our will & judgment
- When emotion is appealed to, it cannot respond; it can only resist.
- Manipulation promotes cynicism: aware of the manipulation of image-makers, we turn off all messages, both the false and the worthy ones.

Conveying an Emotional Appeal

- **speaker or visual or audio, in part:** can use voice tone, gesture, body attitude, laughter, weeping, solemn looks.
- **writer:** must use powerful words, sentences and images created from words
- clever, cynical writers and speakers can project emotions they don't feel (be on guard for insincerity & emotional fallacies)
- emotional sincerity alone is not enough (write expressively when you need to, but avoid fallacies)

Propaganda & emotion

- **Propaganda** = information spread to promote a cause (can include gossip, slogans, lies, half-truths)
- a feature of daily life: used by advertisers, business, government, political & religious & special-interest organizations
- although the term is neutral, negative connotation (as w/“rhetoric”) exists because propaganda often
 - manipulates human weakness to gain an emotional, not logical, reaction
 - exploits most people’s lack of critical reading, thinking, and listening skills.

Propaganda, cont.

- when used to manipulate, propaganda regularly and aggressively employs certain fallacies:
 - name calling & *ad hominem* attacks
 - glittering generalities (including slogans) – a form of overgeneralization
 - guilt by association
 - card-stacking

Emotional appeal & complexity

- Persuasive discourses often use complex forms of emotional appeal, identified by ancient rhetoricians & still used, including:
 1. **Satire**
 2. **Eloquence**
 3. **Pathos** *
- All are legitimate means of persuasion.
- should be used sparingly and with judgment in professional discourse
- Satire often falls flat; demands intimate knowledge of audience, genre, subject.

** This classification is T. Kane's*

(1) Satire

- very complex, with a moral purpose
- **Satire** is a mode of discourse that ridicules folly & vice by posing them against wisdom & virtue
 - Mainly explicit: depicts both the folly/vice and the ideal
 - *e.g., The Daily Show, Rick Mercer Report*
 - Mainly implicit: reveals the folly, but expects readers to supply the virtuous ideal for themselves
 - *MOST of the Simpsons; Family Guy*
 - *??? South Park*
 - Satire uses irony, sarcasm, invective, ironic contrast, parody (see Kane, pp. 80-84)

Satiric Devices (tools): Irony

- Irony is the use of words to express something other than and especially the opposite of the literal meaning
 - “*I just love writing essays!*”
 - “*Nice day!*”
- subtlety of irony is its strength and weakness; audience has to recognize it, or effect is lost; often speakers must name it
 - e.g., Charles Spencer: “**of all the ironies** about Diana, perhaps the greatest was this - a girl given the name of the ancient goddess of hunting was, in the end, the most hunted person of the modern age.”
- an author or text can begin with ironic commentary (which emphasizes distance) but transcend it to create a sympathetic and/or believable reality & link with audience; e.g.:
 - *Simpsons / S. Park / Family Guy*: whenever the audience begins to “care” about rather than only laugh at the characters

Situational Irony

- situational irony is the incongruity between the actual result of a sequence of events and the result that's usual or expected by participant or observer
- can be comic, biting, trivial, or serious (broader than dramatic irony in literature)
- by revealing disparity between expectations and outcomes, suggests truths & paradoxes of human existence
 - *Stein & Harrell article: “oddly, the more I learned about data mining, the the less concerned I was” (p. 532).*
 - *P. Chism, blog post, 21 Oct 2016, on having his house broken into: “To add insult to injury, [the burglars] stole the security system”*

Other Satiric “devices” or tools

- **Sarcasm** is a biting, scathing remark; narrowly, such a remark, expressed as simple irony
 - *He’s a brave man* (said of a coward)
- **Invective** is directly abusive, insulting language
 - *Shakespeare’s Macbeth, speaking to a messenger who is delivering bad news: “The devil damn thee black, thou cream-faced loon”*
 - *(many examples can be found in ancient Roman writing and in tweets and speeches of D. Trump)*
- **Ironic contrast**: shows ideal & actual together; common in literature, film, tv
- **Parody** is mocking imitation of a style of speaking or writing; *YouTube parodies; AdBusters*

Irony

- at least 2 meanings at once; from Grk. eiron, dissembler
- depends on tone, context and attitude of speaker towards the topic and the audience
- can be playful, belittling, or situational (not directly critical)
- can reveal self of speaker to audience
- can have open, negotiable meaning

Sarcasm

- can be comic but is always belittling, negative
- assumes speaker's superiority to audience
- has a closed (certain) meaning
- etymology is a Gk. word meaning "tear flesh" / "grind teeth"

Parody & contrast

- need not be negative or ironic
- in popular culture, usually comic
- can have an open, negotiable meaning

Invective

- always insulting, sometimes comic
- not always ironic

(2) Eloquence

- Eloquence is language used powerfully to appeal to **nobler or higher** emotions (not the lowest “common denominator”):
 - reaching toward and appreciating virtue
 - sense of honour
 - love of country, of living things, of nature, etc.
 - often used at start and end of speeches / texts (to enforce *ethos*)
- Examples / attempts
 - Martin Luther King’s “I Have a Dream” and most of “Letter from a Birmingham Jail”
 - George W. Bush’s post-9/11 speech: September 20, 2001

(3) “Pathos”-pronounced “*PAY*-thos”

- a second meaning of the word; NOT = argumentative appeal of *pathos* (“PATH-os”)
- in narrow, contemporary use, pathos is an appeal to emotions of pity and compassion; root of “pathetic”
 - “*Who will protect the children?*” (*all-purpose appeal*)



Non-rational appeal & Advertising

- review - Maslow's hierarchy of needs: 1) security > 2) affiliation > 3) achievement > 4) power > 5) self-actualization
- Advertising targets early links in this chain by seeking to motivate behavior through appeals to
 - safety, comfort, belonging, appearance
 - fulfillment through sensory pleasures: e.g., sex
 - humor, novelty
 - economy (savings), durability
 - power/control, fame, exclusivity
 - knowledge

Additional Resources

- online version of Jeffrey Schrank's classic essay "The Language of Advertising Claims" at website of J. Padgett, Dept. of English, University of Mississippi:

<http://sunset.backbone.olemiss.edu/~egjbp/comp/ad-claims.html>

- viewable examples of "advertising, educational, industrial, and amateur" films, including classic TV commercials at the Prelinger Archives:

<http://www.archive.org/details/prelinger>; see, e.g., 1960s Cheerios commercial: <https://archive.org/details/Cheerios1960>, and compare to 2017 "Cheer" campaign, which stills requires purchasing the product and cutting up the box:

<http://bethecheer.ca/?>

[gclid=EAlaIQobChMIwOyQ_uvD1wIVBMRkCh0zogJ4EAAAYASAAEgIOKfD_BwE](https://archive.org/details/Cheerios1960)

- critique of consumerism and advertising at AdBusters, <https://www.adbusters.org/>, esp. "spoof ads" at <https://www.adbusters.orgsa/spoofads>



After Wk. 12 Class Note: these slides will be reviewed in the next class

B. Pathos, Pt. 2: Style, Tone, Figurative Language

- terms to focus on are highlighted, in black, underlined
- NOTE: this is largely review from courses that are LIBS 7001 pre-requisites:
 - style & tone
 - diction, including concrete and abstract meanings; euphemism, cliches
 - syntax & figurative language: pun, metaphor, simile, personification, exaggeration, understatement onomatopoeia, repetition, parallelism, alliteration, assonance.

Complete the sentences and identify how figurative language is used (answers will be given in class)

1. I came, I saw, . . .
2. Life is like . . .
3. *(radio ad, with music)* Sleep Country Canada. . .
4. as Canadian as . . . *(CBC radio contest radio contest)*
5. When the going gets tough . . .
6. I'm stuck on Band-Aid brand 'cause *(ad)*

Rhetorical Effect

= the response generated in the reader / audience by **the manner of writing**, not the matter or message.

An author can create a desired effect in the manner of writing through:

- style and tone (related to discourse community)
- level of diction (word choice) and syntax (word placement / arrangement)
- other stylistic techniques (e.g., figurative language).

Style, Tone, Figurative Language as non-rational appeal

- can strengthen an argument but also mask weaknesses and fallacies.
- We can be persuaded by the rhythm, rhyme, repetition, music and force of a speaker's delivery, ignoring poor arguments, evidence, grammar
- E.g., parallelism and alliteration suggest thoughtful structure and balance, but the audience must carefully consider the content

Some definitions of “Style”

- **generally:**
 - **distinctive or characteristic mode** of presenting, constructing, or executing in any art, employment or job: e.g., singing, playing, behaving
 - status or character of **being in vogue** or in accord with the accepted standard of excellence; fashionable mode: related to discourse community
- **in writing & speaking: Style** is a mode of expressing thought in language, especially use of language that shows the **spirit and personality** of the author

Tone in a text or speech

- is a use of language to reveal a writer's or speaker's attitude toward the topic and audience
- often relates to discourse community and *ethos*, the way the speaker constructs her/himself
- conveyed through tools like **diction** (word choice) and **syntax** (arrangement of words in a sentence)
- can be (e.g.,) *objective, humorous, serious, angry, welcoming, demanding, ironic, satiric*

Diction, or Word Choice

- is an author's or speaker's choice of words as part of sentences, paragraph, and essays
- strong and persuasive communicators
 - choose words with correct meanings
 - based on subject, audience, genre, purpose
 - use words appropriate for subject, audience, genre, purpose
 - abstract and concrete words
 - effective level of formality (formal, informal, technical, colloquial)

Syntax: a reminder

- Syntax is the arrangement of words in a sentence, including word order and specific sentence structure
- When revising your writing, seek to
 - edit for conciseness
 - vary sentence complexity and length
 - use coordination & subordination
 - double-check relative clauses; participles
 - revise / rethink sentence fragments.
 - omit expletives (“there is” / “there are”)

Euphemism and Cliché

- **A euphemism** is a harmless or sanitized expression describing what are seen as unpleasant realities; can be humane, to cushion reality or deliberately evasive, to obscure reality
 - *pass away*
 - *dehire*
 - *downturn (re: economic climate)*
 - *illegal combatants (re: post-9/11)*
- **A cliché** is an expression that's become flat and stale from overuse; may be a metaphor or simile or homely advice; may be a "commonplace"
 - *time will tell*
 - *think outside the box*
 - *better late than never*
 - *a stitch in time saves nine*

Figurative Language

(W. Horner, *Rhetoric in the Classical Tradition*, pp. 299-318)

- **Figurative language** (a.k.a. **figures of speech**) is
 - use of words in speech or writing in which the usual meaning or structure is altered, to achieve a rhetorical effect
- Two kinds, classified by Quintillian (Roman rhetorician)
 - **tropes**: *meaning* altered from the expected
 - **schemes**: *word order* altered from the usual or expected

Tropes: altered meaning

- Pun
- **Metaphor**
- Simile
- Personification
- **Exaggeration**
- **Understatement**

Schemes: altered word order

- balance – **Parallelism**
- balance – **Chiasmus**
- balance - Repetition
- sound – Alliteration
- sound – Assonance

Pun

- the most familiar form of figurative language; a play on the meaning of words, which can be
 - single word that can be used in 2 different senses (*hang, creep*)
 - words sounding similar but w/ diff. meanings (*greater / grater/ grader*)
 - single word with two different meanings in one sentence - a.k.a. “equivocation:” (*running out of the pen -- ink and pig*)
- can be humorous (esp. when unintended), as in these young student exam answers; also enlightening **Harper’s, Dec. 05:*
 - *Proteins are composed of a mean old acid. **
 - *The equator is an imaginary lion that runs around the world forever**
 - *[puns and near-puns in Shakespeare are often profound]: “A little more than kin, and less than kind” (Hamlet)*

Metaphor

- an ***implied comparison*** between two unlike things
- the most important and widely used form of figurative language
- Often, metaphors lose their comparative sense and become part of everyday language (e.g., “body of an essay”)
- can be simple, extended or dead (form of a cliché)
 - *reboot* (e.g., versions of a film or TV series)
 - *the wheels of justice*
 - *leg of a table* *
 - *body of an essay* * also personifications*

Simile

- an **explicit comparison** between two unlike things, signaled by use of “like” or “as”
- as w/metaphor, enriches meaning by bringing in connotations of a word or phrase; often reveals perspective of speaker/writer, and speaker assumptions about audience:
 - *“The sea was angry that day, my friend - like an old man trying to send soup back at the deli...”* (Seinfeld; G. Constanza telling a story; also personification of “angry”)
 - *Machiavelli (p. 56 in Penguin ed. – not in LIBS 7001 selection): “So, as a prince is forced to know how to act like a beast, he must learn from the fox and the lion; because the lion is defenceless against traps and the fox is defenceless against wolves....”*

Personification: (a form of metaphor): attributing human or animate characteristics to an inanimate object, a quality or large concept; very common!

- *Justice is blind.*
- *[young student's exam answer] A vibration is a motion that cannot make up its mind which way it wants to go.*
- Splenda ad [:30] <https://vimeo.com/201742965>



Exaggeration / Understatement

- **Hy-PER-bo-le**: a figure of speech that exaggerates for emphasis:
 - *I died laughing*
- **LIT-o-tes**: a figure of speech that intensifies an idea by understating it:
 - *He's not the best student in the world.*
 - often has an ulterior motive: criticism
- Hyperbole & understatement both
 - call attention to what one is saying
 - can be combined with irony.

Repetition and Parallelism

- often work together; crucial especially in spoken discourse, for speaker & audience
- **Repetition:** use of the same word or patterns of words to reinforce meaning and provide emphasis
 - *in Ecclesiastes: “a time to. . .a time to”*
 - *in G. W. Bush Sept. 20, 2001 speech: “I ask . . . I ask . . . ” (7 times stated in paragraphs 38-43) + many other examples*
- **Parallelism:** presenting equivalent ideas in grammatically equivalent forms; very effective and jarring when it's missing;
 - *end of B. Ehrenreich essay (emphasis added) : “It would be sad to have come so far – or at least to have run so hard – only to lose each other” (p. 11)*

Chiasmus

- repetition of ideas, words or grammatical structures in inverted (criss-cross, X) order
- generally, used for variety or eloquence, as in “It is boring to eat; to sleep is fulfilling” (switched structure)
- A subset of chiasmus is *antimetabole*: repetition of words, in successive clauses, in reverse grammatical order (but puns can be present).
 - *Ask not what your country can do for you but*

 - *Plan your work and* _____
- Today, the terms *chiasmus* and *antimetabole* are sometimes used interchangeably.

Chiasmus, cont.

- **A favorite of W. Churchill? – see**
<http://www.telegraph.co.uk/culture/books/11187135/Boris-Johnson-explains-how-to-speak-like-Winston-Churchill.html>
 - *“I am ready to meet my maker. Whether my maker is ready for the great ordeal of meeting me is another matter”*
 - *“I have taken more out of alcohol than alcohol has taken out of me”*
- In argument, balanced structure and repetition suggest logic that may or may not be present
 - *not necessarily conscription but conscription if necessary (W.L. Mackenzie King)*
 - *Instead of the law of the strong, Europe is governed by the strength of the law (Frank-Walter Steinmeier, German foreign minister, 2014, promoting the EU;*
<http://www.theguardian.com/commentisfree/2014/jan/27/never-again-first-world-war>

Alliteration and Assonance

Alliteration: commonly used; repeating sounds at the beginning of successive words; can edge towards being a rhyme

- *e.g., live and learn*
- *the more the merrier*
- *friend and foe / fire and fury*

Assonance: repeating sounds within words or sentences

- *Go slow over the road.*
- *“men, wretched creatures that they are...” (Mach. trans., p. 483) – suggests a sharp criticism of human nature*
- *"The odious apparatus of Nazi rule" (Winston Churchill, "We Shall Fight Them on the Beaches" speech, June 4, 1940) **

Peer Review of Research Papers

1. Read your colleague's draft paper carefully, writing notes / questions on the draft paper as you read.
2. Complete the checklist provided, and include notes about strongest parts of the paper and areas to improve.
3. Review these comments with your peer.
4. At the end of the session, leave your review with your peer.

Figurative Language: sentences completed