

**1ST EDITION:
THE ASK: A
MORE
BEAUTIFUL
QUESTION (NO
LONGER
UPDATED)**

Please visit the UPDATED 2nd edition:
[https://mtsu.pressbooks.pub/
engl1020/](https://mtsu.pressbooks.pub/engl1020/)

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Middle Tennessee State University (MTSU)
Murfreesboro



1st Edition: *The Ask: A More Beautiful Question* (NO LONGER UPDATED)
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GETTING STARTED WITH THIS TEXTBOOK

Harlow Crandall and Elizabeth M. Williams

Welcome to ENGL 1020: Research & Argumentative Writing!

This is an Open-Access, Creative Commons licensed textbook. Because this book functions differently than a print text, we encourage you to take a moment to familiarize yourself with the functionality. Also, if you'd like a print version of this text, you can purchase one for a small fee at the MTSU bookstore. In developing this text, we focused on keeping it low cost and accessible, so choose the version that meets your needs most effectively.

The way to navigate this textbook is by using the “Content” drop-down menus on the left side of the textbook screen. The text is divided into sections that address [Introduction to First-Year Writing](#), [Reading in Writing Class](#), [Rhetorical Foundations](#), [Rhetorical Forms](#)

[& Delivery](#), [Rhetoric & Argumentation](#), [Research Process](#), and [Source Types and Ethical Use](#).

Within each sections are chapters that we think you'll find both useful and engaging to read. Whenever an outside source is linked as a chapter, you'll see an abstract, links to the texts (sometimes there are podcast versions too!), keywords, and short bios for each author. The external links will open outside of the textbook, and you can navigate back to the textbook whenever you need or want.

The linked readings in this text come from different peer-reviewed collections: [Try This: Research Methods For Writers](#) by Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides; [Writing Spaces](#) edited by Dana Driscoll, Mary K. Stewart, and Matthew Vetter; [Introduction to Writing in College](#) by Melanie Gagich; [Writing Commons](#) created and edited by Joseph Moxley; [ENG 102: Reading, Writing and Research](#) by Emilie Zickel.; the [Bad Ideas About Writing Podcast](#) by Kyle Stedman; and [Bad Ideas About Writing](#), edited by Cheryl E. Ball and Drew M. Loewe.

It is important to note that *Bad Ideas About Writing* includes titles that can be misleading if you do not read the text itself. Please note that the titles for all of the *Bad Ideas About Writing* essays are actually misleading myths about writing that circulate. It may be confusing, at first, to see these titles. And it is important to keep in mind the content of each essay dispels these popular beliefs about writing that can be found in the titles, by using research from the field.



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ACKNOWLEDGEMENTS, COPYRIGHT, INTERTEXTUALITY, & COLLABORATIVE AUTHORING

Erica M. Stone; Kate L. Pantelides; Lisa Williams;
Elizabeth M. Williams; and Harlow Crandall

This book is a remix/mash-up of some of the best open-access and Creative Commons licensed texts that address composition. We have included material from [*Bad Ideas About Writing*](#) edited by Cheryl E. Ball and Drew M. Loewe; [*Try This: Research Methods For Writers*](#) by Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides; [*Writing Spaces*](#) edited by Dana Driscoll, Mary K. Stewart, and Matthew Vetter; [*Introduction to Writing in College*](#) by Melanie Gagich; [*Writing Commons*](#) created and edited by

Joseph Moxley; the [*Bad Ideas About Writing Podcast*](#) by Kyle Stedman; and [*ENG 102: Reading, Writing and Research*](#) by Emilie Zickel. Furthermore, new content has been created for this text by Harlow Crandall, Kate Pantelides, Erica Stone, and Elizabeth Williams. And this particular mashup was curated by Harlow Crandall, Kate Pantelides, Erica Stone, Lisa E. Williams, and Elizabeth Williams, with generous support from the MTSU Provost's Office and the Tennessee Board of Regents. Additionally, it was edited by Madonna Fajardo Kemp. We wish to extend our sincerest gratitude to all contributors, curators, and donors.

Our Philosophy

We are particularly indebted to Melangie Gagich and Emilie Zickel because, although we did not use all of their text, we cloned their book as a method of invention for our own text. We would highly recommend this process for others who may want to develop an OER text. When Melanie Gagich and Emilie Zickel decided to combine their individual textbooks into the source that is the parent for this one, they created a text that functions less like a formal textbook and more like a manual or guide to rhetorical concepts and writing genres, to composing in a college setting, and to helping students succeed in FYW. They created a text that is less prescriptive than traditional approaches and that allows for the picking and choosing of appropriate content by instructors and by students. This approach resonated with us, and we are deeply appreciative of their work.

Author listings are alphabetical, with the exception of new content developed for this textbook. For new content, we alternate author order to demonstrate the equal nature of our collaboration. One of the central philosophies behind Open Access Educational Resources is the need for and importance of collaboration, as well as the sharing and “remixing” of the best available content. Our text was not written by one or even two authors; rather, it is a collection of a diverse array of viewpoints and writing styles, which, to us, exemplifies one of the many ways that our book is different from a traditional, print, academic textbook. The inclusion of work by multiple authors can also provide a starting point for conversations in writing class about how writing “actually works in the real world” (Wardle and Downs). In sum, we envision this text as a collection that allows instructors and students to use it in any way that complements their local programs and classrooms.

A Note About Citations

This text was written in and chapters have been edited to reflect the 8th edition of MLA.

A Note About the Use of Color

Within this text you will find links to works within the book, as well as to outside works.

Defined words have been presented in bold within the text. You can hover over or click on them to find definitions.

About the Authors

Harlow Crandall is a doctoral student at Middle Tennessee State University and the Program Assistant for General Education English at MTSU.

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Kate Pantelides is an associate professor and the Director of General Education English at Middle Tennessee State University. She teaches writing, rhetoric, and research classes for undergraduate and graduate students. Her research addresses research methods, feminist rhetorics, and writing program administration. Dr. Pantelides' work has been published in *College Composition and Communication*, *Composition Studies*, *Computers and Composition: An International Journal*, and *Composition Forum*, among other venues.

Erica Stone joined the department of English at Middle Tennessee State University in Fall 2020. She teaches undergraduate courses in professional and technical writing and graduate courses in composition and rhetoric. She also serves as the Associate Director of General Education English and CO-PI for the Open Educational

Resources (OER) Tennessee Board of Regents (TBR) Grant: <https://www.mtsu.edu/oer/>. As a teacher-scholar, she works at the intersection of technical communication, public rhetoric, and community organizing. [Erica's writing](#) can be found in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*; *Spark: A 4C4Equality Journal*; *Community Literacy Journal*; *Teaching English in the Two Year College*; *Basic Writing Electronic (BWe) Journal*; and various edited collections. In her [2016 TED talk](#), she urges academics to engage with popular media, publish in open access spaces, and include communities in their research. Read more about her community-based work at www.ericamstone.com.

Elizabeth McGhee Williams is a doctoral candidate at Middle Tennessee State University where she teaches first-year writing courses. She has also worked as Program Assistant for the General Education English program. Williams' research interests include feminist rhetoric, writing program administration, and discourse analysis. Her work has been published in *Peitho* and *Rhetoric Society Quarterly*.

Lisa Ellen Williams is faculty in the MFA in Visual Arts program at Watkins College of Art at Belmont University. In addition, she is a Learning Consultant at Vanderbilt University Medical Center. Her academic interests include culturally responsive teaching as well as activism and community outreach in Composition Studies; furthermore, her research and publications primarily examine feminist activism's role in the evolving representations of female identities in horror and exploitation cinema.

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A NOTE ON OBJECTIVES ADDRESSED WITH THIS TEXT

Shane A. McCoy

Throughout this text, blurbs are embedded at the beginning of each chapter to indicate which programmatic objectives each chapter will address. We encourage students and instructors to use them as a tool in guiding writing and reading instruction for first-year writing courses. [For the full list of objectives click here.](#)

Although each chapter features several objectives addressed in the blurbs, these are not the only goals that students and instructors may highlight in the chapters. Thus, students and instructors are encouraged to generate their own goals in addition to the programmatic objectives endorsed by General Education English for first-year writing courses.

THE ASK: A MORE BEAUTIFUL QUESTION

“Always the beautiful answer who asks a more beautiful question.”

-e.e. cummings, *Introduction to Collected Poems*, 1938

We read e.e. cummings as suggesting that being a person who asks questions opens us to a world of interesting experiences and the possibility of beautiful answers. We hope that in this class you'll focus on questions rather than answers.

PART I

INTRODUCTION TO FIRST-YEAR WRITING

Writing at Middle Tennessee State University

On behalf of the English Department at Middle Tennessee State University (MTSU), **WELCOME to English 1020: Research and Argumentative Writing!** MTSU's two-semester, first-year writing sequence (see Figure 1) is designed to support your growth as a reader, writer, and communicator. This course textbook is an Open Educational Resource (OER) designed to be accessible to students and faculty and to reduce the overall cost of course materials. This OER was made possible with the generous support of the MTSU Provost's Office and the Tennessee Board of Regents. It includes specific information about writing at MTSU as well as peer-reviewed articles about the writing process. Along with the [GenEd Magazine \(GEM\)](#), this OER will support your reading, writing, and thinking in ENGL 1020.

Figure 1: MTSU FYW Course Sequence

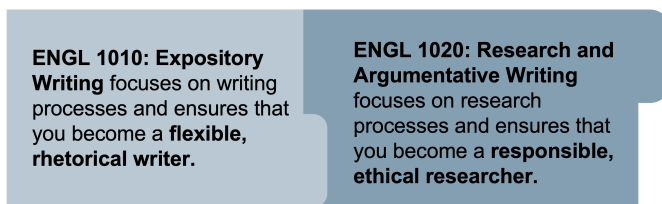


Figure 1: Defining statements for MTSU FYW Course Sequence

We're glad you're taking the second course in our first-year writing (FYW) sequence. In this chapter of our custom open-access textbook, you'll find three sections:

1. [First-Year Writing at MTSU](#)
2. [MTSU Resources](#)
3. [University Writing Center](#)

The objectives targeted in Introduction to First-Year Writing are **Composing Processes** and **Integrative Thinking**. In Chapter 1 and Chapter 3, readers will take a deeper dive into the writing process for ENGL 1020 (Composing Processes). Chapter 2 addresses key resources for writing success at MTSU, including the University Writing Center and other online writing resources that help students cultivate writing skills (Integrative Thinking).

Media Attributions

- Figure 1: MTSU FYW Course Sequence (Credit: Dr. Erica Stone)

1.

FIRST-YEAR WRITING AT MTSU

Erica M. Stone and Kate L. Pantelides

On behalf of the English Department at Middle Tennessee State University (MTSU), WELCOME to English 1020: Research and Argumentative Writing! MTSU's two-semester, first-year writing sequence (see Figure 1) is designed to support your growth as a reader, writer, and communicator. This course textbook is an Open Educational Resource (OER) designed to be accessible to students and faculty and to reduce the overall cost of course materials. This OER was made possible with the generous support of the MTSU Provost's Office and the Tennessee Board of Regents. It includes specific information about writing at MTSU as well as peer-reviewed articles about the writing process. Along with

the GenEd Magazine (GEM), this OER will support your reading, writing, and thinking in ENGL 1020.

MTSU FYW Program Outcomes and Learning Objectives

Program Outcomes and Learning Objectives are the foundation for the first-year writing sequence at MTSU. Our first-year writing courses have a rhetorical foundation that draws attention to the questions we should ask when **composing** as well as the **conventions**, norms, and expectations of different **genres**. We approach learning about the writing process this way instead of trying to prepare you for each individual genre you will encounter in your academic and professional life because writing contexts are always changing! The genres you're writing in today will likely not be the ones most important to your careers, and you may be composing in totally different genres in the near future, but learning about the thinking, situations, processes, habits, and practices associated with effective writing will **transfer** to your future writing opportunities. [View a copy of our Program Outcomes and Learning Objectives for First-Year Writing Courses at MTSU here.](#)

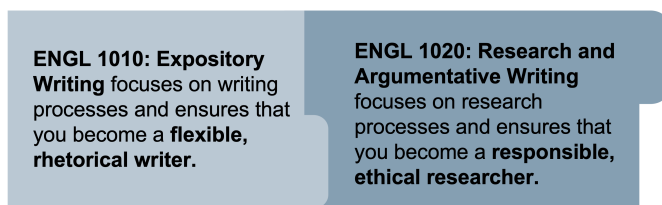
Figure 1: MTSU FYW Course Sequence

Figure 1: Defining statements for MTSU FYW Course Sequence

Writing in ENGL 1020

In **ENGL 1010: Expository Writing**, you practiced primary research and writing in different genres or writing situations, while also being invited to consider each rhetorical situation or the context in which writing develops. **ENGL 1020: Research and Argumentative Writing** focuses on research and argumentative writing, and it builds on what you learned in ENGL 1010: Expository Writing. Your understanding of genre, your ability to read and write rhetorically, and your grasp of rhetorical situations will be invaluable for your success in ENGL 1020. You will find yourself drawing on these crucial lessons from ENGL 1010 as you navigate the challenges of ENGL 1020: practicing rhetorical analysis, performing secondary research, choosing and composing in an appropriate genre in which to share your research, critically reading and analyzing sources, building your understanding of rhetorical timeliness and delivery, and

experimenting with and integrating new types of knowledge in your writing.

Additionally, English 1020 allows for a more intense focus on the invention process, what some call prewriting or brainstorming. Invention is a rhetorical term for the writing you compose and the thinking you do in service of developing compositions. As you begin English 1020, consider: What interests you? What research topics and questions do you want to pursue? What do you want to take away from this course?

Writing with a Growth Mindset

Writing with a growth mindset (i.e. seeing challenges as an opportunity for growth instead of failure) is imperative to your success in ENGL 1020. The key is to become flexible and mindful about writing situations and how effective writing changes, depending on the context. In ENGL 1020 you will consider how better understanding the writing and research process can help you transfer your learning to other academic, professional, civic, public, and community writing situations (see Figure 2).

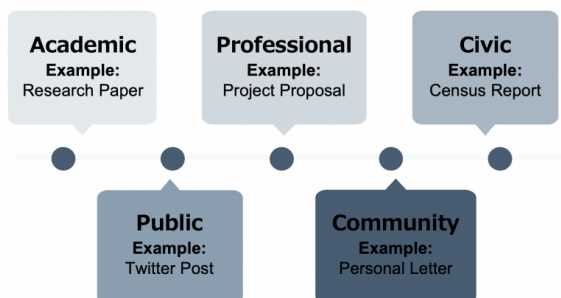
Figure 2: Writing Situations by Context

Figure 2: Writing Situations by Context — Academic Example: Research Paper; Professional Example: Project Proposal; Civic Example: Census Report; Public Example: Twitter Post; Community Example: Personal Letter

In the broadest sense, learning how to approach writing situations effectively and how to make the most of our writing experiences is the purpose of the MTSU writing course sequence. One of the most important keys for success in ENGL 1010 and ENGL 1020—as well as for your development as a writer outside of the classroom—is to adopt a growth mindset by grappling with areas of difficulty instead of turning away from challenges. English Studies scholar Kelly Gallagher believes that exploring confusion by determining what accounts for it and discerning how to work through it is what leads to learning. Ultimately, what sets successful readers and writers apart is not an innate ability, but rather the willingness to acknowledge confusion and persevere until an understanding is reached. During your writing and research experiences in ENGL 1020, we encourage you to be open to new ideas and to experiment with your writing. You might be surprised to learn how much you can accomplish and how well you can write when you push

yourself to work hard and use the resources designed to support your growth.

Considering the English Major or Minor

You may be wondering if [an English major or minor](#) is right for you. If you enjoy ENGL 1010 and 1020 and think that you might want more, there are lots of reasons to pursue a major or minor in English, and there are lots of empirical studies that prove that [a major in the liberal arts paves the way for success after graduation](#) (Moody). In general, employers are less concerned with specific majors and more interested in an individual's ability to make independent decisions and communicate effectively. By exploring avenues of inquiry that support their growth as readers, writers, and thinkers, English majors develop their abilities to compete in a market that is, as scholars such as Deborah Brandt remind us, characterized by changing workplace realities.

The English Major Experience

- The major consists of 30 – 36 hours out of the 120 required for graduation. Students have more than 100 courses in the English department from which to choose.
- Upon declaring English as their major, students are matched with a faculty advisor with whom they work closely throughout their tenure as MTSU students.
- English classes are small (15 – 25 seats), so

students and teachers get to know each other and can work collaboratively.

- Students have the opportunity to participate in seminars, lectures, internships, study abroad offerings, and online classes.
- Students study more than words on a page. English majors are invited to read and respond to diverse texts, films, images, and audio recordings.
- Peck Hall, the English department home, is located on the historic side of campus, and students often carry conversations from the classroom out into the shade of Walnut Grove.

Media Attributions

- Figure 1: MTSU FYW Course Sequence (Credit: Dr. Erica Stone)
- Figure 2: Writing Situations by Context (Credit: Dr. Erica Stone)



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2.

MTSU RESOURCES

Kate L. Pantelides and Erica M. Stone

Locating and using university resources will help you be successful in ENGL 1020 and other courses at MTSU. As a part-time or full-time student, you [pay tuition and fees each semester](#) to access each of the resources listed, described, and linked below. We encourage you to use this list as a menu for troubleshooting issues, accessing technology, and answering questions throughout your degree program.

[Academic Calendar](#): This link includes important dates to know for registration, holidays, adding/dropping/withdrawing classes, and graduation.

[Final Exam Schedule](#): Final exams often occur outside of normal class times. Use this website to find your final exam time(s).

[Withdrawal Info](#): Remember that withdrawing from

courses can impact financial aid, housing, meal plans, and future academic plans. Consult with your advisor before deciding to withdraw.

[Library Resources](#): Walker Library provides free access to books, research databases, study spaces, and one-on-one help from librarians.

[Tutoring Services](#): Tutoring is available in over 200 courses in subjects such as English, biology, math, and many more.

[Healthcare Resources](#): Student Health Services is open Monday – Friday, and you can call their nurse after hours.

[Mental Health Resources](#): Counseling Services offers free and low-cost services to students, as well as numerous other resources.

[Career Resources](#): The Career Development Center is a place to visit throughout your time at MTSU. They can provide assistance with finding summer jobs and internships, as well as how to find the right job post-graduation.

3.

UNIVERSITY WRITING CENTER

Erica M. Stone and Kate L. Pantelides

The **Margaret H. Ordoubadian University Writing Center at MTSU** supports all levels of writers in all disciplines at any stage of the writing process for any kind of written project or assignment including multimedia projects. The Writing Center offers 45-minute sessions face-to-face or online as well as group sessions and long-term writing partnerships.

To schedule an appointment, access their online portal [WCONLINE](#). Contact them at uwcenter@mtsu.edu or 615-904-8237 with any questions.

Also, check out the links below for more information.

UWC Homepage & Info

The UWC homepage provides an introduction to the Writing Center, hours of operation, and an overview of offerings. [Link to UWC homepage on the MTSU website.](#)

Schedule an Appointment

To schedule an appointment with a writing consultant, follow the posted directions on the appointment webpage. [Link to appointment webpage.](#)

Online Writing Resources

The UWC maintains online resources for writers who wish to work independently on writing tasks. [Link to Online Writing Resources.](#)

Weekly Writing Groups

The UWC hosts weekly writing groups that focus on creative writing, professional writing, and more. [Link to Weekly Writing Groups.](#)

Workshops & Events

The UWC holds workshops and events each semester. [Link to the schedule and descriptions.](#)

PART II

READINGS ABOUT FIRST-YEAR-WRITING G

The six chapters in this section offer what we hope are engaging, accessible discussions about writing based on research in the field of Writing Studies. These first chapters address the importance of experimentation in your writing class, taking chances (and being willing to fail), approaching writing rhetorically, being metacognitive and mindful about your writing, and approaching your work with an open mind. You may have received excellent advice about what “you’re going to need for college,” but these texts encourage you to rethink, refocus, and reconsider what you know about writing and how you can make the most out of your experience in first-year writing courses.

In [You Can Learn to Write in General](#), Elizabeth Wardle

maintains that this oft-given general advice is not true. She proffers that there is no one way to teach someone how to write for all possible situations. Instead, Wardle wants us to note that first-year writing courses allow us to focus on identifying varying **rhetorical contexts**, as understanding of such aids our ability to approach differing composition situations.

Alison Carr's [Failure is Not an Option](#) conveys the understanding that failure will happen and is therefore most certainly an option from which we can learn and improve our composing skills. Even though changing our mindsets about failure is not an easy thing to do, Carr has research to back up her claim that such a move is essential to good composition.

In [Good Writers Always Follow My Rules](#), Monique Dufour and Jennifer Ahern-Dodson also dispel a myth about writing. They discuss how rhetorical techniques taught in classes are applicable in some situations but not others and want us to remember that awareness of the **rhetorical situation** in each writing context is a necessary component to good writing.

Corinne E. Hinton's essay, [So You've Got a Writing Assignment. Now What?](#), offers assistance on how to approach a writing assignment. She notes that understanding college-level writing assignments can be taxing; therefore, she provides a game plan for simplifying your approach to writing assignments and how to address areas of confusion.

Ellen C. Carillo, in [Writing Knowledge Transfers Easily](#), argues that writing knowledge is transferred—moved from one class, situation, or paper to another—when we

become metacognitive, or acutely aware of our thinking throughout the writing process.

In [You're Going to Need This for College](#), Andrew Hollinger tackles the routinely given advice “You’re going to need this for college.” After analyzing the advice as presented to him, given his experiences in college, he questions such a blanket statement. This essay may aid you in being **metacognitive** about what you personally need for college, from yourself, your instructors, and your colleagues.

The objectives targeted in Readings about FYW are **Composing Processes** and **Integrative Thinking**. While each chapter highlight a different aspect of **Composing Processes** and **Integrative Thinking**, this section emphasizes the subjectivity of the writing process and its importance for navigating multiple contexts, both academic and professional.

4.

YOU CAN LEARN TO WRITE IN GENERAL

Elizabeth Wardle

Although the purpose of a first-year writing class is ostensibly to teach you how to write in college, there is no way to teach anyone to write in all situations. Instead, a first-year writing course asks faculty and students to understand writing situations and the best way to approach different situations. This is the argument of Elizabeth Wardle's essay from *Bad Ideas About Writing*: "You Can Learn to Write in General."

[Read Elizabeth Wardle's "You Can Learn to Write in General."](#)

[Listen to Kyle Stedman's audio version of this text.](#)

Keywords from this chapter in [Bad Ideas about Writing](#)

dispositions, genre conventions, genre, literacy, transfer

Author Bio from [Bad Ideas about Writing](#)

Elizabeth Wardle is Howe Professor of English and Director of the Roger and Joyce Howe Center for Writing Excellence at Miami University (Oxford, OH). She has directed the writing program at the University of Central Florida and the University of Dayton, experiences that have contributed to her ongoing interest in how learners use and transfer prior knowledge about writing, and how courses and programs can best help students learn to write more effectively. She regularly gives talks and workshops around the U.S. on how threshold concepts and knowledge about writing and knowledge transfer can be used to strengthen writing courses and programs.



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5.

FAILURE IS NOT AN OPTION

Allison D. Carr

Allison D. Carr's essay, "Failure is Not an Option," comes from the book *Bad Ideas About Writing*. In Carr's essay, she draws on both personal experiences of failure and research about failure to suggest that it's an important part of the writing process. Carr argues that instead of avoiding failure we need to change our orientation toward failure, which is not an easy thing to do.

[Read Allison D. Carr's "Failure is Not an Option"](#)

[Listen to Kyle Stedman's audio version of this text](#)

Keywords from this chapter in [*Bad Ideas about Writing*](#)

basic writers, failure, struggle, growth mindset, productive failure, writing process

Author Bio from [*Bad Ideas about Writing*](#)

Allison Carr is an assistant professor of rhetoric and Director of Writing Across the Curriculum at Coe College. Beyond researching the intersection of failure and emotion for her doctoral dissertation, Allison considers herself a failure savant, leading her students by example toward riskier, frightening, and sometimes downright stupid undertakings. She tweets about food, politics, writing, and baseball through the handle @hors_doeuvre.

Failure, so goes the dominant cultural narrative, is a sign of weakness. Of laziness. Of stupidity and bad breeding and busted bootstraps. Failure will ruin your life. In action, suspense, and sports films, *failure is not an option*. In real life, failure only happens to bad people. Or, more to the point in this context, to bad writers. Failure in writing betrays dullness of mind, smallness of imagination. The failed writer—the one who cannot learn to write well (which is to say, according to accepted conventions of good writing)—is discounted as dim, unprepared, non-serious, wacky, or weird, distracted, behind.

Or, failure is acceptable if we learn from it. If we can recuperate it, if it brings us virtue and strength and morality because what doesn't kill us makes us stronger. And if we never, ever do it again.

No. Stop with this. This is stupid, and the opposite is actually true: Failure should be welcomed, if not actively sought out, signaling as it does both the presence of creative, risky thinking and an opportunity to explore a new direction. To writing especially, failure is integral, and I will go so far as to assert that the best writing (and the best learning-to-write) happens when one approaches the activity from a mindset trained on failure. Failure represents a certain against-the-grain jettisoning of established ideas about what counts as good writing in favor of rogue, original, attention-capturing, and intentional art. To fail willingly in writing is to be empowered by the possibilities that emerge. It is to trust oneself and one's ideas, a quality too rare in the age of hyper-achievement, in which the only progress that counts is progress that moves up.

A History of Failure

Broadly speaking, failure's bad reputation is an inherited relic of another time. Though it would certainly be possible to trace its origins back to many religious mythologies, I will in the interest of brevity go back only so far as the mid-19th century in America, when the economy shifted from one based in agriculture to one based in industry (closing, in theory, the opportunity gap between rich and poor). From this backdrop grew the recognition that literacy, the ability to read and write (and generally comprehend information), would be the bedrock of a thriving community. Thus, literacy took on the status of social necessity for the masses, not simply a luxury for the ruling class. By the middle of the 19th century, a

system of common schools had been codified, and central to its curriculum was grammar instruction and conventions of speech and writing.

According to literacy scholar John Trimbur, from whom I have been piecing together this history, reading and writing instruction functioned “as both a means to regulate popular literacy and a social marker to divide the literate from the illiterate, the worthy poor from the unworthy, ‘us’ from ‘them.’” Given the then-corresponding (perhaps correlative) rates of illiteracy among incarcerated populations, success and failure in this realm came to be perceived not simply as an indication of intelligence or economic advantage, but as a matter of moral fiber. To fail in reading or writing meant a failure of moral fortitude.

But cultural attitudes toward failure remain as sinister as ever, perhaps more so in the wake of standardized testing, No Child Left Behind, and Race to the Top. Failure continues to represent not just ill preparedness, but weakness in spirit and mind, stupidity, inadequacy, and a lifetime of toiling. And there is something about failure in writing that amplifies these judgments, suggesting that the subject somehow deserves to be judged and disadvantaged in these ways.

An Alternative View

What we have failed to grasp—why the idea that failure is bad needs to die—is the integral connection between failure and risk, creativity, and innovation, not to mention emotional and cognitive resilience. This relationship is well documented, making its tenacious hold on cultural

ideology especially confounding. For example, many of us use and benefit daily from innovations discovered by accident: penicillin, Corn Flakes, Post-it Notes, Corningware, WD-40, oral contraception, and potato chips. All of these were discovered when the discoverer was working on a different puzzle. And discoveries like these are the norm, not the exception. This is the primary activity of lab research, after all: A researcher may run hundreds, thousands of trials and experiments, each a failure in its own unique way (and some leading to accidental discoveries) before landing on, say, the polio vaccine or the secret to the expanding universe. Likewise, in the tech industry, we need only look as far as Silicon Valley and the dozens of stories of failed start-ups to understand how integral failure is to the culture of innovation there (even when it is difficult to stomach). In fact, failure is so common and so prominent in tech, they've developed an entire annual conference around it, FailCon.

And though writing is not obviously about discovery of life-altering products, it is about discovery of a different sort and thus, the virtue of failure should be similarly celebrated. In fact, knowing what I know about learning to write (as a writer and a writing teacher myself), I would argue that it is impossible for one to develop anything approaching a good writing ability without years—decades, probably—of repeated failure. We aren't born pen in hand, fully primed to write sonnets or political treatises as soon as we get a grip on those fine motor skills. Writing is learned slowly, over a long period of time, and with much difficulty, and anybody who says otherwise is lying or delusional or both.

Consider the testimony of renowned journalist and public intellectual Ta-Nehisi Coates who, in an interview for *The Atlantic's* "Creative Breakthroughs" series, describes writing as a process of repeated failures that, with persistence, accumulate to create breakthroughs. "I always consider the entire process about failure," he says, "and I think that's the reason why more people don't write." Similarly, novelist Stephen King speaks publicly (and repeatedly) about his impressively large stack of rejection slips before *Carrie* was finally picked up by Doubleday, thereby launching his illustrious career (powered by persistence, no doubt, in the face of his continued fear "of failing at whatever story I'm writing"). Pulitzer Prize winning novelist Junot Díaz writes memorably of his difficulty in writing his second novel, a years-long exercise in failure; it famously took Jane Austen fourteen years to write *Sense and Sensibility*; and Joyce Carol Oates, in her "Notes on Failure," reminds us that Faulkner considered himself a failed poet and that Henry James only became a novelist after a failed turn at playwriting.

There is much disagreement, or shall I say healthy debate, in the community of writing scholars about the best and most effective ways to teach writing. The specifics in this case are immaterial, because these scholars do agree on (at least) one foundational idea: that writing is a *process*, which is a coded way of avoiding the harsher truth: Writing—and learning to write—involves a great deal of failure. We start a draft; we get frustrated or stuck or side-tracked, or we discover halfway through that we're actually interested in something else. We move to a clean sheet of paper or a fresh document and start again.

And the process continues until we've made something cohesive, something that works. We scholars know this not only because we've researched it, but because we are writers ourselves, and we spend a great deal of time with people struggling to improve their writing.

Writing scholars don't use the word "failure" very often (or at all), but we should. There is something bold there, something that a dogged denial of failure closes off: permission to make a mess, to throw something away, to try thirty different ideas instead of toiling away on one. It's a reset button for the brain. That didn't work! Let's salvage what we can and try again! Scholars and teachers don't use this word, but we should—it is the most honest thing we have to say about writing.

Making Failure an Option

What should be clear is that failure is a significant part of the entire scene of learning, an assertion that, again, is borne out by widely respected research. Malcolm Gladwell isn't wrong when he insists upon the 10,000-hour rule, which, in suggesting that it takes 10,000 hours to truly master anything (shooting free-throws, playing an instrument), implicitly builds in a generous rate of failure. It's true that writing is not stable in the way that chess is stable, but the broad message of Gladwell's limited theory—that to excel at anything takes a tremendous amount of practice and persistence—easily aligns with prevailing thought on what is central to development in writing: Writing is difficult and complex, and development is not linear. More recently, Carol Dweck's concept of *growth mindset* suggests that people learn better when

their efforts are assessed and praised as opposed to their autonomous being: “You seem to be working really hard” instead of “You’re smart.” Drawing on this learning paradigm, cognitive researcher Manu Kapur tells us that our brains are actually wired for failure.

Failure is integral to learning and development, more so than external markers of achievement or success. An avoidance of failure in learning, or in writing, or in industry or parenting or any other human/community endeavor, represents an absence of creativity and an abundance of predictability, little to no risk, and perhaps even harmful or counter-productive thinking. This is not a mindset anyone should encourage or reinforce. Instead, teachers, scholars, mentors, and anybody involved in the conversation about writing development should be taking concrete steps toward normalizing failure. This means rethinking the frame of the entire scene of writing, including what it means to learn how to do it and what it means to teach it. As my invocation of Gladwell above demonstrates, it is foolish to imagine writing as a discrete and stable skill that can be mastered, a mindset that unfortunately dominates much writing instruction (especially in this era of testing); instead, it is crucial that the project of developing as a writer is understood as an always ongoing process of learning and discovery and that writing classrooms should be thought of as laboratories where experimentation and question-asking prevails over rule-memorization and formulaic discipline. Writing is not a list of dos and don’ts, nor is success in writing a universally acknowledged ideal. Writing is about risk and wonder and a compulsion to make something known.

Failure—and a willingness to fail often in large, obvious ways—should always be an option.

Further Reading

To learn more about the correlation between organized writing instruction and the rise of industrial capitalism, see John Trimbur's essay titled "Literacy and the Discourse of Crisis" in the collection *The Politics of Writing Instruction: Postsecondary* (Boynton/Cook), edited by Trimbur and Richard Bullock.

Cultural attitudes about education, learning, and literacy have been challenged in recent years, most successfully by advocates for a "growth mindset," which strives to distinguish learners' natural ability from learned and determined effort, ultimately empowering students in the face of struggle and failure. To learn more about this research, see Ingfei Chen's "New Research: Students Benefit from Learning that Intelligence is not Fixed" (*Mind/Shift*), Manu Kapur's "Productive Failure in Learning Math" (*Cognitive Science*), and Katrina Schwartz's "Growth Mindset: How to Normalize Mistake Making and Struggle in Class" (*Mind/Shift*).

Stephen King may be the most well-known writer to address failure, as evident in Lucas Reilly's article "How Stephen King's Wife Saved Carrie and Launched His Career" (*Mental Floss*) as well as Andy Greene's interview with him (*Rolling Stone*). Outside the world of writing, the culture of failure thrives most prominently in technological innovation. For more, consider Rory Carroll's "Silicon Valley's Culture of Failure...And the 'Walking Dead' it Leaves Behind" (*The Guardian*), Kevin

Maney's "In Silicon Valley, Failing is Succeeding" (*Newsweek*), Bo Yaghmaie's "A Case of Startup Failure" (*Techcrunch.com*), and "146 Startup Failure Post-Mortems," compiled by the editor at *CBInsights.com*.

6.

GOOD WRITERS ALWAYS FOLLOW MY RULES

Monique Dufour and Jennifer Ahern-Dodson

Monique Dufour and Jennifer Ahern-Dodson's essay, "Good Writers Always Follow My Rules," is from the text *Bad Ideas About Writing*. This essay, like the whole book, dispels myths about writing. They address how "rules" about writing are really rhetorical techniques that are applicable in some situations but not others. In their conclusion, they remind us that they "are not suggesting that there are no rules and that rules don't matter." Instead, Dufour and Ahern-Dodson want us to remember that developing writing skills is dependent on awareness of the situation in which writing takes place.

[Read Monique Dufour and Jennifer Ahern-Dodson's "Good Writers Always Follow My Rules."](#)

[Listen to Kyle Stedman's audio version of this text.](#)

Keywords from this chapter in *[Bad Ideas about Writing](#)*

good/effective writing, **prescriptive writing, style, writer's block, writing process**

Author Bios from *[Bad Ideas about Writing](#)*

Jennifer Ahern-Dodson teaches writing at Duke University, where she consults with faculty across the disciplines on ways to employ and assess writing in their own courses. She studies the relationship between writing and teaching and has been working with student, community, and faculty writers for more than 20 years. She is @jaherndodson on Twitter.

Monique Dufour is an assistant collegiate professor in the history department at Virginia Tech, where she teaches the history of medicine, the history of books and reading, and writing. She also directs the Medicine and Society minor. Before completing her PhD in science and technology studies, she was a faculty development consultant at Virginia Tech's Center for Excellence in Undergraduate Teaching. As a writer and cultural historian, she investigates scenes of encounter among medicine, science, and the humanities from the 20th century to the present. Her book manuscript, *The Embodied Reader*, is a history of bibliotherapy, the use and study of reading as a form of medical treatment and a path to health.

7.

SO YOU'VE GOT A WRITING ASSIGNMENT. NOW WHAT?

Corrine E. Hinton

Corrine E. Hinton's essay comes from the collection *Writing Spaces*. Hinton offers explicit discussion of how to approach a writing assignment. The abstract for the piece describes the purpose as the following: "Interpreting writing assignments can be a challenge for anyone. [...] This chapter gives students practical strategies for interpreting writing assignments, including how to identify important rhetorical elements, how to calculate and respond to common expectations, and how to recognize and discuss specific points of confusion."

[Read Corrine E. Hinton's "So You've Got a Writing Assignment. Now What?"](#)

Keywords from this chapter in *Writing Spaces*
argument, audience, purpose, guidelines, emotion, questioning, assignment, sample, apprehension, interpretation, panic, procrastination, **directive verb, evidence,** stylistic, **format,** resources

Author Bio

[Corrine E. Hinton](#) is a tenured associate professor of English at Texas A&M University-Texarkana, where she “teaches courses in first-year composition, advanced writing, technical writing, grant writing, the teaching and peer tutoring of writing, composition studies, and research methods. [She] received [her] doctorate in English from Saint Louis University in 2012 and has been teaching writing at the college level since 2005” (<https://corrineehinton.wixsite.com/mysite/about-me>).

8.

WRITING KNOWLEDGE TRANSFERS EASILY

Ellen C. Carillo

The title of Ellen Carillo's essay, "Writing Knowledge Transfers Easily," may be misleading until you read it in its entirety. Her argument is that for writing knowledge to transfer—move from one class, situation, or paper to another, we have to work really hard. Ultimately, Carillo recommends that faculty and students work together to be metacognitive about writing, that is, be acutely aware of our thinking throughout the process.

[Read Ellen Carillo's "Writing Knowledge Transfers Easily."](#)

[Listen to Kyle Stedman's audio-version of this text.](#)

Keywords from this chapter in [*Bad Ideas about Writing*](#)

composition studies, metacognition, transfer of learning, vertical curriculum

Author Bio from [*Bad Ideas about Writing*](#)

Ellen C. Carillo, Ph.D. is an associate professor at the University of Connecticut and the writing program coordinator at its Waterbury Campus. Her administrative work involves directing the Writing Center, supervising the first-year writing program, and supporting faculty who teach writing-intensive courses across the disciplines. She has written a book, as well as articles and chapters about the importance of teaching for transfer. She incorporates this approach into the literature and writing courses she teaches. Ellen has earned two grants to explore transfer in different settings and has served as an advisor for graduate students who are completing dissertations on transfer.

9.

YOU'RE GOING TO NEED THIS FOR COLLEGE

Andrew Hollinger

Andrew Hollinger begins his essay, “You’re Going to Need This for College,” with his own experience of first hearing this advice, but then he picks apart the phrase, questioning its purpose. We invite you to read this essay at the start of your work in this course to consider what you personally need for college. How might it differ from what you expected when you were in high school? How might it differ throughout the semester? Throughout your college experience? From your colleagues?

[Read Andrew Hollinger’s “You’re Going to Need This for College.”](#)

Keywords from this chapter in [Bad Ideas about Writing](#)

FYC/first-year composition, high school to college transition, **threshold concepts**, **writing pedagogy**

Author Bio from [Bad Ideas about Writing](#)

Andrew Hollinger is a lecturer at the University of Texas–Rio Grande Valley. A former high school teacher, he is interested in exploring the transitions students make between high school and college. He co-founded/co-edits *crosspol: a journal of transitions for hs + college writing teachers*. He also researches the (de/re)professionalization of the teaching class. Find him on Twitter: @ashollinger.



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PART III

READING IN WRITING CLASS

The chapters in this section address reading rhetorically and analyzing **genres**. Of course, reading is a fundamental component to any class. And, we all read constantly – these days more than ever. But the chapters in this section ask us to think critically and **metacognitively** about the way we approach reading different kinds of **texts**. These readings ask you to tune into similarities (**conventions**) and differences (**deviations**) between kinds of texts and within categories of texts so that you may become a more informed and engaged reader.

In the first chapter in this section, [Reading Rhetorically](#), Melanie Gagich and Emilie Zickel provide tips for how to understand what the **author** says, the types of information they include, and the **arrangement** chosen by the author. Specific questions and examples are provided to aid your ability to better read rhetorically and improve not only your comprehension of each text but

also your understanding of how it was constructed and with what purpose in mind.

In the last chapter in this section, [Analyzing the Genre of Your Readings](#), Emilie Zickel uses a rhetorical genre approach to reading. By this we mean that all forms of communication are genres, texts that respond to situations that keep coming up in our lives, and if we are attentive to the similarities between those texts, it provides a sort of key to read them more easily. For example, you may read the same kinds of texts every day: magazines, menus, reviews of products, movies, or books, directions, etc. The more you read them and analyze them, the more you start to expect certain things from those genres.

The objectives targeted with the Reading in Writing Class section are **Composing Processes**, **Reading**, and **Rhetorical Knowledge**. Specifically, readers will want to pay key attention to how to read rhetorically in Chapter 10 (Composing Processes and Reading), noting important aspects of the rhetorical situation in a reading (Rhetorical Knowledge), as well as genre awareness addressed in Chapter 11 (Rhetorical Knowledge).

10.

READING RHETORICALLY**Melanie Gagich & Emilie Zickel**

When we read *rhetorically*, we are moving beyond simply trying to comprehend what an author is saying at a basic level. Instead, one who reads rhetorically seeks to understand how meaning in a **text** is shaped not only by the text itself, but also the context through which it is presented.

Rhetorically focusing on the text might include observing the following: what the author says, the types of information that they included, and how that information is arranged.

Rhetorically focusing on the context might include observing and researching the following: the context of the text; the author's identity, values and biases; the audience's interests and needs; the **medium** in which the author composes; the purpose for creating the text.

Rhetorically Reading the Text: Understanding What the Author is Trying to Say

The following are questions and prompts that can help lead you to a rhetorical reading of a text:

- **Who is the author?** What else have they written? What is the author's occupation? Is the author a journalist, professor, business person, or entertainer? Is the author an expert on the topic covered?
- **When and where was the piece originally published?** Research the original publication. Does that publication have a perceived bias? Is the original publication highly regarded?
- **What is the author's main idea?** The main idea is the author's central **claim** or **thesis**. Describe the author's main idea in your own words. Does the author make this claim successfully? Is the claim held consistently throughout the text? Does the thesis appear in one sentence or in bits and pieces throughout the text?
- **What is the author's main purpose?** Note that this is different than the text's main idea. The text's main idea (above) refers to the central claim or thesis embedded in the text. The author's **purpose**, however, refers to what they hope to accomplish. Is the author's goal to

persuade their readers to adopt a viewpoint or to act in some way? Does the author intend to provide information or to entertain? Why does the author try to persuade you to adopt his or her viewpoint?

- **What information does the author provide to support the central claim?** Making a list of each key point the author makes will help you analyze the overall text. Hint: each paragraph should address one key point, and all paragraphs should relate to the author's central claim.
- **What kind of supporting evidence does the author use?** Is the evidence-based more on fact or opinion, and do you feel those choices are effective? Where does this evidence come from? Are the sources authoritative and credible?
- **Is the author biased?** Remember that evidence of an opinion does not necessarily constitute bias. Everyone has opinions and values, but an author's bias may compromise their ability to contribute a useful argument if their bias contradicts evidence or common sense. So, consider that if there is evidence that an author is biased, does it interfere with the way you read and understand the text?
- **Describe the tone in the piece.** Is it friendly? Authoritative? Does it read/sound like a lecture? Is it biting or sarcastic? Comedic or dire?
- **Describe the diction in the piece.** What word choices does the author make? Does the author

use simple or technical language? Is it full of jargon? Does the language feel positive or negative? Formal or conversational? Does the author use **figurative language**? Does the author use any controversial words in the piece? Do these rhetorical choices affect your reading or your interest?

- **Does the text seem to be aimed at readers like you or at a different audience?** Is the author trying to reach a certain age group, ethnicity, gender, or educational background? Which parts of the argument relay the primary intended **audience** for the text? What assumptions does the author make about the primary intended audience? Would most people find these assumptions reasonable, acceptable, or accurate?
- **Does the author try to appeal to your emotions?** Does the author use any controversial words in the piece? Do these affect your reading or your interest?
- **How is the piece organized?** Where does the thesis appear? Toward the beginning or the end of the text and why? Are there sections with bolded subheadings, and if so, do these subheadings accurately reflect the content of the section?
- **Does the piece include images or graphics?** Are there illustrations, photographs, or graphs? Do these images add to or detract from the

written text?

Rhetorically Reading the Context: Understanding Context

In addition to posing textual questions, we need to look at **contextual** considerations when we read rhetorically. Everything you read, and all that you write must be considered contextually, which is what instructors are referring to when mentioning "**rhetorical context**" or the "**rhetorical situation**". Let's define *context* as the time and place and setting of the event, the writing of a text, a film, etc., in a society. In a First-Year Writing class, you will read essays, news articles, scholarly research findings, and to help make sense of the arguments in these documents you must contextualize their contents. Why? Well, today is not like yesterday.

For an example of how yesterday is different than today, think about your smartphone. You may have been born at the end of the 20th century or the start of the twenty-first century. At that time, your family had a cordless phone. Thirty years ago, most households had landline phones—rotary phones—and had to dial a number. In most households today, there is no landline and rotary phones are now considered historical artifacts.



Figure 1: Rotary phone

[“Western Electric Model 302 Telephone c.1945” by fwaggle is licensed under CC BY-NC 2.0](#)

This example of the rotary phone should reveal to you that people’s experience with communication was much different a few decades ago than it is now. And this should help you to realize that better understanding the historical or societal context in which an argument is made is essential to comprehending the **exigence** for that argument, as well as key to determining if the argument was made at a **kairotic** moment.

Think about Susan B. Anthony’s speech “Is it a Crime to Vote?” from 1872 – 1873. If you do not consider that women did not have the right to vote in America when that speech was made, then her claims would not make sense, claims such as “One-half of the people of this nation to-day are utterly powerless to blot from the statute books an unjust law, or to write there a new and a just one.” Consequently, understanding context is essential to understanding arguments.

In order to read and write rhetorically, you have to carefully consider context as you begin assignments. Below are a few questions you might want to consider when analyzing the time, place, and setting of a text:

- Where was the text published?
- Was it published online or in print?
- When was the text published? What does this tell you about the time it was written? Is it still relevant information or outdated?
- What is the author's main idea? Is it a current belief ?
- Is the argument kairotic now or was it kairotic during a different era?

As a student, if you begin to read contextually, you can shift to reading critically. These are the skills a critical thinker employs to make inquiries about the world.

Rhetorically Reading the Context: Understanding Author Credibility

Often, understanding an author's credibility will require some research that goes well beyond any blurb that might be included with the actual article. Google the author, or consider looking at their LinkedIn profile. Look at several different sources instead of relying on just one website to understand who the author is. Most reputable websites and news sources will list or cite an author, even though you might have to dig into the site deeper than just the

section you're interested in to find it. Most pages will have a home page or "About Us"/"About This Site" link where an author will be credited.

To better investigate for credibility, you might consider asking yourself questions like the following:

- Does the author support a particular political or religious view that could be affecting his or her approach to the piece?
- Is the author supported by any special-interest groups (i.e. the American Library Association or Keep America Safe)?
- Is the author a highly educated expert on that topic who is choosing to publish an article for a popular, mainstream audience?
- Is the author a journalist? ? A citizen who is weighing in? In other words, is it a news report or an opinion piece?
- Is the author writing from personal experience, or is the author synthesizing and offering commentary on others' experiences or studies?

Each of these different levels of expertise will confer a different level of authority on the topic. It is important to understand whether or not an author is truly an expert on the content.

Checking for Publication Bias

Certain media may have particular political ideologies or

biases that impact their reporting. Just as you should do some background research on an individual author, do some research on the publication that hosts the article you would like to use. One of the best sources to help you get a sense of a particular source's potential bias is to consider the [Media Bias Chart](#). This resource helps identify whether the purpose of the particular media source is entertainment, informative journalism, or supporting a particular political agenda. All people have opinions, so if you see evidence of an opinion in writing, it doesn't necessarily mean that it's not a reliable source. The key is to determine whether or not the opinions and/or biases expressed by a particular source or author compromise the ethics of factual reporting. Compare different sources and be attentive to the way findings are shared.

You might also use the following questions to help you recognize whether or not a medium is inherently biased:

- Does the publication have an ideological or political bias? Is the publication religious? Secular?
- Is the publication created for a very specific target audience?
- If you are looking at a website, what is its purpose? Was the site created to sell things, or are the authors trying to persuade voters to take a side on a particular issue?

If you are looking at a website, the sponsor of the site—the person or organization who is footing the bill—will often be listed in the same place as the copyright date or author

information. If you can't find an explicit listing for a sponsor, double-check the URL to get an indication of what the source is. The following are types of website addresses with some explanation of what each is:

- .com indicates a commercial site
- .edu an educational one
- .org a nonprofit
- .gov a government sponsor
- .mil a military sponsor
- .net a network of sponsors

The end part of a URL may also tell you what country the website is coming from, such as .uk for the United Kingdom or .de for Germany.

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11.

ANALYZING THE GENRE OF YOUR READINGS

Emilie Zickel

You will be invited to read many different kinds of **texts** this semester. To conduct your research projects, you will draw on multiple sources, including scholarly journal articles. Some scholarly journal articles may be organized in ways that differ from the sources you're accustomed to reading. However, the **purpose**, **format**, and **style** of scholarly/academic journal articles are rather patterned. Knowing the template that scholarly articles follow can enhance your reading and comprehension experience and make these reading materials much more accessible.

This common structure—or **arrangement**—applied to academic articles is often referred to in shorthand as IMRAD, which stands for Introduction, Methods,

Research, and Discussion. These are both the headings and the rhetorical moves that most scholarly articles in the sciences and social sciences follow. Moreover, understanding the purpose of scholarly publication can help you to understand what matters most in these articles. Although there are certainly differences across disciplines and journals, the more you look for these particular rhetorical moves in scholarly articles, the more you'll begin to recognize similar **genre conventions** in these articles. You'll also start to note some of the differences between particular instances within the **genre**; these are known as **deviations**. Below we offer a genre analysis of sorts to help you identify some of the notable components of the IMRAD format.

Basic Format

Information in academic journal articles is often presented in a formal, highly prescribed format, meaning that scholarly articles tend to follow a similar layout, pattern, and style. The pages often look plain, with little decoration or imagery. Depending on the discipline, we see few photos in scholarly articles. This may differ in online publications, where the cost for images doesn't apply the way it might in a print text. The article title is often fairly prominent on the first page, as are the authors' names. Sometimes there is a bit of information the authors, such as the name of their current academic institution or academic credentials. At either the top or bottom of the first few pages, you can find the name of the scholarly journal in which the article is published.

Abstract

On the first page of the article, you will often find an abstract, which is a summary of the author's research question, methodologies and results. While this abstract is useful to you as a reader because it gives you some background about the article before you begin reading, you should not cite this abstract in your paper. Please read these abstracts as you are initially seeking sources so that you can determine whether or not reading the article will be useful to you, but do not quote or paraphrase from the abstract.

Literature Review

Scholarly sources often contain **Literature Reviews** in the beginning section of the article. They are generally several paragraphs or pages long. Some articles are only Literature Reviews. These Literature Reviews generally do not constitute an author's own work. Instead, they are summaries and syntheses of other scholars' work that has previously been published on the topic that the author is addressing in the paper. Including this review of previous research helps the author to communicate an understanding of the context or discourse community from which the author's new research is derived.

Like the abstract, the Literature Review is another part of a scholarly article from which you should generally not quote. Often, students will mistakenly try to cite information that they find in this Literature Review

section of scholarly articles. But that is sort of like citing a SparkNotes version of an essay that you have not read. The Literature Review is where the author describes previous research related to their own project. In this section, the author is outlining what others have said in their own articles, not offering new insight. And it is important to remember that what we are interested in when reading scholarly articles is the new information or perspective that a researcher brings to the topic.

Helpful hint: If you find that there is interesting information from the sources that your author discusses in the Literature Review, then you should locate the article(s) that the author is summarizing and read them for yourself. That, in fact, is a great strategy for finding more sources.

The “Research Gap”

Somewhere near the end of the Literature Review, authors may indicate what has not been said or not been examined by previous scholars. This has been called a “**research gap**” —a space out of which a scholar’s own research develops. The “research gap” opens the opportunity for the author to assert their own research question or claim. Academic authors who want to publish in scholarly research journals need to define a research gap and then attempt to fill that gap; this is because scholarly journals want to publish new, innovative and interesting work that will push knowledge and scholarship in that field forward. In the research gap discussion, scholars must communicate the new ideas they have worked on: what

their new **hypothesis**, experiment, interpretation, or analysis is.

Contributing New Perspectives

After mentioning the research gap, and sometimes for the bulk of an academic article, **the author discusses their original work and analysis. This is the part of the scholarly article that you should cite from**, as it indicates the work your authors have contributed. This is the section of the text where authors add to the conversation, where they try to fill in the research gap that they identified. This is also the part of the article where the primary research can be found. The authors may include a discussion of their research **methodology** and results, or an elaboration and defense of their reasoning, interpretation, or analysis. In this part of the article, scholarly texts in the sciences or social sciences may include headings such as “Methods,” “Results,” and “Discussion,” or synonyms of those words. In arts or humanities journal articles, these headings may not appear because scholars in the arts and humanities do not necessarily perform lab-based research in the same way as scientists or social scientists do. Authors may reference others’ research even in this section of original work and analysis, but usually only to support, contrast, or enhance the discussion of the scholar’s own findings.

Conclusion

To conclude a scholarly journal article, authors may

reference their original **research question** or hypothesis once more. They may summarize some of the points made in the article. We often see scholars concluding by indicating how, why, or to whom their research matters. Sometimes, authors will conclude by looking forward, offering ideas for other scholars to engage in future research. Sometimes, they may reflect on why an experiment failed (if it did) and how to approach that experiment differently next time. What we do not tend to see is scholars merely summarizing everything they discussed in the essay, point by point. While there is some summarization of main body content, authors also want to leave readers with a sense of why the work that they have discussed in their article matters.

Works Cited

At the end of academic articles, you will find a list of **Works Cited**—also called a list of References, depending on the style employed by the author. This is generally quite long, and it details all of the work that the authors considered or cited in designing their own research project or in writing the article.

Helpful hint: reading the Works Cited in an article that you find to be particularly illuminating or useful can be a great way to locate other sources that may be helpful for your own research project. If you see a title that looks interesting, see if you can access it via our library.

As you read scholarly sources, remember to

- look for the author’s research question or hypothesis;
- seek out the “research gap”—the reason that the author had this research question or hypothesis;
- identify the Literature Review;
- identify the the point at which the author stops discussing previous research and begins to discuss his or her own;
- and, most importantly, always try to understand what new information this article brings to the scholarly “conversation” about this topic.



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PART IV

READINGS ABOUT READING

In this section we provide chapters that underscore the fundamental relationship between reading and writing, both inside and outside the classroom. The included authors offer both practical and theoretical understandings of reading so that students and faculty can take a more purposeful approach to reading.

Michael Bunn's [How to Read Like a Writer](#) includes advice that can greatly benefit not only comprehension but also developing composition skills. This chapter can aid you in identifying key rhetorical moves that writers make, so that you can add to your writer's toolkit.

MTSU Professor Julie Myatt's argument in [Reading is Not Essential to Writing Instruction](#) is the opposite of her title, as she maintains that reading IS essential for the development of composition skills.

In [Reading and Writing are not Connected](#), Ellen C. Carillo uses research to disprove the belief that one can be

an effective writer without routinely engaging in reading activities. She proffers that it is necessary for you to carefully consider the relationships between these two activities.

Karen Rosenberg shares her personal experiences as a student who needed to learn how to read academic material more effectively in [Reading Games: Strategies for Reading Scholarly Sources](#). She provides both rationale and instruction for the reading and use of scholarly sources. In this essay, you are given an approach for reading complex texts.

The objectives targeted in the Readings about Reading section are **Composing Processes, Reading, and Information Literacy**.

12.

HOW TO READ LIKE A WRITER

Michael Bunn

Michael Bunn's essay "How to Read Like a Writer" comes from the book *Writing Spaces*. They offer the following abstract for the text: "Learning to "read like a writer" can be a great benefit to students. [...] Students will find this chapter useful for expanding their writing strategies by helping them learn to identify key moments in texts, moments when the author uses an innovative technique, which they might employ in their own writing. Detailed steps and comments, incorporating the voices of numerous students, will assist you in teaching students how to practice the habit of reading like a writer."

[Read Michael Bunn's "How to Read Like a Writer."](#)

Keywords from this chapter in [Writing Spaces](#)

audience, purpose, critical reading, read like a writer, reading, reading to write, active reading, **writing process**, **context, genre convention**, reading questions

Author Bio

[Michael Bunn](#) is an Associate Professor (Teaching) of Writing in the USC Writing Program. Professor Bunn earned a joint Ph.D. in English & Education from the University of Michigan as well as an M.F.A. in creative writing from the University of Pittsburgh. He has designed and taught courses in first-year writing, literature, academic argumentation, cultural studies, creative writing, professional writing, and comedy writing. His interdisciplinary research investigates some of the ways that reading might best be taught in collegiate writing courses, and his work appears in journals such as *Pedagogy* and *College Composition and Communication*. From 2019-2021 he served as a member of the CCCC Task Force on Reading. He is also a co-founder of the College Composition and Communication Special Interest Group: “The Role of Reading in Composition Studies.”



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13.

READING IS NOT ESSENTIAL TO WRITING INSTRUCTION

Julie Myatt

Julie Myatt's argument in this essay is the opposite of her title, "Reading is Not Essential to Writing Instruction." In her essay, Myatt addresses the necessary connections between reading and writing for both students and faculty in writing classes.

[Read Julie Myatt's "Reading is Not Essential to Writing Instruction."](#)

[Listen to Kyle Stedman's audio-version of this text.](#)

Keywords from this chapter in [*Bad Ideas about Writing*](#)

close reading, metacognition, model texts, reading rhetorically, recursive reading, **rhetorical genre studies**, standardized testing

Author Bio from *[Bad Ideas about Writing](#)*

Dr. Julie Myatt joined the faculty of Middle Tennessee State University in 2008. She currently serves as the Director of MTSU's *Engage* program. Before that, she was Co-Director of General Education English and GTA Coordinator for the English department. Dr. Myatt teaches first-year composition, sophomore literature, and graduate courses in composition. She is currently researching how children's picture books about divorce attend to the feelings of shame and isolation that divorcing parents and children often experience.



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14.

READING AND WRITING ARE NOT CONNECTED

Ellen C. Carillo

In this essay from *Bad Ideas About Writing*, Ellen C. Carillo uses research to disprove the belief that “Reading and Writing are not Connected.” Instead, Carillo demonstrates how students in writing classes can benefit from thinking and practices that consider the relationships between these two activities.

[Read Ellen C. Carillo's “Reading and Writing Are Not Connected.”](#)

[Listen to Kyle Stedman's audio version of the text](#)

Keywords from this chapter in *Bad Ideas About Writing*

literacy acquisition, **literacy**, **new literacies**, **reading pedagogies**, reading wars, reading–writing connections

Author bio from *Bad Ideas About Writing*

Ellen C. Carillo is associate professor of English at the University of Connecticut and the writing program administrator at its Waterbury campus. She is the author of *Securing a Place for Reading in Composition: The Importance of Teaching for Transfer*, as well as articles and chapters on the place of reading in the teaching of writing. Ellen has earned grants to conduct research on reading–writing connections in the classroom and regularly presents her findings and scholarship at national conferences. She is also a founding member and co-leader of “The Role of Reading in Composition Studies” special interest group, which meets at the Conference on College Composition and Communication’s annual convention.

Since the 1950s we have been hearing that Johnny can’t read. In 1975, *Newsweek* informed us that Johnny can’t write, either. Over the years, a range of reasons for Johnny’s illiteracy have been offered. Most recently, technology has been named one of the culprits. Johnny spends too much time on the computer and not enough time reading books. He spends so much time texting and tweeting that he has forgotten how to write correctly, how to spell, how to develop ideas in more than 140 characters. Public outcries about literacy (or lack thereof) often lead to a closer look at the education system. The public raises questions surrounding why colleges and universities in

particular—where Johnny would be expected to gain in-depth and comprehensive literacy skills— are not doing a better job. What is often neglected in these public debates about the best way to teach literacy at the college level is that reading and writing are connected practices and, as such, the best way to teach them is together. It is a bad idea to continue privileging writing at the expense of reading.

This problematic separation of the connected practices of reading and writing is no longer an issue in students' early schooling, where they are taught reading and writing simultaneously. Although it took decades for elementary school teachers and curricula developers to realize that young children need not learn how to read before they learned how to write, language arts instructors now teach reading and writing alongside each other. They do so because research has shown that students learn to read and write better when they are instructed in both simultaneously. This research, for example, shows that students' phonic skills are reinforced when children practice both reading and writing the same words. As they get a little older, students begin to develop an awareness of genres or types of text, which, like the study of phonics, is also further reinforced by a concurrent focus on reading and writing. As students read (or are read to) they learn to recognize typical elements of fiction, which they then imitate in their own writing and stories. Even a two-year-old who has been read to consistently will recognize that "once upon a time" indicates the beginning of a story, and will often begin that same way when asked to make up his or her own.

By the time students arrive in college, stories

beginning with “once upon a time” are long gone, and in their place are difficult and dense texts—often multimedia texts—from a range of fields each with its own set of conventions. Instead of drawing on models of early literacy education that focus on teaching reading and writing simultaneously, college and universities largely privilege writing over reading. This hierarchy is evidenced by the universal first-year writing requirement in American colleges and universities, as well as by writing across the curriculum programs. The integrated approach to teaching reading and writing falls away to students’ peril and causes great frustration in the professors who often attribute students’ struggles in their courses to poor writing ability, when these problems are often related to students’ reading difficulties. While students’ eyes may make their way over every word, that does not mean that students have comprehended a text or that they are prepared to successfully complete the writing tasks associated with the reading, which often involve summary, analysis, interpretation, and evaluation.

More importantly, if students are not given the opportunity to continue working on their reading throughout their college careers, they may struggle analyzing, interpreting, and evaluating all that surrounds them since comprehension is a crucial step toward these more advanced interpretive practices. Students may lack the ability to read the world around them because they do not have the tools to recognize the values and assumptions that inform the images, advertisements, news stories, political campaigns, and ideas with which they come into contact on a daily basis. By not focusing on reading as an equally creative and active enterprise as

writing—very much writing’s counterpart in the creation of meaning—colleges and universities are potentially producing students, or citizens, who think reading is passive. These students might blindly accept whatever comes their way rather than actively engaging ideas, asking questions, and seeking out multiple perspectives.

Although writing is more often thought of as a creative act, reading is just as creative. When one writes, one is creating meaning by putting words and ideas together. When one reads, the same thing is happening. Although someone else has already put the words and ideas together, the reader interacts with those and creates meaning by bringing her perspective, personal experiences, and background to what literary scholar Louise Rosenblatt has called the transaction between the text and reader. This is why a few people might read the same novel but each take something different from it. That personal transaction with the text has affected how each reader creates meaning. When reading and writing are taught alongside each other in the college-level classroom, students can gain practice experiencing and relishing in opportunities to create meaning not just through writing, but through reading everything from print texts to art to websites to national news events, all of which they will continue to engage beyond school. Focusing on active reading approaches, including everything from comprehension strategies to ways of determining something’s inherent values and biases to productive methods of responding, is crucial if students are going to leave postsecondary institutions prepared to be informed, aware, and engaged citizens.

Unfortunately, there is still a great deal of work to

be done since recent studies such as The Citation Project, a multi-institutional, and empirical research project show that students' reading abilities are largely underdeveloped. This research seeks to understand how students read sources and use them in their writing. With less than 10% of students using summary in their writing (as opposed to paraphrasing, copying, and citing), scholar Rebecca Moore Howard and her colleagues noted that their findings raise questions about students' abilities to understand what they are reading. Recent studies from Education Testing Services have corroborated these findings as did findings from studies conducted by ACT, Inc. and the Pew Charitable Trust, which found that close to half of the college students in their samples did not meet minimum benchmarks for literacy or lacked reading proficiency. These deficiencies are major problems particularly in this digital age for, as literacy scholar Donald Leu and his colleagues have pointed out, foundational literacies such as reading and writing print text will continue to play a crucial role—and maybe even a more essential role—in this digital age because of the proliferation of information.

Because there is so much at stake, educators and the public must keep the connections between reading and writing in mind as we continue to engage in debates about the best practices for teaching literacy. The value of literacy undoubtedly extends far beyond school. To read and to write is to create, to interpret. If education is, in fact, a means to preparing citizens to function and participate within a democracy then reading and writing—and the interpretive skills they inculcate—are

crucial. As research has shown, teaching them alongside each other reinforces both skills.

Even if we want to be a bit cynical and argue that postsecondary education has become nothing more than a necessary, but burdensome, step to gaining employment, both reading and writing are still just as important. A 2011 survey found that 86% of corporate recruiters said strong communication skills were a priority—well ahead of the next skill. In a 2013 survey of 318 employers published by the Association of American Colleges and Universities, 80% of employers said colleges should focus more on written and oral communication. In these and similar studies, communication is defined by reading and writing abilities. Employers want to hire people who can communicate effectively, and despite our culture's recent celebration of all things STEM, many employers continue to vocalize the importance of effective communication skills. Teaching reading and writing together will help students become more proficient in both.

Developing those communication skills means that those of us within education should look at the curricula we teach and/or administer and ask ourselves if we have fallen into the trap of compartmentalizing reading and writing to the detriment of our students. If we have, we must ask ourselves: how might we better integrate attention to both reading and writing in order to enrich the literacy education we are providing? We must not assume that simply exposing students to texts of all kinds and across all media will automatically result in comprehension. Instructors must deliberately teach students how to actively read the words and images and, by extension, the world around them. Instructors must do

so not only so students can succeed in their courses, but so that students can be prepared to actively engage in the complex interpretive work that is expected of citizens in an information-rich culture.

We are all encountering more text and visual images than ever before. There is a great deal at stake if we don't take the opportunity to teach active reading alongside writing. Instructors need to teach students different strategies for reading the complex texts they will encounter throughout their academic careers and in the world. One of these strategies might be rhetorical reading wherein readers pay particular attention to how a text is working on them, persuading them. A better understanding of this as a reader can also support students' writing as they develop their own arguments. Instructors might also provide a strategy such as reading like a writer, wherein readers notice the choices a writer has made and understands the relevance of those choices to their own writing. Without explicit attention to reading and the relationship between reading and writing, students will not have strategies for making sense of new or difficult texts, arguments, images, and ideas they encounter. Denying students the richness of an education that considers reading and writing alongside each other means denying them the opportunity to become as proficient as possible in these connected practices and, therefore, experience and practice the interpretive work that is specifically human.

Further Reading

For the media's contemporary coverage of the ongoing

literacy crisis, see Sofia Westin's "Social Media Eroding Skills?" (*The Philadelphia Inquirer*), the *Bloomberg News* report "U.S. Teens Report Decline in Writing Skills," and Michael Rosenwald's "Serious Reading Takes a Hit from Online Scanning and Skimming" (*The Washington Post*). For historical coverage of this phenomenon see Rudolf Fleisch's *Why Can't Johnny Read?* and Merrill Sheils's "Why Johnny Can't Write" (*Newsweek*).

For contemporary, scholarly approaches that emphasize the importance of simultaneous instruction in reading and writing, particularly at the postsecondary level, see Robert Scholes's "The Transition to College Reading," Linda Adler-Kassner and Heidi Estrem's "Reading Practices in the Writing Classroom," Alice S. Horning and Elizabeth Kraemer's *Reconnecting Reading and Writing*, David Jolliffe's "Learning to Read as Continuing Education," David Jolliffe and Allison Harl's "Studying the 'Reading Transition' from High School to College: What Are Our Students Reading and Why?," and Mike Bunn's "Motivation and Connection: Teaching Reading (and Writing) in the Composition Classroom."

15.

READING GAMES: STRATEGIES FOR READING SCHOLARLY SOURCES

Karen Rosenberg

In this essay from *Writing Spaces*, Karen Rosenberg shares her personal experiences as a student who needed to learn how to read academic material more effectively. She explains not only why professors ask you to read academic/scholarly journal articles (as opposed to simply using Google-able sources for research projects), but also how you can strategically approach reading such complex texts to get the most out of them. Her tone is informal and conversational; she wants to connect with you in order to support your success even as you engage with source material.

[Read Karen Rosenberg’s “Reading Games: Strategies for Reading Scholarly Sources.”](#)

Keywords from this chapter in [Writing Spaces](#)
audience, academic, critical reading, reading, reading to write, active reading, reading as joining a conversation, rhetorical reading, **discourse**, prior knowledge

Author Bio

Karen Rosenburg is the Director of the Writing & Communication Center at the University of Washington Bothell. She received her Phd from the University of Washington. Rosenburg describes her work at the Writing & Communication Center in the following way: “As the Director of the Writing Center, I have the great privilege of supporting students and faculty in creating productive spaces to explore, revise, and re-imagine their writing and communication practices. I support students through in-class workshops, teaching, and directing the Center. I support faculty through consultations on course design topics such as creating effective writing assignments, appropriate assessments, and innovative ways of integrating writing into courses” (<https://www.uwb.edu/wacc/staff/karen>).

This article was originally published on
[WritingSpaces.org](https://www.uwb.edu/wacc/staff/karen), an Open Textbook Project. The

site features many articles about writing and composition that may be useful to you.

PART V

RHETORICAL FOUNDATIONS

Understanding **rhetoric** is key to our success as writers, readers, and researchers. Whether or not we can define rhetoric, we're using it every day to structure our communication and respond to others. Rhetoric is both the study and use of strategic communication—talk and text—in social interaction. The following section invites readers to be acutely aware of rhetorical situations and appeals. We largely focus on **Invention**, which is the rhetorical canon that addresses the beginning parts of the writing and research process that evokes the notion of lightbulbs going off. As scholar David Bartholomae suggests, we “invent the university” each time we write, and we'd extend this understanding to suggest that we invent our world each day as we read and communicate.

In [Defining Rhetoric & Practicing Rhetorical Analysis](#), Jennifer Clary-Lemon, Derek Mueller, and MTSU Professor Kate Pantelides provide definitions of rhetoric and

rhetorical appeals, as well as offer descriptions and exercises that aid in conducting initial rhetorical analysis.

Robin Jeffrey, Emilie Zickel, and MTSU Professor Erica Stone explain what the rhetorical situation is in [Understanding the Rhetorical Situation](#). These authors describe the different parts and offer prompts to help you better consider each element.

[Using Rhetorical Appeals](#), by Erica Stone, Melanie Gagich, and Emilie Zickel, is a chapter that explains some basic rhetorical appeals in more depth so that they are easier to comprehend and identify when reading and analyzing.

The objectives targeted in the Rhetorical Foundations section are **Composing Processes** and **Rhetorical Knowledge**. Central to the composing process is rhetorical analysis (Composing Processes), the primary topic for Chapter 16. And, in Chapter 17, a closer examination of the rhetorical situation (Rhetorical Knowledge), which include author, audience, setting, purpose, and text, is followed by Chapter 18, which addresses rhetorical appeals (ethos, pathos, and logos) and their use in written and oral communication (Rhetorical Knowledge).

16.

DEFINING RHETORIC & PRACTICING RHETORICAL ANALYSIS

Jennifer Clary-Lemon; Derek Mueller; and Kate L.
Pantelides

This text is an excerpt from [*Try This: Research Methods For Writers*](#)

Defining Rhetoric

Whereas **discourse analysis** examines patterns, often of language in interaction, and **content analysis** considers quantifiable, systemic patterns in **discourse**, **rhetorical analysis** considers the **context**, **audience**, and **purpose** for discourse. Rhetorical analysis helps demonstrate the

significance of a text by carefully considering the **rhetorical situation** in which it develops and the ways that it supports its purpose. There are lots of definitions of rhetoric, and the definition that makes the most sense to you and your understanding of communication will impact how you deploy rhetorical analysis. The following are a few definitions of rhetoric:

- The ancient Greek rhetor, **Aristotle**: “Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion.”
- British rhetorician, **I. A. Richards**:
“Rhetoric...should be a study of misunderstanding and its remedies” (3).
- Contemporary American rhetors, **Elizabeth Wardle and Doug Downs**: “Rhetoric is a field of study in which people examine how persuasion and communication work, and it is also the art of human interaction, communication, and persuasion” (366).
- Contemporary American genre theorist, **Charles Bazerman**: “The study of how people use language and other symbols to realize human goals and carry out human activities. . . . ultimately a practical study offering people greater control over their symbolic activity” (6).

Try This: Defining Rhetoric (30 minutes)

Find a few alternative definitions of rhetoric on your own, and see which one is most appealing to you. Now, mush them together, paraphrase, and come up with a definition that resonates with your understanding of rhetoric.

Practicing Rhetorical Analysis

Rhetorical analysis helps us understand the various components that make a communicative act/artifact successful or not. A key component to effective rhetorical analysis is careful, active attention to what the author and her text are trying to accomplish. Krista Ratcliffe calls such attention **rhetorical listening**.

Most people summarize rhetorical listening as an orientation of active openness toward communication, and Ratcliffe identifies multiple components for such a stance:

- “acknowledging the existence” of the other, their self, and discourse;
- listening for “(un)conscious presences, absences, and unknowns”;
- and purposefully “integrating this information into our world views and decision making.” (29)

Rhetorical listening often draws our attention to absences. Jacqueline Jones Royster's work on literacy practices, particularly of nineteenth century Black women, demonstrates how listening for and being curious about absences often leads us to understudied **rhetors**. Temptuous McCoy has coined the term amplification rhetorics (AR), a method of seeking out and amplifying rhetorical practices that may not have been effectively heard. She describes AR as a way of examining and celebrating the experiences and community rhetorics of Black and marginalized communities.

Try This: Analyzing Keywords (60 minutes)

Working with something you have recently written, assign keywords (one or two-word phrases) you believe would do well to convey its significance (don't count, just consider what you think is most important about the text). To do so, follow these steps:

- Identify five to seven keywords based on your sense of the text.
- Then, turn to a keyword generating tool, such as TagCrowd (tagcrowd.com) or the NGram Analyzer (guidetodatamining.com/ngramAnalyzer/). Copy and paste your

writing into the platform and initiate the analysis with the aid of the keyword generating tool. Which words or phrases match (as in, you thought they were significant and they show up frequently in your text)? Which words or phrases appear in one list but not the other? What do you think explains the differences in the lists?

- Next, identify two keywords or phrases you believe are not sufficiently represented in either list. What are these keywords or phrases, and how are they significant to the work you are doing? Develop a one-page revision memo that accounts for how you could go about expanding the presence of these underrepresented words or phrases in your writing.

Another way of thinking of rhetorical listening in the context of texts is Peter Elbow's practice of "**The Believing Game**," in which he encourages audience members to suspend potential disbelief or critique of a text. Instead of starting with critique, he works to step into the authors' shoes and actually believe whatever they are suggesting. Complimentary to this practice is Sonja

K. Foss and Cindy L. Griffin's formulation of **invitational rhetoric**. They offer invitational rhetoric as counter to understandings of rhetoric as primarily about persuasion, like Aristotle's definition of rhetoric. They see persuasion as ultimately about power, whereas invitational rhetoric instead works to develop equitable relationships. Like rhetorical listening, invitational rhetoric is a method for establishing understanding within relationships. They define such work as "an invitation to the audience to enter the rhetor's world and see it as the rhetor does" (5). Although these approaches all differ, what they have in common is using rhetorical awareness to invite understanding rather than arguing for one's own point of view or "winning" an argument.

Try This: Rhetorical Analysis (60 minutes)

Practice rhetorical analysis. Select an article that interests you, perhaps one that you identified to work with in Chapter 3 or something you came across when you searched for potential corpora at the beginning of this chapter. Spend some time considering why this article is persuasive or appealing to you. The following questions may aid your consideration:

- Who is the audience? What evidence suggests this audience?

- What is the context in which it was written? What evidence suggests this?
- What is its purpose? You might also identify the thesis or orienting principle and consider the larger relationship between the work's purpose and its stated argument or principle. What evidence leads you to this finding?
- Who is the author? Really—who is the author? Draw on your worknet findings ([*see Try This for a discussion of worknets*](#)) and consider the author's relationship to this rhetorical situation. What is the exigency, or reason, for writing this work? Or, you might return to considering the Who, What, When, Where, Why, and How of this article.

There are many ways to practice rhetorical analysis, although it is often reduced to an equation rather than a tool for discovery of a text. Let rhetorical analysis be a method that opens up understanding and possibility rather than one that simply labels certain words or passages. Consider how identifying a particular rhetorical appeal adds depth and nuance to a text and connects you to it in complex ways. For instance, the previous “Try This” offered two approaches to rhetorical analysis. The

next “Try This” offers two additional approaches. Consider which one resonates most with you. Which method helps you identify the significance and interest of a text?

Try This: More Rhetorical Analysis (60 minutes)

Working with a text/genre/corpus of your choosing, develop responses to the following prompt. If you seek a text as the basis of your analysis, we recommend [Captain Brett Crozier’s letter to shipmates aboard the aircraft carrier Theodore Roosevelt during the 2020 COVID-19 outbreak](#).

In what ways does the author offer specific appeals to the audience? Consider particular instances of the following appeals in the text:

- Kairos, which refers to timeliness—indications of why the text is contemporarily relevant
- Ethos, which generally concerns the relative credibility of an author or argument
- Logos, which means demonstrating specific pieces of evidence that support the text’s purpose

- Pathos, which relates to engaging the emotions

Practice rhetorical listening. Ask yourself the following questions:

- What is not here? Are there any notable absences? Things/people/ideas the author does not mention?
- Are there ideas or appeals that potentially challenge your acceptance of the author's work?

Although we have asked you to identify individual appeals, such rhetorical tools usually work together, and it can be hard to pull them apart. In identifying the various rhetorical components of a text, consider how they collaborate to make a text successful and persuasive . . . or not.



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17.

UNDERSTANDING THE RHETORICAL SITUATION

Robin Jeffrey; Emilie Zickel; and Erica M. Stone

A key component of **rhetorical analysis** involves thinking carefully about the "**rhetorical situation**" of a text. You can think of the rhetorical situation as the **context** or set of circumstances out of which a text arises. Any time anyone is trying to make an **argument**, one is doing so out of a particular context, one that influences and shapes the argument that is made. When we do a rhetorical analysis, we look carefully at how the rhetorical situation (context) shapes the rhetorical act (the text).

We can understand the concept of a rhetorical situation if we examine it piece by piece, by looking carefully at the rhetorical concepts from which it is built. The philosopher Aristotle organized these concepts as **author**, **audience**,

setting, purpose, and text. Answering the questions about these rhetorical concepts below will give you a good sense of your text's rhetorical situation: the starting point for rhetorical analysis.

Author

The “authors” of a text are the creators—the people who are communicating in order to try to effect a change in their audience. Of course, an author doesn't have to be a single person or a person at all; an author could be an organization. To understand the rhetorical situation of a text, one must examine the identity of authors and their background. The following questions may aid your understanding of the author(s):

- What kind of experience or authority does the author have in the subject being addressed?
- What values does the author hold, either in general or with regard to this particular subject?
- How invested is the author in the topic of the text? In other words, what affects the author's perspective on the topic?

Audience

In any text, an author is attempting to engage an audience. Before we can analyze how effectively an author engages an audience, we must spend some time thinking

about that audience. An audience is any person or group who is the intended recipient of the text and also the person/people the author is trying to influence. To understand the rhetorical situation of a text, one must examine who the intended audience is by thinking about certain things. The following questions will prompt you to consider relevant information about audience:

- Who is the author addressing? Sometimes this is the hardest question of all. We can sometimes get this information by looking at where an article is published. Often, you can research the newspaper, magazine, website, or journal title where the text is published to get a good sense of who reads that publication. Or you might consider the references that the author makes.
- What is the demographic of the intended audience? Demographics can include age, gender, race, socio-economic status, religious or political beliefs.
- What are the backgrounds, values, interests of the intended audiences?
- How open is this intended audience to the author?
- What assumptions might the audience make about the author?
- In what context is the audience receiving the text?

Setting

Nothing happens in a vacuum, and that includes the creation of any text. Essays, speeches, photos, political ads, or any other type of text were written in a specific time and/or place, all of which can affect the way the text communicates its message. To understand the rhetorical situation of a text, we can identify the particular occasion or event—exigence—that prompted the text’s creation at the particular time it was created. The following questions will help you to do that:

- Was there a debate about the topic that the author of the text addresses? If so, what are (or were) the various perspectives within that debate?
- Did something specific occur that motivated the author to speak out?

Purpose

The purpose of a text blends the author with the setting and the audience. Looking at a text’s purpose means looking at the author’s motivations for creating it. The author has decided to start a conversation or join one that is already underway. Why has the author decided to join in? In any text, the author may be trying to inform, to convince, to define, to announce, or to activate. Can you tell which one of those general purposes your author has? Use the following questions as prompts when trying to determine purpose:

- What is the author hoping to achieve with this text?
- Why did the author decide to join the “conversation” about the topic?
- What does the author want from their audience? What does the author want the audience to do once the text is communicated?

Text

Use the following prompts to help you better understand the text itself:

- In what **format** is the text being made, or through which **medium** is it being delivered?
- Is it an image, written essay, speech, song, protest sign, meme, or sculpture?
- What is gained by having a text composed in a particular format/medium?
- What limitations does that format/medium have?
- What affordances or opportunities for expression does that format/medium have (that perhaps other formats do not have?)

Attributions

This chapter contains material from [“The Word on College Reading and Writing”](#) by Monique Babin, Carol Burnell, Susan Pesznecker, Nicole Rosevear, Jaime Wood, [OpenOregon Educational Resources](#), [Higher Education Coordination Commission: Office of Community Colleges and Workforce Development](#) is licensed under [CC BY-NC 4.0](#)



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18.

USING RHETORICAL APPEALS

Erica M. Stone and Melanie Gagich & Emilie Zickel

Rhetoric, as the previous chapters have discussed, is the way that rhetors/authors/writers/composers use language in order to communicate with an audience. Once we understand the **rhetorical situation** out of which a text is created (why it was written, for whom it was written, by whom it was written, how the medium in which it was written creates certain constraints, or perhaps freedoms of expression), we can look at how all of those contextual elements shape the author's creation of the text.

Classical rhetorical appeals are one way of examining the ways that rhetors, or authors, craft arguments to appeal in particular ways to their audiences. Below we address three common rhetorical appeals—also known as

The Aristotelian Appeals: ethos, pathos, and logos. We offer a brief overview here, but it's worth spending more time understanding the nuances of rhetorical appeals. In fact in the next section, [Readings about Rhetorical Foundations](#), we do just that!

One other classical rhetorical concept to keep in mind as you consider appeals is **kairos**, or timeliness. The Ancient Greek word for time itself is **chronos**. Kairos is something different (and perhaps much cooler). Kairos is about the timeliness of an argument. We often think about timeliness when we're designing arguments in our everyday lives. If I was going to ask a friend or family member for a favor, I might do it after I have done something they've asked of me. At the least, I wouldn't ask my friend to wash the dinner dishes for me if I'm sitting with my feet on the couch, unless I was very ill. Outdoor entertainment is often timed such that it happens when the sun is going down and the light is particularly beautiful. As you read about ethos, pathos, and logos below, think about how kairos is also operating at all times to make these particular appeals more or less successful.

Rhetorical Appeals

Rhetorical appeals refer to ethos, pathos, and logos. These are classical Greek terms, dating back to Aristotle, who is traditionally seen as "the father of rhetoric." To be rhetorically effective (and thus persuasive), an author must engage the audience in a variety of compelling ways, which involves carefully choosing how to craft an argument so that the outcome, audience agreement with

the argument or point, is achieved. Aristotle defined these modes of engagement and gave them the terms that we still use today: logos, pathos, and ethos.

Defining Logos, Pathos, & Ethos

Logos: Appeal to Logic

Logic. Reason. Rationality. Logos is brainy and intellectual, cool, calm, collected, objective.

When authors rely on logos, it means that they are using logic, careful structure, and objective evidence to appeal to the audience. An author can appeal to an audience's intellect by using information that can be fact-checked using multiple sources) and thorough explanations to support key points. Additionally, providing a solid and non-biased explanation of one's argument is a great way for an author to invoke logos.

For example, if I were trying to convince my students to complete their homework, I might explain that I understand everyone is busy and they have other classes (non-biased), but the homework will help them get a better grade on their test (explanation). I could add to this explanation by providing statistics showing the number of students who failed and didn't complete their homework versus the number of students who passed and did complete their homework (factual evidence).

Logical appeals rest on rational modes of thinking, such as those listed below:

- **Comparison:** a comparison between one thing and another, similar thing to help support your

claim (It is important that the comparison is fair and valid, and the things being compared must share significant traits of similarity.)

- Cause/effect thinking: you argue that X has caused Y, or that X is likely to cause Y to help support your claim (Be careful with the latter; it can be difficult to predict that something “will” happen in the future.)
- Deductive reasoning: starting with a broad, general claim/example and using it to support a more specific point or claim
- Inductive reasoning: using several specific examples or cases to make a broad generalization
- Exemplification: use of many examples or a variety of evidence to support a single point
- Elaboration: moving beyond just including a fact, but explaining the significance or relevance of that fact
- Coherent thought: maintaining a well-organized line of reasoning; not repeating ideas or jumping around

Pathos: Appeal to Emotions

When authors rely on pathos, it means that they are trying to tap into the audience’s emotions to get them to agree with the stated claim. This could involve making the audience feel empathy or disgust for the person/group/event being discussed, or perhaps connection to or

rejection of the person/group/event being discussed. An author using pathetic appeals wants the audience to feel something: anger, pride, joy, rage, or happiness. For example, many of us have seen the ASPCA commercials that use photographs of injured puppies, or sad-looking kittens, and slow, depressing music to emotionally persuade their audience to donate money.

Pathos-based rhetorical strategies are any strategies that get the audience to “open up” to the topic, the argument, or to the author. Emotions can make us vulnerable, and an author can use this vulnerability to get the audience to believe that their argument is a compelling one. Good questions to ask when analyzing for pathos are provided below:

- What is the author trying to make the audience feel?
- How is the author doing that?

Pathetic appeals might include any of the following:

- expressive descriptions of people, places, or events that help the reader to feel or experience those events
- vivid imagery of people, places or events that help readers feel like they are seeing those events
- sharing personal stories that make the reader feel a connection to, or empathy for, the person being described
- using emotion-laden vocabulary as a way to put

the reader into that specific emotional mindset

- using any information that will evoke an emotional response from the audience

When reading a text, try to locate when the author is trying to convince the reader using emotions because, if used to excess, pathetic appeals can indicate a lack of substance or emotional manipulation of the audience.

Ethos: Appeal to Values/Trust

Ethical appeals have two facets: audience values and authorial credibility/character.

On the one hand, when authors make ethical appeals, they are attempting to tap into the values or ideologies that the audience holds; some examples of these values or ideologies are patriotism, tradition, justice, equality, dignity for all humankind, and self-preservation, or other specific social, religious, or philosophical values. These values can sometimes feel very close to emotions, but they are felt on a social level rather than only on a personal level. When authors evoke the values that the audience cares about as a way to justify or support their argument, we classify that as ethos. The audience will feel that the author is making an argument that is “right” ♦ in the sense of “moral rightness”; for example, the author may be thinking “My argument rests upon those values that matter to you. Therefore, you should accept my argument.” This first part of the definition of ethos, then, is focused on the audience’s values.

On the other hand, this sense of referencing what is “right” in an ethical appeal connects to the other sense of ethos: the author. Ethos that is centered on the author

revolves around two concepts: the credibility of authors and their character.

Credibility of authors is determined by their knowledge and expertise on the subject at hand. For example, if you are learning about Einstein's Theory of Relativity, would you rather learn from a professor of physics or a cousin who took two science classes in high school thirty years ago? It is fair to say that, in general, the professor of physics would have more credibility to discuss the topic of physics. To establish credibility, authors may draw attention in the text to who they are or what kinds of experience they have with the topic being discussed; this is an ethical appeal. On the other hand, some authors do not have to establish their credibility because the audience already knows who they are and that they are credible.

Character is another aspect of ethos, and it is different from credibility because it involves personal history and even personality traits. A person can be credible but lack character or vice versa. For example, in politics, sometimes the most experienced candidates ♦ those who might be the most credible candidates ♦ fail to win elections because voters do not accept their character. Politicians take pains to shape their character as leaders who have the interests of the voters at heart. The candidates who successfully prove to voters (the audience) that they have the type of character that can be trusted are more likely to win.

Thus, ethos comes down to trust. How can authors get the audience to trust them? How can the author make themselves appear as a credible speaker who embodies the character traits that the audience values?

In building ethical appeals, we see authors do one or more of the following:

- referring either directly or indirectly to the values that matter to the intended audience (so that the audience will trust the speaker)
- using language, phrasing, imagery, or other writing styles common to people who hold those values, thereby “talking the talk” of people with those values (again, so that the audience is inclined to trust the speaker)
- referring to their experience and/or authority with the topic (and therefore demonstrating their credibility)
- referring to their own character, or making an effort to build their character in the text

When reading, you should always think about author credibility regarding the subject as well as their character. When analyzing, you should consider how an author is directly or indirectly establishing ethos.



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PART VI

READINGS ABOUT RHETORICAL FOUNDATIONS

This section features chapters that further apply the ideas about **rhetoric** offered in the [Rhetorical Foundations](#) section. These understandings of rhetoric hopefully build on the knowledge you accumulated in your first Composition course. In ENGL 1010 you focused on the use of rhetoric for better understanding **genre** and conducting **primary research**; however, the essays in this section are designed to help you think about the connections of rhetoric to research.

Patricia Roberts-Miller's [Rhetoric is Synonymous With Empty Speech](#) refutes the popular notion that anything referred to as “rhetoric” is ultimately meaningless or meant to be misleading. Instead, she demonstrates an

understanding of rhetoric that is central to effective communication.

In [Identifying Rhetorical Foundations For Research](#), Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides discuss the recursive nature of research, how research may vary across disciplines, and the ethical use of research methods, as well as offer some exercises that will aid your understanding of these concepts.

Nancy Fox draws on ancient texts and contemporary theories of rhetoric to demonstrate the complexity of argumentation in [Logos is Synonymous With Logic](#). She argues that, in order to comprehend the functionality of arguments, a thorough understanding of logos is necessary.

Readings about Rhetorical Foundations targets the following objectives: **Reading, Rhetorical Knowledge,** and **Information Literacy**. Chapters 19, 20, and 21 feature readings that address the foundations of rhetoric and writing (Reading and Rhetorical Knowledge), but Chapter 20 will uniquely feature the rhetorical features of performing research in ENGL 1020 (Information Literacy).

19.

RHETORIC IS JUST EMPTY SPEECH

Patricia Roberts-Miller

Patricia Roberts-Miller's essay refutes the popular notion that "Rhetoric is Synonymous With Empty Speech." Instead, she demonstrates the use (and periodic) abuse of rhetoric, an understanding which is central to effective communication. This text is the first chapter of *Bad Ideas About Writing*, and its placement is notable since the association of rhetoric and empty speech is so pervasive, since it is a prevalent bad idea with broad implications for reading and writing.

Recently, I was at a meeting of faculty whose research and teaching interests concerned issues of environmentalism.

A colleague from another department asked me what my area was. “Environmental rhetoric,” I replied. He looked slightly shocked and then commented, “Good environmentalism doesn’t have a rhetoric.” I’m in a department of rhetoric, so I teach rhetoric, read scholarly pieces on rhetoric, and attend conferences on rhetoric. However, I often forget that other faculty members’ views on rhetoric might be different than mine.

A popular view of rhetoric is that it is a straightforward model of how communication should work: A person can speak the truth simply by using words that refer to true things in the world. If she chooses not to use sentences filled with words that refer to true things in the world, then she is engaged in rhetoric. Rhetoric, in this view, is something you add on to sentences (such as metaphor) that decorates and obscures communication. If I say, “The cat is on the mat,” I am using language correctly. However, if I say, “The elegant feline languishes mournfully on the expensive carpet, waiting impatiently for what he sees as his lazy servants to open a can of salmon,” then I have added rhetoric to the first sentence, or chosen rhetoric over clear communication.

For many people, the simpler, plainer version of the sentence is not just a stylistic choice, it’s a moral one. Many people believe that the addition of more complicated words obscures the meaning of the sentence. Rhetoric, to them, is something that hides the truth. If you look at the two sentences, though, you can see that the elaborated, supposedly more rhetorical one communicates quite clearly. In fact, it communicates more effectively and precisely than “The cat is on the mat.” It might, of course, be false—there might not be

such a cat; it might not be elegant; it might not be thinking much of anything; it might be quite cheerful; it might not like salmon. But the same is true of the simpler sentence—there might not be a cat; it might not be on a mat. Thus, linguistic simplicity and truthfulness aren't necessarily connected, and linguistic complexity and truthfulness aren't necessarily opposed.

Or, to put it another way, for a long time, philosophers of language insisted that language works by sentences having propositional content—"the cat is on the mat"—which can be expressed in various ways. Rhetoric is what we layer onto the proposition. Or, as the old saying goes, "Rhetoric is clothing on the idea." In an Edenic world, we would all wander around naked, and we would all simply and clearly speak our thoughts; rhetoric is something we must have in this fallen world.

People who believe that rhetoric hides meaning believe that we could return to Eden by using simple, plain, and rhetoric-free language. One of several underlying assumptions is that it's harder to lie in plain language, or that lies are more obvious when the language is less complicated. Therefore, we can trust plain language and should treat complicated language with suspicion. Oddly enough, this seemingly straightforward proposition isn't true. In other words, this simple belief shows that an idea can be untrue and persuasive at the same time. It is also interesting that the master deceivers have generally relied on simple, yet false, claims. It's quite likely that people believed their assertions were clear and plain and, therefore, assumed that they must be true.

The Edenic view isn't a helpful way to think about rhetoric. It isn't even how language works. While it's true

that the same thing can be said in different ways, there is a way of saying that thing without rhetoric. “The cat is on the mat” is still a style—the simple style—with internal rhyming and prose rhythm. It’s also structurally the rhetorical figure of chiasmus—the sentence begins and ends in an almost identical way. We can’t get away from rhetoric, but we can choose its kind.

As in all interesting arguments, it’s a question of how we’re defining terms. And rhetoric has a variety of definitions. It was first used in Platonic dialogues with very little precision. It comes from the Greek word for a person with a certain role in the Athenian Assembly (rhetor). It is believed that it was Plato who added the -ic later.

He used rhetoric in terms of speech-making as opposed to arguing in small groups. Plato wasn’t opposed to argumentation, and he wasn’t even opposed to some verbal sleight of hand. After all, Socrates—often read as a kind of spokesman for Plato’s views—relied heavily on some fairly dodgy logical moves in the dialogues. Plato’s point seems to be that speech-making isn’t a very useful skill because making speeches to large groups (Athenian juries might have hundreds of people) is not very effective for getting to the truth. It might be effective for getting others to accept the truth one has already figured out (that seems to be the point that Socrates is making in the dialogue *Phaedrus*), but, if you want to find out what’s true, argue with another individual. Do not make a speech.

Of course, Socrates makes a lot of speeches in Platonic dialogues. So, it is still murky whether or not Plato noticed the contradiction, was making a different point despite noticing the proposition, or didn’t write the dialogues to

get to the truth. In fact, Plato's overall attitude toward rhetoric is murky, even though his school, the Academy, did have rhetoric classes. They were taught by a man named Aristotle.

On the other hand, Aristotle, who was a teacher of rhetoric, neither defined rhetoric as style nor as something you add to language. He described it as a discipline and a skill that enables you to see the available means of persuasion. For Aristotle, rhetoric is about public speaking to large groups, and it is different from philosophy. So, he did share those two assumptions with Plato. But he didn't agree with Plato about rhetoric not getting us to the truth. He thought that it could get us to the truth, but that it could also be used to deceive. It depends on the motives of the person using it.

Aristotle loved syllogisms, and seems to have believed that all reasoning could be done through them. In philosophy, to get to the truth, you try to begin with a universally valid major premise (e.g., all men are mortal). Then you have a more specific proposition related to that premise (e.g., Socrates is a man) that enables you to draw a conclusion (e.g., Socrates is mortal). But Aristotle said that this kind of reasoning doesn't work in large assemblies for two reasons. First, during a speech, people don't have the time to reason from universally valid major premises—if you're arguing about whether Philip of Macedon represents a threat, it's useless to try to find universally valid premises about tyrants or war or people from Macedon. You don't have time. Second, the kind of things about which we make speeches—politics, ethics, military strategy, guilt or innocence, honor and dishonor—aren't subject to certainty. There are no

universally valid major premises about tyrants that will help us figure out what we need to do now and here to assess Philip. We must rely on what is probably true.

According to Aristotle, what you learn from rhetoric is how to approach political, ethical, and legal problems, how to come up with an argument when you can't be (or, at least, shouldn't be) certain that you're right. You also learn how to assess other people's arguments. Aristotle, unlike many other philosophers, doesn't present rhetoric as an inferior discipline to philosophy (he says it's a "counterpart"). It's just different. It's a pragmatic skill that helps us in decision-making.

Aristotle, being an astute observer, noticed that people argued about different things in similar ways. He came up with 28 approaches, called "lines of argument" (they're also sometimes called "formal topoi," which makes it seem as though they have long dresses and white ties). If I am making a speech trying to persuade people to become more active in politics, I might argue from precedent (listed as #11 of his 28 lines), or argue that the consequences of political activism are good (#13), or point out inconsistencies in the argument for political quietism (#22), and so on. Those different lines aren't ornaments I hang on the proposition that people should be politically active; they are all different ways of thinking about the situation.

Take, for instance, Aristotle's first line of argument: consideration of the opposite, a strategy that might structure my entire case. I might spend all my time trying to show that political activism is good because political quietism is bad. I might, however, make that just part of one speech, in which I move from how good it is to be

politically active to a moving description of the tragedies associated with political quietism. Or, I might make it one para-graph, or one sentence. I might say, “Ask not what your country can do for you, but what you can do for your country.” In other words, the forms—such as consideration of the opposite—can be used to structure a clause, sentence, paragraph, speech, or (in John F. Kennedy’s case) political philosophy. Rhetoric is a way of thinking. It is not just something added to a thought derived by other means. Does that mean that rhetoric is always good? Of course not.

Rhetoric is a contingent, pragmatic, and generally (but not always) verbal way of approaching problems we face as members of communities. It is the cause as well as the consequence of thought. If we tend to think in binaries and divide everything into this versus that, then we’ll probably be drawn to the rhetorical figures that divide things into two. Continually presenting and interpreting issues in that divided way will reinforce our sense that things really are divided into two. We might then act in ways that divide things into two—we might believe that everyone is either an ally or an enemy, and thereby alienate neutral parties. Thinking and talking about everyone as ally or enemy might mean we are likely to end up in a world in which people end up treating us in that manner. Rhetoric isn’t always good, and it isn’t always bad, but it’s rarely neutral.

For instance, we might be tempted to use metaphors of disease, infection, or contamination for those groups that we don’t like. That might be a calculated decision to mislead an audience. We might not dislike the groups as vehemently as we project but we still perform for the

audience to get votes, money, popularity, sales, sex, or something else. It is insincere. These types of people might make us feel unsettled and disgusted. They might even come across to us as dangerous. Thus, we call them slimy or a cancer on the body politic. We proclaim that they spread ideas, weaken our community, and threaten our children. Those metaphors and that rhetoric would feel accurate, and it would convey our meaning—it is not added on; it is not ornamentation. It is what we mean. And it can hurt us as a community because it can mean that we then interpret that group's actions through a lens of disease, threat, and danger. We can end up killing them or getting them killed because of the rhetoric we used. We can't get away from rhetoric, but we can choose the kind of rhetoric we use.

Further Reading

For further reading on rhetoric as more than “mere rhetoric,” see especially Wayne Booth's *Rhetoric of Rhetoric*, which distinguishes between “rhetrickery” and rhetoric as an inclusive method of deliberation. Eugene Garver's *Aristotle's Rhetoric: An Art of Character* is an elegant introduction to Aristotle, and Debra Hawhee and Sharon Crowley's *Ancient Rhetorics for Contemporary Students*, though a textbook, explains classical and current conceptions of rhetoric usefully.

[Read Patricia Roberts-Miller's “Rhetoric is Synonymous With Empty Speech.”](#)

[Listen to Kyle Stedman's audio-version of this text.](#)

Keywords from this chapter in [*Bad Ideas about Writing*](#)

conceptual metaphor, deliberative rhetoric, public argumentation, rhetorical topoi

Author Bio from [*Bad Ideas about Writing*](#)

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20.

RHETORICAL FOUNDATIONS FOR RESEARCH

Jennifer Clary-Lemon; Derek Mueller; and Kate L.
Pantelides

Excerpt from [*Try This: Research Methods For Writers*](#)

Uncertainty and Curiosity

Research does not start with a thesis statement. It starts with a question. And though research is **recursive**, which means that you will move back and forth between various stages in your research and writing process, developing an effective question might in itself be the most important part of the research process. Because there's really no

point in doing a research project if you already know the answer. That is boring. But it is how we are often taught to do research: we decide what we're going to argue, we look for those things that support that argument, and then we write up the thing that we knew from the outset. If that sounds familiar, we suggest that you scrap that plan.

Instead, we suggest approaching research with an orientation of openness, ready and willing to be surprised, to change your mind. Of course, you never approach research in a vacuum. You probably have ideas about whatever it is that you're working on. You probably have thoughts about what the answers are to your research questions, and that is as it should be, but that statement of belief should not be where you start.

Try This: Consider Everyday Contexts You Have Engaged in Research (15 minutes)

Take a moment to think about the many occasions when you have gathered information to answer a question outside of an academic context (i.e., What is the most effective deodorant? Where is the best place to eat? What is the fastest route home?). Follow the steps listed:

- First, make a list of some of these everyday questions you have identified and the answers you have come up with in your research.

- Select one that is still interesting to you—one that you may have answered but suspect there are more answers to or one that the answer you identified was only partial.
- Note the method or tool you selected to answer the question.
- Make a list of other methods you might employ to answer your original question.
- Reflect on how identifying alternative research methods might lead you to different answers to your original question, then make a new research plan.

We hope you cultivate an exploratory motive, an orientation of openness, and a willingness to learn. Adopting such a disposition is your work. Get ready to find data that conflicts with what you have come to know about a particular issue. You might even think about your thesis statement as the last thing that you develop in your research project. Let curiosity drive you forward in your work. Research is really only worth engaging in if you learn something from it. We often think about research as knowing, but it's really about the making of knowledge(s),

the movement from not knowing to beginning to know, figuring things out, trying to solve or sort out tricky problems. At the end of an effective research project, we usually have more questions than we started with. Sure, we answer the initial question (if all goes well), but that process of building knowledge usually leads to more questions and helps us recognize what we don't know. Developing a research orientation includes seeing the world around you as abundant with research opportunities. Harness your curiosity, embrace uncertainty, and begin looking for researchable questions.

Try This: Make a List of Curios (30 minutes)

Reflect on times that you've gotten wrapped up in something—when you looked away from the clock and suddenly two hours had passed. What were you doing? Cooking, reading, engaging in a good conversation, playing a game, watching tv, hiking? Identify that experience and consider the following questions:

- What was it that made time fly?
- How might you capture that energy in a research experience?

Now make a curio cabinet of sorts. A curio is a special, mysterious object that inspires curiosity. Cabinets of curiosities were popularized in Europe

in the late sixteenth century. They featured items from abroad and unique artifacts from the natural world. Such spaces allowed collectors to assemble and display collections that catalogued their interests and travels and that inspired awe in their reception. Create a curio cabinet for yourself, either by assembling a collection of artifacts that describe your interests, composing an image that represents your curiosities, or developing a textual representation of questions that interest you.

No matter where your research and writing take you—in terms of major, interest, or profession—it’s useful to consistently reflect on what, why, and how you’re conducting research at each step in the process. This attention to thinking about your thinking is called **metacognition**. This process may sound exhausting, and it can be, especially at first, but being metacognitive about your research will help you **transfer** your learning into new contexts. Having this orientation toward your research ensures that you have **intention** in each step you take. The more you practice this approach to research, the easier it gets so that it eventually becomes instinctual.

Rhetorical Foundations of Research

What we have described thus far is a **rhetorical approach**

to the research process. Derived from classical Greek influences, the five ancient **canons** of rhetoric include **invention, arrangement, style, memory, and delivery**. In the context of writing and research, these long established, foundational concepts also go by other names, such as pre-writing, organization, mechanics and grammar, process, and circulation of a research product. We want to keep in mind these qualities of effective communication throughout the chapter, but we'll spend significant time with invention and delivery—canons that we think often get pushed aside or treated as afterthoughts in many approaches to research and research-based writing and that we pay particular attention to in this text.

As you familiarize yourself with an issue and the way scholars have talked about it, take note of the specific ways they talk about the issue and consider why that is. This is how you develop a rhetorical awareness of the ways in which research is constructed. So when you read, read like a researcher: consider both what is said about an issue and how it is said. Identify the rhetorical situation of the piece of writing; this includes the **context** in which it is written, the **audience** for whom it is written, and its **purpose**.

We begin here with a research proposal, but throughout this book we also highlight other research genres that may be more or less familiar to you: literature reviews, coding schemas, annotated maps, research memos, slide decks, and posters. Each time you encounter a new genre, we encourage you to place it in its communicative context: What is the reason to compose this way? What need does it fulfill for its audience? What situation is it most suited

to? What communication problem does it solve? We hope that working through research genres in this way will also help you understand your own research process more fully.

Try This: Go on a Scavenger Hunt to Identify Genres in “The Wild” (30 minutes)

With a partner or two, walk around identifying, photographing, documenting, and analyzing genres in your midst. If you’re at a university, you might see posters, signs, and bulletin boards. If you’re at home, you’ll see different genres, and if you’re at a coffee shop, you’ll see yet another set of genres.

Consider this: one genre found in a coffee shop is a menu. It might be on a board, or there may be paper menus that each customer can pick up, but this genre is reliably found in coffee shops throughout the US. Wherever you are, be attentive to the genres that surround you by doing the following:

1. Make a list of the genres (the kind of texts) that make up your immediate environment.
2. Choose one genre that interests you and consider its rhetorical situation: What is the context in which

it is written? Who is its audience? What is the genre's purpose?

3. More broadly, consider the genre's communicative context: How is this particular example of the genre composed? What communication problem does it solve?

How might such rhetorical knowledge about genre impact your approach to matching research questions to methods and delivery?

Research Example: Student Writing Habits

Let's use an example to illustrate what happens at the beginning of a research project. Like us, you might be interested in student writing habits. In particular, you might research when (and why) students begin a research project: Do they begin when it is assigned? Two weeks in advance? The night before?

Other researchers have looked at this issue, so you might begin by examining what they have found. These **secondary sources**, the findings of other thinkers, constitute the critical conversation and might give you ideas for how you might proceed in your own project. Thus, examining this conversation might function as **pre-writing**, **brainstorming**, or **invention** for your research.

Rhetorician Kenneth Burke uses the metaphor of a party to describe how critical conversations work: When you arrive at the party, the conversations have been going on for a while, and guests take turns articulating their points of view, sometimes talking over each other, sometimes interrupting, laughing, disagreeing, and agreeing. After listening for a while, you understand the conversation and have something to say, so you chime in, maybe building on what a previous guest has said or contrasting your ideas with a friend's. Finally, you're tired and have to head home, but when you do, the sounds of the party are still ringing in your ears, and the conversation will clearly continue.

But if you're conducting **primary research** that moves beyond working with sources, the key is to next find out what this particular issue looks like in your local context, or in a specific context in which you're interested. Most likely, scholars have not examined the issue of when students begin their assignments at your institution, and many factors may impact your context that might make your findings different than what you've learned from other scholars. Research methods give researchers recognizable ways to continue the party conversation started by secondary sources.

So the next step is effective **research design**. You might articulate this plan in a **research proposal**, further detailed at the end of this chapter. When you are beginning a new research project, the design is expected to be mixed up and messy, because oftentimes you are sorting through many different possibilities. Thus, we encourage you to notice and to write about the messiness of an emerging research design, pausing often to pose

the following questions: What are you wondering about now? and, How are these curiosities connecting, drawing your attention to matters you hadn't considered before? While it's important to notice these inklings as you go, many effective researchers also write about them as a way to record (to help with memory) and focus. The activity of writing while researching demands patience and persistence, and yet the emerging research design will be magnitudes more refined in later stages as a result.

Design your research project so that your questions, methods, data, findings, and conclusions match up and so that you select or develop **primary source** data that will be most useful for your particular interest. For instance, if you only have data for about 30 students on campus, you can't generalize about how all students approach the writing process. If you only know when these students start working on a given writing project, you won't know why they started at that particular time. This doesn't mean the information you have isn't useful; it just means that you need to stay close to your data and only make sense of the information you have. Make note of things you want to know and wish you had more data about so you can develop the project if the opportunity arises.

For this research project on timing in student writing projects, you might develop a survey that asks students when they begin their research project as well as a series of related questions about motivation and timing. If you design a survey that gives students choices to select answers that range from "I begin a project when it is assigned" to "I begin a project the morning that it's due," you will develop quantitative data, or representative numbers, that answer your question. If you're interested

in longer, more nuanced answers, you might also provide open-ended questions on your survey, and you'll develop both **quantitative** and **qualitative** data, or non-numeric data not organized according to a specific, numerical pattern.

A survey develops data that might be easily counted and categorized and can be offered to many folks. But you might be interested in more specific, extensive qualitative data than what you can gather through a survey. Your interest might be not just when students start a project, but also why they start at that specific time and if that starting time is a habit or if it depends on what they're writing about or in which class it is assigned. If these are your interests, it might be more effective to work with people to develop an **interview protocol** or a **case-study** approach, methods that would require you to ask fewer people about their study habits but would allow you to develop a deeper understanding of each individual student's writing habits. One isn't necessarily better or worse. Like all research methods, each approach provides different data and different opportunities for analysis. It just depends on what you want to know.

Surveys, interviews—these might be methods with which you're familiar, but there are lots of other useful methods for working with people. You might want to understand student writing processes by looking at all of a particular student's writing for a given project. Instead of asking the student about her habits and working with reported data, or information that someone has told you, you might use a kind of **textual analysis** to read all of her notes and drafts for a particular project to better understand not just what she reports about her writing

practices but how and what and when she actually writes in the lead up to a due date. Sometimes our perceptions of our actions differ than what we actually do, particularly in regard to writing habits, so collecting data that's not reported can be helpful. Or you might want to **observe** that student while she writes to notice how often she takes breaks, if she texts while she writes, or if she listens to music. You might ask her to take pictures of herself or her writing environment at different points during the writing process, and you might develop a comparative **visual analysis** of the images.

Try This: Plan Your Own Writing Research Project (30 minutes)

What are your research questions about writing? Consider the examples we've given and develop your own questions on the topic, then think about possible methods you can use to investigate those questions by doing the following:

- List your interests in and questions about writing and the research process.
- Identify one area of interest on your list and develop it into an effective research question (a question that does not have a yes/no answer, one that requires primary research to answer).

- Consider what methods might be appropriate to help you answer the question you have identified.

Research Example: Access to Clean Water

Here's an example of how to develop a research plan. Imagine you're interested in developing a project about water, a topic that has been in the news quite a bit as of late. Depending on your specific interest and the kind of data you are interested in collecting and working with, you can design very different research proposals. The following list will aid you in determining an approach based on where your interest lies:

- **If you want to work with sources**, maybe you'll select developing a "worknet" as a research method. Your work with sources would find a focal article to generate a radial diagram as you select and highlight connections. One emerging connection, such as a linkage between long-term health outcomes and access to water filtration systems, can begin to crystalize as a research question that guides you in seeking and finding further sources or in choosing other methods appropriate to pairing with the

question.

- **If you want to work with words**, maybe you'll select content analysis as a research method to make sense of the discourse you find on your local water treatment plant's website. You might find that there is specialized or technical language, such as multiple mentions of contamination of which you were not aware, or terms with which you are unfamiliar (e.g., acidity, PPM, or pH). Gathering these terms and beginning to investigate their meanings can serve as the genesis of an emerging research focus.
- **If you want to work with people**, maybe you'll select survey as a research method, and you'll distribute a survey about drinking water to everyone in your classes, perhaps asking questions about their uses of water fountains and bottle refill stations or their knowledge about where their water comes from. You may learn that folks in your community have not had consistent access to potable water.
- **If you want to work with places and things**, maybe you'll select site observation as a research method, and you'll schedule a visit to your local water treatment plant. You may discover upon visiting that the plant is adjacent to a number of factories, or that it is difficult to access, perhaps that there is no one to give you a tour, or that much of the area is off limits. All of these on-site discoveries, carefully chronicled,

substantiate distinctive ways of knowing not otherwise available.

- **If you want to work with images**, maybe you'll visit a local river, stream, or lake shore and photograph scenes where litter and wildlife are in close proximity, or where signs communicate about expectations for environmental care. A selection of such images may stand as a convincing set of visual evidence and may accompany a simple map identifying locations where you found problems or where additional signage is needed.

The data you work with and the conclusions you can draw are dependent on the research method you select. Each approach provides particular insights into your topic and the world more broadly.

Try This: Brainstorming with Methods (30 minutes)

We've illustrated two examples, one focusing on the timing of student writing projects and another focusing on water. Now try this out on your own. Select an interest and work through how each of the methods listed below would generate different data with the potential to draw different kinds of connections.

- Working with sources
- Working with words
- Working with people
- Working with places and things
- Working with images

As you consider an interest in light of each of these research methods, now would also be a good time to revisit the book's table of contents and then to turn to the chapters themselves to leaf around and begin to see the more specific and nuanced approaches to the methods under each heading.

Research Across the Disciplines

Research conventions, or the expectations about how research is conducted and written about, differ across the disciplines—whether that is theatre, mathematics, criminal justice, anthropology, etc. Some disciplines generally value quantitative data over qualitative data and vice versa. Many disciplines gravitate to certain methods and methodologies and specific patterns of writing up and citing data. Usually these conventions can be rhetorically traced to the values of a particular discipline. For instance,

many humanities disciplines (English and World Languages, for instance) favor using MLA style to cite sources, and many social science disciplines (Psychology and Sociology, for instance) generally adhere to APA style. One of the primary differences in these citation styles is that MLA generally privileges author name and page number, which can be traced to the importance of specific wording at the heart of language study. APA privileges author name and year, which can be traced to the ways that social sciences value when something was published.

Citation conventions are one of the most concrete, visible differences that distinguish research across disciplines. But the differences are often much deeper and more abstract. How do you decide which method is appropriate for a particular research project? How do you make data meaningful in a particular context? The way you answer these questions constitutes your **research methodology**, or your thinking about a research project—and methodology, similar to citation style, usually demonstrates disciplinary values. Whether or not you state your methodology, everyone has a way of thinking about the method they choose and how the data they are using matters. Articulating a methodology simply makes that approach transparent to your audience and clear to yourself. Thus, a research methodology is the approach to a method, or the understanding and thinking that organizes a particular method, as we show in Figure 1.1. Returning again to the etymology of “method” noted earlier (meta- and -hodos), consider the new part of the term, -ology. This addition assigns to method its reason for being selected. Accounting explicitly for the rationale, motives, and appropriateness of a research design, a

methodology answers to justifications, underlying values, and established traditions for how knowledge is made and what kinds of knowledge matters in a given discipline.

For example, if you survey 100 people at your university about the timing of their writing projects, and you develop quantitative data as a result of your survey, you present that data as meaningful and suggest that such numbers provide a useful window into understanding student writing. However, you might not agree with this approach. You might think that to really understand student writing, you need to talk to students and ask open-ended questions. Or, you might believe that reported data about writing behaviors is not meaningful because we know that what people say they do and what they actually do are often very different things. You may believe that we need mixed methods to most effectively provide a portrait of student writing on campus, so you might design your study such that you incorporate both survey and interview data. Ultimately the kind of data that methodology values is related to disciplinary values, and as you select a research project, a professional focus, and a profession, you will inherit disciplinary values. For example, researchers in the humanities might especially value qualitative data, and researchers in STEM fields might especially value quantitative data. As you become a more ingrained member of a disciplinary community (for instance when the major or job you take starts to feel familiar) we encourage you to keep questioning the methodology and values you inherit.

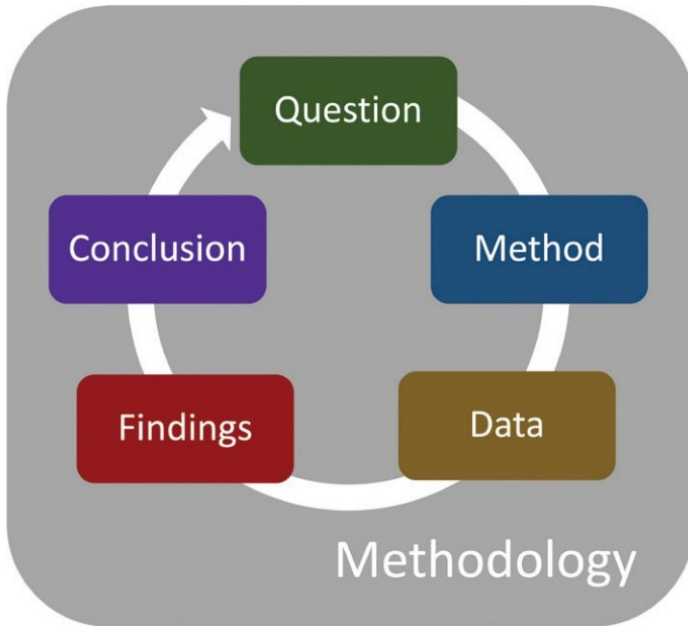


Figure 1: Components of methodology in research design

In Figure 2, we show how developing more questions along the way in all parts of your research design may give way to more complexity in your project.

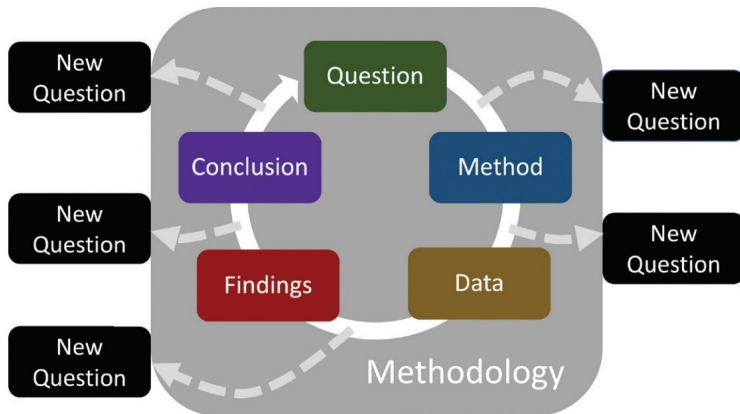


Figure 2: Complexity of research design

Critical conversations about research are both normative, in that they usually bring together many scholars' thinking about a particular issue, and disruptive, in that new findings can up-end a particular conversation. Much of these changes are attributable to developments in methodology, such as updates in how we value a particular method or how we interpret certain findings. Changes to methodologies often cause significant ruptures in research communities. We are familiar with some of these large ruptures: the earth revolves around the sun instead of the reverse, bleeding a patient does not make her healthier, students learn most effectively through practice rather than listening by rote, etc. It is not always easy to come across findings that cause a rupture; however, as you examine the evolution of critical conversations over time, you might notice that they change slowly as new ruptures slowly become accepted in their associated communities.

Using Research Methods Ethically

The decisions you make in developing an effective research question, matching it to an appropriate research method, and then responsibly analyzing the implications of your findings (research design), are especially important because research is **subjective**. Subjectivity is often seen as negative and is frequently leveled as a reason to mistrust a decision or judgment, as in, “You’re just being subjective.” But: all research is subjective, all research is communication. Of course, not all scholars and fields believe this, but let us try to convince you, because it is important. This belief is central to conducting ethical research.

There is no pure objectivity when it comes to research. Research is conducted by people, all of whom have different ideas about effective research, but researchers abide by a code of ethics that holds them to standards that help them maintain safety and develop meaningful research. Even quantitative research, even computer algorithms that identify trends—all of the methods associated with developing this data are engineered by people and are, thus, subjective. And this is a good thing!

Instead of striving for **objective** research (an impossibility), we strive for ethical research. **Ethical research** takes into account the fact that people perform research and that their research designs are impacted by their own **subjectivities**: the thoughts, beliefs, and values that make us human. As researchers, it is essential to be reflective on our subjectivities, mitigate subjectivities that might make us conduct research unfairly, and adhere to high ethical standards for research.



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21.

LOGOS IS SYNONYMOUS WITH LOGIC

Nancy Fox

In this brief essay, Nancy Fox complicates the “bad idea” that “Logos is Synonymous With Logic.” Instead, in this selection from *Bad Ideas About Writing*, Fox draws on ancient texts and contemporary understandings of rhetoric to demonstrate the complexity of argumentation. She suggests that a nuanced view of logos is actually more useful for our understanding of how arguments function. This article also available as a [PDF](#).

Logos. Ethos. Pathos. The three basic rhetorical appeals. Surely Aristotle laid them down for all writers over 2,300 years ago, right? In his text, *On Rhetoric*, Aristotle

presents logos as argument itself, aligned with ethos, the appeal of a speaker's character, and pathos, the appeal to audience attitude or feeling. Together, these appeals infuse an argument with its persuasive power. However, an often simplistic, formulaic, and transactional use of these complex terms detaches them from their potential meaning. Such is the persistent problem, or bad idea, about logos.

Logos, the "argument itself" according to Aristotle, consists of material such as data and narrative, as well as the cogent reasoning that allows us to make sense of our stories. However, through careless practice, mistranslation, or misconception of the word's origins, logos is often defined simply as logic. Logic, in Aristotle's terms, is a tool for scientific calculation and investigation. Aristotle is considered the father of logic because he invented a structure called the *syllogism*, exemplified by the famous statement: "Socrates is a man. All men are mortal. Therefore, Socrates is mortal." The first two assertions—"Socrates is a man. All men are mortal"—are premises that lead "of necessity," in Aristotle's terms, to the only conclusion: "Socrates (a man) is therefore mortal."

But logic that serves scientific investigation is a different strategy from the logos appeal of rhetorical argument and storytelling. Logos is grounded in audience and situation—not scientific deduction. In fact, the ancient Greeks had a variety of definitions for logos, including computation and exposition, as well as forms of verbal expression, such as oratory and poetry, that represent an expansive and faceted story. None of these definitions were so reductive as merely logic. It is

confusing, then, that the entry on logos in the Encyclopedia of Rhetoric and Composition opens with the words “logical appeal,” which also appear consistently in many other canonical works in the field, not to mention in textbooks that translate scholarly concepts for students. Logos is commonly defined as a set of logical (and therefore inevitable) conclusions drawn from assertions or claims, such as the syllogism.

Audiences and particular rhetorical situations may require logical reasoning and even syllogisms, but situations are rarely completely encompassed within one form of reasoning or arguing. Perhaps the best example would be a court case, in which syllogistic arguments, narrative appeals, and community values intertwine. The case is not fully explicable or approachable through one kind of proof. Writers are not constrained by formal and limiting systems like logic, which are highly useful for some circumstances, but irrelevant or even inappropriate to others, including the kinds of writing situations in which students often find themselves. Students are often challenged to understand and make arguments about political, social, artistic, policy, or cultural topics that cannot be demonstrated or logically proven.

All sources that dispute the logic-only definition speak of logos as complex, a bit mysterious, and resistant to easy analysis. It’s true that Aristotle defined logos as “the argument ... (and) proof, or apparent proof, provided by the words of the speech itself.” However, textual evidence of logos existed centuries before the systematizing hand of Aristotle traced the strands of rhetorical proofs through logos, ethos, and pathos in 350 BCE. Ancient texts reveal competing perspectives of logos, from spiritual to

structural. The Online Writing Lab (OWL) of Purdue University gathers these disparate views in one succinct statement that poses and resolves the problem of this potent word: “Logos is frequently translated as some variation of ‘logic or reasoning,’ but it originally referred to the actual content of a speech and how it was organized.”

Teaching logos as logic in rhetorical arguments sets students up for confusion. They may study the myriad ways we build arguments, from articles to films, stories, songs, and marketing or political campaigns. Yet when asked to analyze arguments and make their own, students are often ill-served by a hunt for logical entailments among situated arguments about issues for which there is no one, entailed, necessary answer to be demonstrated. Recognizing logic’s innate limitations to encompass all that logos is and can be, some folks in computer programming and the writing world itself propose such hybrid terms as *fuzzy logic* and *informal logic* to resolve this issue. They open the term logic itself to less predictable—and more human—ways of thinking and speaking about ourselves. In a closely related issue, beyond the reach of this chapter but worthy of further investigation, an appreciation of the true meaning of logos can allay concern that digital landscapes are distorting our interactions and relationships. It’s the reduction of our human communication to logical systems based on algorithms that logos, our robust language story, can redress, enliven, and enlighten.

Further Reading

The primary texts collected in *Rhetorical Tradition: Readings from Classical Times to the Present*, edited by Patricia Bizzell and Bruce Herzberg (Bedford Books), trace the use of the term logos through time and cultural development of rhetorical practices. But the origins of the word logos can be discovered in the earliest texts by Heraclitus, “Concerning the Logos,” which describes the sacred nature of logos, and Aristotle’s *On Rhetoric: A Theory of Civic Discourse*, the source for a practical understanding of logos as it informs our daily communications with one another.

Scholars who trace the various strands of logos—spiritual and practical—in the context and texture of ancient Greek culture include Debra Hawhee and Sharon Crowley in *Ancient Rhetorics for Contemporary Students* (Allyn and Bacon); Susan Jarratt in her foundational *Rereading the Sophists: Classical Rhetoric Refigured* (Southern Illinois University Press); and Jeffrey Walker, who investigates the deeper sources of logos in human communication, beneath strategy, in *Rhetoric and Poetics in Antiquity* (Oxford University Press).

Print and online sources that offer a fast but effective consultation about logos, its history, and its current practice, are the *Encyclopedia of Rhetoric and Composition: Communication from Ancient Times to the Information Age*, edited by Theresa Enos (Garland); *Sourcebook on Rhetoric: Key Concepts in Contemporary Rhetorical Studies*, by James Jasinski (Sage); *A Handlist of Rhetorical Terms*, by Richard A. Lanham (University of California Press); and “Logos” in the websites, *Silvae Rhetoricae* and Purdue OWL.

Keywords from this chapter in [*Bad Ideas about Writing*](#)

logic, logos, persuasive discourse, philosophy, rhetoric, rhetorical theory

Author Bio from [*Bad Ideas about Writing*](#)

Nancy Fox is a faculty member in the English department at the University of West Florida and a doctoral candidate in English language and rhetoric at the University of Washington, Seattle. She has published poetry, essays, and a children's book, as well as work in feminist studies, multimedia, and writing. Her subjects have ranged from analysis of the film *The Kids Are All Right* and Andy Warhol's *Dream America* to a new discovery in "The Mouse's Tale" from Alice's Adventures in Wonderland. She lives on the Gulf Coast with her spouse and two children.

PART VII

RHETORICAL FORMS & DELIVERY

In this section we toggle from concerns of **Invention** to a different rhetorical canon, that of **Delivery**. Delivery focuses on how the compositions we develop reach an audience. This is where considerations of **audience**, **genre**, and **medium** become most pressing. These readings also take up concerns of **multimodality**. **Multimodal composition** entails incorporating different modes of expression in a composition, such as text, image, audio, and video. Every composition is multimodal, since even written papers have a spatial and visual design, but in this section we ask you to be purposeful and overt about your use of multimodality.

The first chapter is [Researching Rhetorical Forms and Delivery](#), which was authored by Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides. In this chapter the authors invite you to consider the various alternative ways that you might deliver your research to an audience, such

as through a research poster, a performance, or a multimodal presentation.

The second chapter is [Writing Multimodally](#), by Kate Pantelides and Erica Stone, which takes up considerations central to Delivery through a concentrated discussion of multimodality.

The objectives targeted in Rhetorical Forms and Delivery are **Composing Processes**, **Rhetorical Knowledge**, and **Information Literacy**. Chapter 22 specifically targets varieties of rhetoric and delivery (Rhetorical Knowledge and Information Literacy), while Chapter 23 addresses multimodal writing projects (Composing Processes).

22.

RESEARCHING RHETORICAL FORMS AND DELIVERY

Jennifer Clary-Lemon; Derek Mueller; and Kate L.
Pantelides

Excerpt from [*Try This: Research Methods For Writers*](#)

Researching Rhetorical Forms and Delivery

- your 5th grade science fair experiment
- a viral video of high school math students rapping the quadratic formula
- a five-minute conversation with a family friend about a summer coop position at their company based on your community service

The rhetorical events listed above are all ways that research circulates over time, in different locations, through interactions among people and things. This chapter takes into account the ways that research, oftentimes research-in-progress, circulates. **Circulation** is a contemporary reframing of the rhetorical canon of delivery. **Delivery**, in a classical Greco-Roman rhetorical tradition, was primarily concerned with speakers who, in real-time, stood before reasonably attentive audiences to speak persuasively about matters of civic concern. Over two millennia, as writing systems gained legitimacy and as digital media expanded and flourished, so too did the means of delivery multiply. In today's mediascape, delivery remains relevant, but the mechanisms of delivery have shifted because audiences are themselves producers of recirculation and uptake. That is, someone may read an article and re-post it, watch a video and send it on. Secondary circulation is not a new phenomenon, but it has intensified with the rise of social media and the everyday documentary impulses that proliferate streams of social media. People have their mobile devices out, capturing and relaying the richness and wonder (and also ordinariness and banality) in their surroundings.

To put a finer point on this phenomenon of secondary circulation (i.e., uptake and recirculation), Jim Ridolfo and Dànienne Nicole DeVoss introduced the concept of **rhetorical velocity**. As they explain, rhetorical velocity goes beyond delivery to offer "strategic theorizing for how a text might be recomposed (and why it might be recomposed) by third parties, and how this recomposing may be useful or not to the short- or long-term rhetorical objectives of the rhetorician." For a researching writer,

this means sharing research in such a way that encourages others to do things with it, including to recirculate it. When others take up the work and continue its circulation, rhetorical velocity increases. The reach and influence of the research stands a greater chance of making a difference in the world.

With the goal of setting research in motion, this chapter begins by acknowledging and then challenging two powerful myths connected with research writing. The first myth is that researchers should only share their work with audiences at the end of a research process. The second myth is that beginning researchers should circulate their work only in small circles, to limited audiences, such as the confines of a class and a teacher. Of course, myths emerge from the world around us. These myths in particular about research writing prevail because there are strong cases to be made for circulating research after the study is fully formed and the work completed. Furthermore, circulating research-in-progress to small, supportive, attentive audiences, such as are customarily available in association with a writing class, also makes sense. These myths prevail, in other words, because there are kernels of long-established wisdom etched into them. And yet, we seek here to open these myths with the goal of acknowledging what becomes available when we share about works-in-progress and when we engage audiences broader than the classroom.

**Try This Together: Delivery and Circulation
(30 minutes)**

In a small group, develop definitions of delivery and circulation. How are these terms similar? In what ways do they identify something different? What do you think they mean for researchers who are interested in sharing their work with others? Discuss how you have participated in rhetorical circulation. That is, have you ever read or viewed something, then passed it along to someone else with the purpose of asking a question, teaching them, deepening their understanding, or changing their mind?

Our aim in challenging these myths is to expand perspectives on the potential of rhetorical delivery to clarify and activate research activity as it unfolds. Toward this goal, consider our counter-principles:

You can, as a writing researcher, share about your work at any moment in the process. You can write a pre-proposal in which you sketch possible lines of inquiry. You can prepare and deliver a three-minute presentation to your class or your research group at the moment when you are beginning to gather, read, and annotate sources. You can develop for a gallery crawl a draft of a poster that displays decisions you have made about research design, including the questions that interest you most and the

potential complications you foresee. With each of these (and many other) possibilities, research is kept social, and the interactions can be generative for you, for your research team if you are collaborating, and for others who are probably working through comparable research processes themselves.

Delivering the beginning stages of a work-in-progress early and often can help you refine your sense of audience and purpose. The questions you receive will help you make decisions about where to expand, what context to fill in, and what is missing or perhaps understated. It's also possible to revisit a research project long after you believe it was finished and sent off into the world. Five and ten-year retrospectives—look backs—at a research project and asking of it freshly—Why did this work matter? What would I have done differently? How would a comparable study need to be done now, were it to be undertaken again?—these and other reflective questions help researchers focus on the longevity of a study's significance, setting it in relationship to time as well as opening new possibilities for continuing or renewed research.

You can, as a writing researcher, share about your work widely, even while it is in-progress or otherwise unfinished, generating and circulating status updates that invite audience engagement. It may feel risky, yet writing about in-progress research can open your work to outsider feedback, lead to potential collaborations, and build confidence in how you give language to specialized concepts. This is not quite the same as saying you should share everything about the research with other people or that you should post everything about it online. But some

measure of practice with delivery and circulation while a project is underway can help you see it as rhetorical work, connecting it with people who are curious about it. When this happens, research writing can become connected to other stakeholders.

We also want to stress the careful consideration that must go into sharing in-progress work. Ethical delivery of in-progress research may be focused and invitational, such as by selecting a narrow issue in a study and inviting perspective. It may also proceed with a goal of keeping your work **public facing**, or aimed toward an external audience, and accountable to people who are not researchers but whose lives may be improved by the questions you are asking and what you are learning about those questions. Ethical delivery of in-progress research seeks to emphasize the value of audiences who can participate in the work. We would caution you against disclosures of frustration or complaint about your research process or findings, though missteps, failures, and complications certainly do happen in research and warrant acknowledgement when we are sharing about our work. Finally, a leading goal for wide delivery of in-progress research is to refresh perspective on the classroom as a temporary scene. Research activity often exceeds the length of a semester or quarter.

**Try This Together: Brainstorming Delivery
(15 minutes)**

With a partner and using your research topic, question, data collected, or project thus far, generate a list of five to ten ways that you might share in-progress work. Be sure to consider different kinds of stakeholders—not just your campus community, but your neighborhood, city, hometown, government, workplace, educational, and community groups. Who is affected by your research, and who might want to know a bit more about it? Who would you like to have in an audience that would help you think differently about your research? Then, consider what forms sharing such in-progress work might take. What are some flexible delivery options that an in-progress project might have that a fully finished project does not?

23.

WRITING MULTIMODALLY

Kate L. Pantelides and Erica M. Stone

A **multimodal text** is sometimes referred to as something that incorporates modes beyond the textual, but in truth there aren't ever really non-multimodal compositions. There are simply compositions in which we take the multimodal components for granted. For instance, consider a writing project composed in Calibri font size 10 on 8 1/2 x 11 white print paper, created through a word processing program such as Microsoft Word. Although we sometimes aren't attentive to the multimodal components of this text, because they're default, there are multiple modes that animate this text: the page is visually designed, there are textual components, there are spatial components, and there are even gestural components because we can touch and feel the printed text.

Some scholars identify five different modes: Linguistic,

Visual, Aural, Spatial, and Gestural. You might take a moment to think about examples of each and how they apply to the compositions in your midst.

However, there are different ways to conceive of multimodality. For instance Anne Wysocki (building on Communication scholar Gunther Kress) questions the frequent binary we use that divides image and text. To complicate this understanding, Wysocki invites us to examine the phrase “awaywithwords.” What do you see when you consider this phrase? A way with words? Away with words? Away with-words? Wysocki makes this point to remind us that not too long ago spacing in written text was very different. In fact, there weren’t spaces between many words, and people read differently (and perhaps thought and acted differently?) because of this. The space between words and images helps define them as words or images. Ultimately, she suggests that space is focal to design and communication, and it’s worth questioning the sometimes rigid roles we assign to image and text, and other modes for that matter.

In his book *The New Analog: Listening and Reconnecting in a Digital World* (a great read for anyone obsessed with music and sound!), Damon Krukowski usefully disrupts another binary that we often assign to multimodal texts: digital vs. analog. He chronicles the way that sound has been produced over time, reminding us that much of what we attribute to digital is in fact analog.

Sometimes we talk about writing “with technology” and writing without, as if that were possible. Denis Baron’s fascinating history of writing technology, *A Better Pencil*, offers useful historical context about writing technologies, noting that writing itself is a technology,

something created. And from the invention of writing technologies, folks were worried! Plato famously noted that writing will allow people to be dishonest, that because you won't have to see someone speaking or shake their hand to know if they're telling the truth, democracy will suffer. Baron notes in his book how the pencil was a particularly disruptive technology, one perfected by none other than Henry David Thoreau (and his family), someone we often associate with nature rather than technology.

It is important to remember that whenever we compose we are doing so multimodally. As you read and compose, we invite you to be aware of this multimodality and make rhetorical choices that demonstrate awareness of the constructed, multimodal nature of our communication practices.



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PART VIII

READINGS ABOUT FORMS & DELIVERY

In this section we offer further consideration of **multimodality** from three different perspectives, that of multimodal composing, **visual rhetoric**, and document design. While reading these texts please consider how you might take up these ideas in the delivery of your research project, as well as how might you work across genres to meet different audiences. A good prompt to consider here is: Which modes might you compose in to communicate your ideas most effectively?

Melanie Gagich, in [An Introduction to and Strategies for Multimodal Composing](#), provides a review of key terms and more thoroughly addresses the five modes of communication. She offers a game-plan for creating a multimodal text through her shared pre-drafting and drafting strategies.

In [Understanding Visual Rhetoric](#), Jenae Cohn offers examples of visual rhetoric and clarifies how everyday

images can be persuasive on their own. Additionally, she provides her reader with a vocabulary that can be used when discussing and analyzing visual rhetoric.

Michael J. Klein and Kristi L. Shackelford's [Beyond Black on White: Document Design and Formatting in the Writing Classroom](#) shares the importance of not only content but also design. In this chapter, they provide a crash course in design that will aid your understanding of its importance.

The objectives targeted in Readings about Form & Delivery are **Composing Processes**, **Reading**, and **Rhetorical Knowledge**. Chapter 24 carries the theme of multimodal composition (Composing Processes) from Chapter 23 and Chapter 25 addresses how to analyze “visual rhetoric” (Reading). Chapter 26 privileges the importance of document design and delivery, specifically formatting procedures for academic writing genres (Composing Processes and Rhetorical Knowledge).

24.

AN INTRODUCTION TO AND STRATEGIES FOR MULTIMODAL COMPOSING

Melanie Gagich

This chapter introduces multimodal composing and offers five strategies for creating a multimodal text. The essay begins with a brief review of key terms associated with multimodal composing and provides definitions and examples of the five modes of communication. The first section of the essay also introduces students to the New London Group and offers three reasons why students should consider multimodal composing an important skill—one that should be learned in a writing class. The second half of the essay offers three pre-drafting and two drafting strategies for multimodal composing. Pre-

drafting strategies include urging students to consider their rhetorical situation, analyze other multimodal texts, research textual content, gather visual and aural materials, and evaluate tools needed for creating their text (*Writing Spaces*).

This essay is a chapter in *Writing Spaces: Readings on Writing*, Volume 3, a peer-reviewed open textbook series for the writing classroom.

Download the full volume and individual chapters from any of these sites:

- Writing Spaces: <http://writingspaces.org/essays>
- Parlor Press: <http://parlorpress.com/pages/writing-spaces>
- WAC Clearinghouse: <http://wac.colostate.edu/books/>

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Overview

This chapter introduces multimodal composing and offers five strategies for creating a multimodal text. The essay begins with a brief review of key terms associated with multimodal composing and provides definitions and examples of the five modes of communication. The first section of the essay also introduces students to the New London Group and offers three reasons why students should consider multimodal composing an important skill—one that should be learned in a writing class. The second half of the essay offers three pre-drafting and two drafting strategies for multimodal composing. Pre-drafting strategies include urging students to consider their rhetorical situation, analyze other multimodal texts,

research textual content, gather visual and aural materials, and evaluate tools needed for creating their text. A brief discussion of open licenses and Creative Commons licenses is also included. Drafting strategies include citing and attributing various types of texts appropriately and suggesting that students begin drafting with an outline, script, or visual (depending on the project). I conclude the chapter with suggestions for further reading.

When you think about a college writing class, you probably think of pens, paper, word processors, printers, and, of course, essay writing.* However, on the first day of your college writing class, you might read the syllabus and notice that the first assignment asks you to create a “multimodal text.” You may wonder to yourself, “What does multimodal mean?” Perhaps you remember an assignment from high school when your teacher required you to create a Prezi or PowerPoint presentation, and she referred to it as a “multimodal project,” but you were not exactly sure what that meant. Or perhaps you only remember writing five paragraph essays in high school and have never heard or read the word “multimodal.”

As a first-year and upper-level composition instructor who has integrated a multimodal project into my curriculums since 2014, I have encountered many questions and confusion related to multimodal composing, or what is sometimes referred to as “multimodality.” While some students are thrilled to compose something other than an academic essay, others struggle to understand why they are required to create a multimodal text in a writing class. I assure my students that although they may not be familiar with the concept

of multimodality, it has a long history in composition (e.g. writing studies). In fact, the “multimodal assignment” has been a fixture in some college writing classrooms for over a decade and continues to be prevalent in many classrooms. In light of the probability that you will be asked to create a multimodal text at some point in your academic and/ or professional career, I wrote this chapter to help you understand and navigate multimodal composing. In the first half of this chapter, I provide brief definitions of terms associated with and explain the importance of multimodal composing. The remainder of the chapter offers strategies for composing a multimodal text with an emphasis on pre-drafting strategies.

What Is a Multimodal Text?

Before moving into a discussion of multimodality and modes of communication, it is important to understand the meaning of the word “text” because it is often only associated with writing (or perhaps the messages you receive or write on your phone). However, when we use the term “text” in composition courses, we often mean it is a piece of communication that can take many forms. For instance, a text is a movie, meme, social media post, essay, website, podcast, and the list goes on. In our daily lives, we encounter, interact with, and consume many types of texts, and it is important to consider how most texts are also multimodal.

Pamela Takayoshi and Cynthia L. Selfe, two important scholars in writing studies and early advocates of multimodal composing, define multimodal texts as “texts that exceed the alphabetical and may include still and moving images, animators, color, words, music, and

sound” (1). You’ll notice that the examples of “text” listed above are also multimodal, which demonstrates how often we encounter multimodality in our daily lives. Multimodality is sometimes associated with technology and/or digital writing spaces. For example, when you post an image to Instagram, you use technology (your phone) to snap a picture, an app to edit or modify the image, and a social media platform (Instagram) to share it with others. However, creating a multimodal text does not require the use of digital tools and/or does not need to be shared in online digital spaces to make it “multimodal.” To illustrate, when you create a collage and post it on your dorm room door, you use existing printed artifacts such as pictures clipped and pasted (non-digital technologies) from a magazine and share with others by taping it to your door (a non-digital space). Both examples represent a multimodal text because they include various modes of communication.

The Five Modes of Communication

In the mid-1990s, a group of scholars gathered in New London, New Hampshire and, based on their discussions, wrote the influential article, “A Pedagogy of Multiliteracies: Designing Social Futures,” published in 1996. In it, the group advocated for teachers to embrace teaching practices that allow students to draw from five socially and culturally situated modes, or “way[s] of communicating” (Arola, Sheppard, and Ball 1). These modes were linguistic, visual, spatial, gestural, and aural. Yet, scholars such as Claire Lauer, another influential researcher in composition, have argued that the New London Group’s definition of modes, while exceedingly important, can be difficult to grasp. In light of this, below

I provide brief definitions of each mode as well as examples to help you understand the “mode” in “multimodal.”

What Are the Modes of Communication?

The visual mode refers to what an audience can see, such as moving and still images, colors, and alphabetical text size and style. Social media photos (see figure 1) exemplify the visual mode.



Figure 1. Photo of my dog taken from my Facebook page that represents the visual mode.

The linguistic mode refers to alphabetic text or spoken word. Its emphasis is on language and how words are used (verbally or written). A traditional five paragraph essay relies on the linguistic mode; however, this mode is also

apparent in some digital texts. Figure 2 shows a student's linguistic text included in their website created to promote game-based language learning.

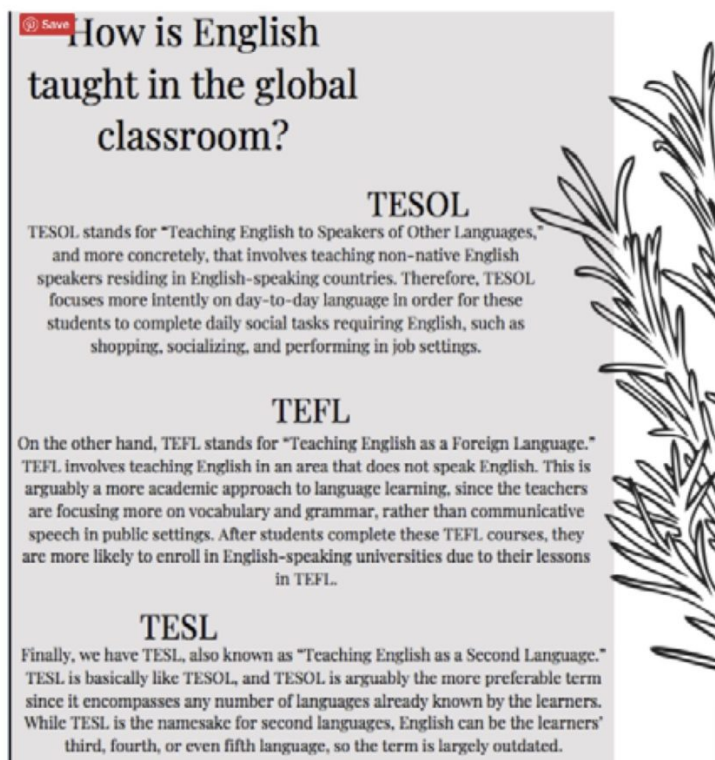


Figure 2. A student's digital text that emphasizes the linguistic mode. Photo shows a Pinterest pin that uses text to briefly explain the differences among TESOL, TEFL, and TESL. Permission to use this image was obtained from the student.

The spatial mode refers to how a text deals with space. This also relates to how other modes are arranged, organized, emphasized, and contrasted in a text. Figure 3, an infographic, is an example of the spatial mode in use because it emphasizes certain percentages and words to achieve its goal.



Figure 3. Infographic emphasizing the spatial mode. The infographic uses different sizes of text and different shapes to emphasize statistics surrounding cancer diagnoses and common types. (“Cancer Infographic” by CDC Global licensed under CC BY 2.0)

The gestural mode refers to gesture and movement. This mode is often apparent in delivery of speeches in the way(s) that speakers move their hands and fix their facial features and in other texts that capture movement such as videos, movies, and television. Figure 4 shows Michelle Obama’s gestures at a speech she gave in London.



Figure 4. Picture taken of Michelle Obama while giving a speech that captures the gestural mode. She is standing at a microphone, looking out into the audience, and smiling with her hands clasped against her heart. ("US First Lady, Michelle Obama, speaking at Mulberry School for Girls, London" by DFID licensed under CC BY 2.0)

The aural mode refers to what an audience member can or cannot hear. Music is the most obvious representation of the aural mode, but an absence of sound (silence) is also aural. Examples of texts that emphasize the aural mode include podcasts, music videos, concerts, television series, movies, and radio talk shows. Figure 5 is a screenshot of my student's podcast created to convince teachers to integrate podcasts into their language arts classrooms. A

podcast exemplifies the aural mode because of its reliance on sound.

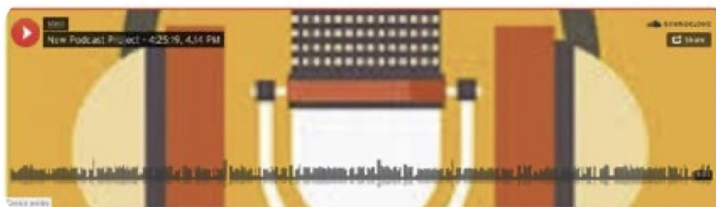


Figure 5 is a screen shot of a student's podcast and shows the audio lines and length of the text, entitled "New Podcast Project." (Permission to use this image was obtained from the student).

A multimodal text combines various modes of communication (hence the combination of the words "multiple" and "mode" in the term "multi- modal"). Cheryl E. Ball and Colin Charlton draw from The New London Group in their argument that "[a]ny combination of modes makes a multimodal text, and all text—every piece of communication a human composes—use more than one mode. Thus, all writing is multimodal" (42). However, in some communicative texts, one mode receives more emphasis than the others. For example, academia and writing teachers have historically favored the linguistic mode, often seen in the form of the written college essay. Yet, when you communicate using an essay, you are actually using three modes of communication: linguistic, spatial, and visual. The words represent the linguistic mode (the emphasized mode), the margins and spacing characterize the spatial, and the visual mode includes elements like font, font size, or the use of bold.

Combining each mode to create a clear communicative essay often involves the writing process (i.e. invention,

drafting, and revision), and a thoughtful writer will also consider how the final product does or does not address an audience. The same process is used when creating a less traditional multimodal text. For instance, when creating a text emphasizing the aural mode (e.g. a podcast), you must consider your audience, purpose, and context while also organizing and arranging your ideas and content in a coherent and logical way. This process parallels the traditional writing process. Thus, while a multimodal text might be considered less “academic” by some students and/or instructors, understanding that all writing and all texts are also multimodal demonstrates that learning about multimodality and how to multimodally compose is just as important as learning how to write.

Why Is Multimodal Composing Important?

You might be wondering why you should multimodally compose in a college writing class. In this section, I provide some answers to this question. I explain how multimodal composing assignments help students practice digital literacy skills, offer an opportunity to transfer multimodal composing experiences from home to academic settings, and allow students to learn “real life” composing practices.

Multimodal Assignments Help You Learn Digital Literacy Skills

You have likely been taught that to succeed in the world, you need to become a literate citizen. The common understanding of “literate” or “literacy” is an ability to

read and write alphabetic texts. While it is important to have these skills, this definition privileges words and language over the other modes of communication. It also does not allow for assignments that help you practice communicating using multiple literacies, modes of communication, and technologies in various and diverse writing situations.

The New London Group members were some of the first to argue that students should have opportunities to practice and learn multiple literacies in the classroom, while utilizing emerging technologies. This idea continues to be reflected in writing and literacy goals in many first year writing and writing across the curriculum courses. In fact, check out your syllabus; in many colleges and universities there is a goal related to “digital literacy.” The 2000s saw the arrival of “digital literacy skills” added to many first year writing program’s learning outcomes and include understanding how to react to different writing assignments that require composing practices beyond writing a college essay and learning how to use various technologies to appropriately distribute information. Multimodal assignments offer opportunities for instructors to help you learn these digital literacy skills.

Multimodal Assignments Allow You to Use What You Know

You are likely already sharing and creating multimodal texts online and communicating with a wide range of audiences through social media, which Ryan P. Shepherd argues, requires multimodality. However, in his 2018 study, Shepherd also points out that students struggle

to perceive the connections between the digital and multimodal composing they do *outside of school* with the same types of assignments they are asked to complete *in school*. What does this mean? Well, it means you are probably already multimodally composing outside of school but you just didn't know it. Understanding that you are already composing multimodally in many digital spaces will help you transfer that knowledge and experience into your academic assignments. This understanding might also help alleviate any fears or anxiety you may have when confronted with an assignment that disrupts what you think writing should look like. You can take a deep breath and remember that practicing multimodal composing in school connects to the multimodal composing you likely practice outside of school.

Multimodal Assignments Offer Real Skills for the Workforce

Perhaps the most significant reason for learning how to compose multimodally is that it provides “real-life” skills that can help prepare students for careers. The United States continues to experience a “digital age” where employees are expected to have an understanding of how to use technology and communicate in various ways for various purposes. Takayoshi and Selfe argue that “[w]hatever profession students hope to enter in the 21st century . . . they can expect to read and be asked to help compose multi- modal texts of various kinds . . .” (3). Additionally, professionals are also using the benefits of digital tools and multimodal composing to promote themselves, their interests, research, or all three. Learning

how to create a multimodal text will prepare you for the workforce by allowing you to embrace the skills you already have and learn how to target specific audiences for specific reasons using various modes of communication.

How Do I Create a Multimodal Text?

Now that you know what a multimodal text is and why it is important to learn how to create them, it makes sense to discuss strategies for composing a multimodal text. As with writing, multimodal composing is a process and should not only emphasize the final result. Therefore, the first three strategies listed below are pre-drafting activities.

1. Determine your rhetorical situation.
2. Review and analyze other multimodal texts.
3. Gather content, media, and tools.
4. Cite and attribute information appropriately.
5. Begin drafting your text.

While I often ask my students to attend to each strategy in the order given, your process might change based on the assignment and/or instructor expectations.

Determine Your Rhetorical Situation

When brainstorming your rhetorical situation, you should consider the purpose of your text (*the message*), who you want to read and interact with your text (*the audience*), your relationship to the message and audience (*the author*), the type of text you want to create (*the genre*), and where you want to distribute it (*the medium*).

Descriptions of each of the five components of the rhetorical situation are offered below.

The Message

The message relates to your purpose, and you might ask yourself, what am I trying to accomplish? You should try to make the message as clear and specific as possible. Let's say you want to create a website focused on donating to charity. An unclear message might be "getting more people in the United States to donate to charities." A clearer message is "convincing college freshmen at my university to donate to the ASPCA" because the audience and purpose are specific rather than broad.

The Audience

There are two types of audiences. An intended audience, who you target in your message, and an unintentional audience, who may stumble upon your text. When determining your message, you want to consider the beliefs, values, and demographics of your intended audience as well as the likelihood that unintentional audiences will interact with your text. Using the example above, college freshmen at your university are the intended audience, and teachers, parents, and/or students from other universities represent unintentional audience members. It might be helpful to approach audience using the concept of "discourse communities," or "a group of people, members of a community, who share a common interest and who use the same language, or discourse, as they talk and write about that interest" (National Council of Teachers of English). You can read

more about discourse communities in Dan Melzer's essay, "You'll Never Write Alone Again: Understanding Discourse Communities" found in this volume of *Writing Spaces*.

The Author

You are the author and should consider your relationship to the message and audience. As an author, you bring explicit (obvious) and/or implicit (not obvious) biases to your message, so it is important to recognize how these might affect it and your audience. Also, you may be targeting an audience you are familiar with (perhaps you are also a college freshman) or not (perhaps you are a graduate student). It is important to think about how your familiarity might affect your message.

The Genre

Genre is a tricky term and can mean different things to different scholars, teachers, and students (Dirk 250). In the context of multimodal composing, genre refers to a type of text that has genre conventions, or audience expectations. For example, if I am creating a website (the genre), an audience would expect the following conventions: an easy-to-navigate toolbar, functional tabs, hyperlinks, and images. Yet, when thinking about genre, it is more useful to think specifically. If I am creating a website for horror film fans (the specific genre), then the audience would expect the following (more specific) genre conventions: references, images, and sounds associated with horror films, directors, actors, actresses, monsters, and villains. They would also expect color and font choices

to align with the genre—it is likely that the color baby blue would not be well-received.

The Medium

While genre is the type of text you want to create, the medium refers to where you will distribute it. Classic media (plural for medium) includes distribution via radio, newspapers, magazines, and television; however, new media is defined by a text's online distribution. Importantly, medium refers to where you will distribute your text but not how. The how refers to the technology tools you'll use to create the text and possibly to distribute it. For example, to create a podcast, you might use your smartphone (a tool) to record, a free sound editor like Audacity (another tool) to edit it, and Soundcloud (a tool *and* the medium) to distribute it.

Review and Analyze Other Multimodal Texts

Now that you have brainstormed your rhetorical situation and determined the type of text you want to create, it is time to begin finding other texts representative of your topic and genre. In their textbook, *Writer/Designer: A Guide to Making Multimodal Projects*, Arola, Sheppard, and Ball argue that “[o]ne of the best ways to begin thinking about a multimodal project is to see *what* has already been said about a topic you are interested in . . . as well as *how* other authors have designed their texts on that topic . . . ” (40). This is excellent advice. I suggest that you find at least one text you think is an exceptional example and one text you feel is lacking in some way. After you find these texts, you can

conduct a brief analysis by responding to the following questions:

1. What is the author's message?
2. Who are they addressing? How can you tell?
3. What type of text did they create? What genre conventions do you see?
4. How was the text distributed? In what ways does it relate to the target audience?
5. What modes of communication are they using? Which are they emphasizing? Do these decisions support the message and/or appropriately target their audience?
6. What do you like about the multimodal text?
7. What, in your opinion, needs work?

If you answer these questions, you have given yourself important feedback to consider for your own work.

Gather Content, Media, and Tools

Once you have determined your rhetorical situation and examined other multimodal texts, you should begin gathering information and materials. I have categorized this process into three components: content, visual and aural materials, and technology tools.

Conduct Content Research

A multimodal text should include content (key pieces of information that support your message), which means you will need to conduct some research. The extent of the research depends on the type of assignment; some instructors might want your multimodal text to include scholarly research while others might not. Therefore, be sure to read the assignment closely and then conduct the

necessary research. For example, my student created a website and videos discussing the similarities between American music and K-pop (see figure 6). Her content research includes a scholarly article from the journal *World Englishes* and a popular article from *Billboard.com*.

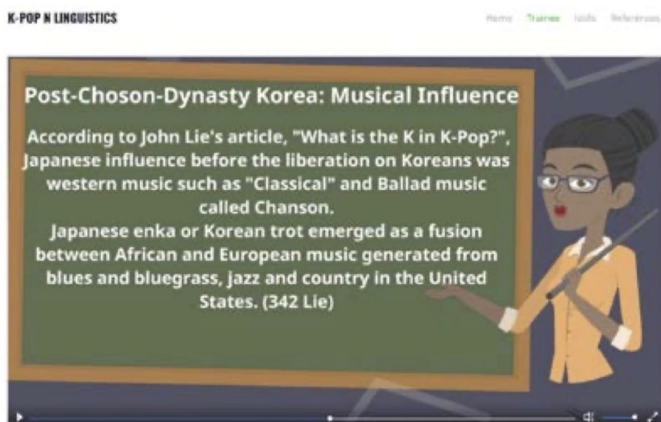


Figure 6. A screen shot of a student's video that illustrates her use of scholarly content. Video shows an animation of a teacher standing at a chalkboard. On the chalkboard, there is text explaining the musical influences on Post-Choson-Dynasty Korea. (Permission to use this image was obtained from the student).

Collect Visual and Aural Materials

In addition to textual information, you should also collect images, sounds, videos, animations, memes, etc. you want to include in your multimodal text. For instance, figure 6 demonstrates some of the pre-draft materials my student collected: openly licensed images of a teacher and chalkboard, a video they created using Animator, and K-Pop music to play on a loop.

Explore Openly Licensed Materials

When searching for visual and aural materials, you want

to consider using openly licensed materials. According to *Yearofopen.org*, open licenses are “a set of conditions applied to an original work that grant permission for anyone to make use of that work as long as they follow the conditions of the license” (“What are Open Licenses”). A well-known and commonly used example of an open license are Creative Commons licenses, identified by CC. Creative Commons licenses provide the creator or author with a copyright, ensuring that they receive credit for their work, while also allowing others to copy, distribute, and make uses of their work – at least non-commercially” (“About the Licenses”). Essentially, if a work has one of the four basic creative commons licenses (see figure 7), then a creator/ author can use the licensed item in their own creative texts.

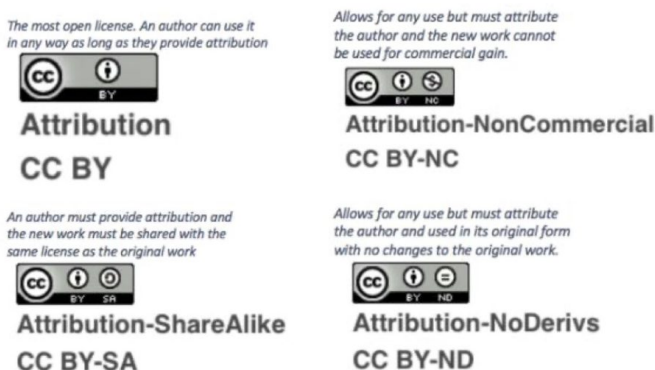


Figure 7. The four basic Creative Commons licenses including explanations for each. (Image was created by the author using “About Licenses” by Creative Commons licensed under CC BY 4.0)

There are various websites such as CC Search, Free Music Archive (FMA), or Digital Public Library of America (DPLA) where you can find openly licensed work. You may

also set filters on Flickr or Google Images to locate openly licensed work.

Collect and Evaluate Technology Tools

It is important to collect and evaluate the technology tools you need to create your multimodal text prior to drafting it. As stated previously, the technology tool helps you create the final text and might also help you distribute it. The easiest way to determine the technology tools that you need is to create a list of all of the features you want to include in your text. Once you create the list, research where to find the tools either online or at your university. Be aware that some tools may not be free (although they may come with a free trial period), but you can use software available on your computer or university computers such as iMovie or Windows Movie Maker. Or you can find freeware, software available for free online, such as Audacity (for sound editing), Canva (for infographic and/or image creation), or Blender (for video creation). Once you have created your list and found some tools, spend some time testing each one while keeping track of which is the most user-friendly and helps you achieve your composing goals.

Citing and Attributing Your Content

After researching content and collecting materials, think about how you will give rhetorically appropriate credit to authors or organizations whose work you have referenced or included. For instance, if you create a video, you should provide credits at the end rather than a Works Cited page, or if you design a website, you should include hyperlinks

to outside sources rather than MLA in-text citations because this makes more sense, given the genre. For multimodal texts that rely on the aural mode (e.g. podcasts), you can use verbal attributions, or verbalize necessary information. When deciding what information is necessary, think about what you can include to help your audience locate your text, such as author, title, and website. For example, the phrase, “*According to Mandi Goodsett, in her PowerPoint ‘Creative Commons Licenses’ found on the library website, a student has control over their online presence,*” offers the audience key information to help them find the source.

When citing openly licensed images, videos, sounds, animations, screenshots, etc., it is important to provide an attribution. According to the CC Wiki, an appropriate attribution should include the title, author, source (hyperlinked to the original website), and license (hyperlinked to the license information). Figure 8 represents example of an inappropriate attribution and figure 9 an ideal one.

Discovering Open or Public Domain Resources



Figure 8. An example of an inappropriate attribution that lacks title, clear author, source link, and license. (Image was created by the author using “Creative Commons Licensing” by Mandi Goodsett licensed under CC BY 4.0)



Figure 9. An example of an ideal attribution, which includes a hyperlinked title for the image, a clear author name, and license information that is also hyper-linked. (Image was created by the author using “Creative Commons Licensing” by Mandi Goodsett licensed under CC BY 4.0)

Begin Drafting Your Text

Drafting your text should include outlining or mapping your project. This could take the form of writing all of the text you want to include in an outline if you have a word-heavy multimodal text like a website, drawing your design if you are creating a poster or commercial, or writing a script if you are creating a podcast or video. Of course, you can combine any of these outlining methods or come up with your own, but thinking about what you want to do before you do it will make your final text much stronger and coherent.

Final Remarks and Finding More Information

The primary purpose of this chapter is to introduce you

to multimodal composing and offer some strategies to help you create a multimodal text. Yet, just like with traditional writing, multimodal composing is a process, and while I provided three pre-drafting strategies, I did not offer much in the way of guidance for drafting your final product. Therefore, I would like to conclude by offering two excellent resources:

- Michael J. Klein and Kristi L. Shackelford's *Writing Spaces* volume 2 chapter, "Beyond Black on White: Document Design and Formatting in the Writing Classroom" discusses visual design, which can help you create your final text.

- Arola, Sheppard, and Ball's commercial textbook, *Writer/Designer: A Guide to Making Multimodal Projects* (first and second editions) offers detailed advice for making your multimodal text.

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Teaching Resources for An Introduction to and Strategies for Multimodal Composing by Melanie Gagich

This chapter can be used by instructors who integrate various types of multimodal composing assignments into their curriculum because it offers students an introduction to multimodal composing and strategies to consider when asked to create a multimodal text. As a composition teacher who has taught multimodal projects since 2014, I have found that some students want to jump right in to creating their multimodal text while others do not know how to begin. To counteract this issue, I use a process-based strategy that includes discussion, practice,

and production when teaching multimodal assignments. This chapter reflects that process in that it is split into two sections. The first section provides a conceptual overview of multimodality and its importance in college writing classrooms and the second half offers five strategies instructors can use to help students create a multimodal text.

This chapter can be read as a whole or broken into sections; however, I think it is most appropriate to read each major section separately. I find it is easier to begin a multimodal assignment by asking students to read the first section of the chapter to frame discussions of key terms associated with multimodal composing, the modes of communication, and the importance of multimodality. This section also provides examples (drawn from outside sources as well as from my students' work), which I use as a basis for activities that ask students to respond to the chapter examples and then find their own. I have provided discussion questions and in-class activities that I have used to help students understand the concept of multimodality.

I assign the second section of the chapter after the initial introduction to key terms and multimodality. The second section includes three pre-drafting and two drafting strategies I have used successfully in my courses. The length of the project affects the way I utilize the second section of the chapter. For example, when I assign a semester-long multimodal project in an upper-level composition course, students are given a mini-project for each of the pre-drafting phases that helps them create a culminating multimodal text. In my first-year writing courses, I assign a four-week multimodal project, and I

simply ask students to read the second half of the chapter and complete complementary in-class activities.

However, I can envision instances where the strategies could be addressed individually and/or rearranged. The second half of the chapter is meant to help students begin constructing a multimodal text, and provides a rough template for setting up a multimodal project unit for the instructor. By no means am I suggesting that the considerations listed here are inclusive of all possible ways of integrating a multimodal project; instead, I wanted to share these best practices with interested instructors to decrease the workload of creating a new project curriculum from scratch.

Discussion Questions

1. What does it mean to compose multimodally?
2. The chapter lists three reasons supporting the inclusion of multi-modal composing assignments in writing classes; what are they? Why else might learning how to compose a multimodal text be important?
3. How is citing and attributing work in a multimodal text similar to and different from citing in a traditional MLA essay?

In-Class Activities

1. The chapter discusses and provides examples for the five modes of communication; find at least

one example of each mode, different from those described in the chapter. Write one to two sentences explaining how it is representative of that mode.

2. What are openly licensed sources? Find at least three examples of an openly licensed source, describe the type of license they hold, and create an ideal attribution for each.
3. Find a multimodal text that relates to your topic or a topic of interest. Practice analyzing it using the questions from the “Review and Analyze other Multimodal Texts” sub-section. How can you use this analysis to help you create your own multimodal text?
4. Find a multimodal text and a traditional, written text that discuss your topic or a topic of interest. Does the presentation of information affect your understanding of each text? In what ways?

[Read Melanie Gagich’s “An Introduction to and Strategies for Multimodal Composing.”](#)

Keywords from this chapter in [Writing Spaces](#)
multimodal, multimodality, new media, Creative Commons, modes

Author Bio

Melanie Gagich earned her PhD in Composition and Applied Linguistics from Indiana University of Pennsylvania in August 2020. Her dissertation, “Exploring FYW Students’ Emotional Responses Towards Multimodal Composing and Online Audience,” earned a pass with distinction. And she has written two articles exploring multimodal composing and digital literacy. She is also a co-author of the open access textbook, *A Guide to Rhetoric, Genre, and Success in First-Year Writing*. (CSU Ohio faculty Profile)

25.

UNDERSTANDING VISUAL RHETORIC

Jenae Cohn

Visuals can dramatically impact our understanding of a rhetorical situation. In a writing class, students do not always think that they will need to be attentive to visuals, but visual information can be a critical component to understanding and analyzing the rhetorical impacts of a multimodal text. This chapter gives examples of what visual rhetoric looks like in everyday situations, unpacking how seemingly mundane images like a food picture on social media or a menu at a restaurant, can have a persuasive impact on the viewer. The chapter then offers students some terms to use when describing visuals in a variety of situations ([*Writing Spaces*](#)).

This essay is a chapter in *Writing Spaces: Readings on Writing*, Volume 3, a peer-reviewed open textbook series for the writing classroom.

Download the full volume and individual chapters from any of these sites:

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Introduction

Understanding Visual Rhetoric

Introduction

It's Friday night and you're hungry.* So, you corral some friends and you all decide that you'd like to go out to eat somewhere new. You hop online to explore your options, and, in the process, you find a wealth of information from menus and visitor reviews to hours and locations. But there's one factor that has an especially strong influence on your choice: the pictures of the food.



Figure 1. A cheeseburger is held in a close-up shot. Photo by Jenae Cohn.



Figure 2. A hamburger and fries meal at Shake Shack in Palo Alto, California. Photo by Jenae Cohn.

You check out a review page for a hamburger joint and find yourself drooling over a close-up shot of a juicy burger with a slice of cheese oozing over the edge (see figure 1). You click to the next shot and see a cascade of golden french fries on a tray with an ombre-tinted iced tea and lemonade (see figure 2). You click one more time and find yet another delectable shot: a frosty milkshake with a mountain of whipped cream on top. You're feeling increasingly convinced that this restaurant is where you'll suggest that you and your friends go out to eat.

You decide to click through to see one more picture, expecting to see yet another culinary delight (see figure 3). But this next photo surprises you: it's a picture of someone's tray of food, but it's dimly lit and a little hard to tell what's there. The hamburger looks squished and flat, the meat greasy and paltry. The french fries curled up next to the burger look a bit dried out. There's a mysterious puddle of sauce in a bowl next to the plate burger, and it's

not totally clear what's in it. The meal suddenly doesn't look so appetizing after all.



Figure 3. A poorly lit, squished hamburger and fries. Photo by Jenae Cohn.

You find yourself confused. All of these pictures are supposedly of food at the same restaurant, but the pictures look so different from each other. Knowing that the images may not accurately reflect the reality of the restaurant experience, you feel angry and misled: how can you possibly know which photos capture the “real” experience at the restaurant? Why trust any photos of restaurant food at all?

The fact of the matter is that you can't know *exactly* what your restauranting experience will be like when you walk in the door of a new place. But the images clearly had a persuasive impact on you as a decision-maker: the contrast between the appetizing images and the unappetizing photos made you question the quality and consistency of the restaurant's food, a contrast that made

you wonder whether the restaurant would be the kind of place where you'd like to visit.

The point here is those photos of the food you found at the restaurant impacted your decision-making, which makes them a perfect example of visual rhetoric in action. Visual rhetoric refers to any communicative moment where visuals (photographs, illustrations, cartoons, maps, diagrams, etc.) contribute to making meaning and displaying information. You're in a writing class right now (which is probably why you're reading this essay and wondering what hamburgers have to do with anything), and you may think of writing mostly as words on the page. However, as more writers publish and distribute their work online, the more readers expect to find that information may be communicated in multiple modes, from text to visuals and audio. As writing and rhetoric scholar Carolyn Handa puts it,

rhetoric's association with the written word is arbitrary, a by-product of print culture rather than the epistemological limits of rhetoric itself. We use rhetoric to help us think more clearly, write more elegantly, design more logically. Rhetoric works

both to scaffold our ideas for clearer understanding and to structure our critical examinations of both visual and verbal objects. (2)

What Handa means by “the epistemological limits of rhetoric itself” (and yes, that is a mouthful!) is that, when we think of making meaning, building arguments, and reaching our target audiences, we are not limited to words as a tool. In fact, if we limit ourselves to words in our arguments, we may not successfully reach our audiences at all. Some audiences need visuals to think through an idea, and using graphs and diagrams can express some ideas *more* clearly than text can. So, we have to take visuals into account as part of understanding communication.

You may be thinking that this all sounds good, but what about images that are just pretty for the sake of being pretty? Well, those exist too, but we call those “art.” A picture of a hamburger framed in an art museum does not exist to market hamburgers (though it might make you hungry!). However, a picture of a hamburger on an Instagram feed for a particular restaurant exists as a way to encourage visitors to come and dine at the restaurant. As composition scholar and teacher Kristen Welch

describes it: “visual rhetoric is a focus on the practical, relevant, and functional as opposed to an aesthetic analysis or use of visual elements for beauty” (256). It is important to recognize when a visual exists to help us appreciate beauty (and we may even appreciate the beauty of a picture of a hamburger on an Instagram feed), but the context in which we see visuals matters an awful lot in terms of how we analyze and understand their impacts on us as viewers.

Our example of finding food photos from a restaurant online exemplifies just how accessible visual rhetoric really is in our everyday lives. Clearly, the lighting, composition, and angle of the image clearly makes a big difference in our reaction to the image and potentially our willingness to take action and respond to the image (either by going to the restaurant or not). After reading through the opening story, you may have thought of lots of other ways that you encounter other pictures of food online. On social media, for example, a lot of users post images of food they’ve cooked or eaten as a way to share eating experiences. Because of how consumer interests are driven by the platforms they use to access information, visuals are more important than ever for people to make decisions or become attracted to visiting particular spaces. But visual rhetoric is not just about persuading someone

to like something or not. Visual rhetoric can also be used to help people understand a concept, break down an idea, or access important pieces of information.

We'll explore a few more examples of what visual rhetoric can look like in a few other situations where the visuals may not just be persuasive, but they may offer necessary guidance or instruction for the viewer. After that, this chapter will offer you some advice on how you might analyze visuals in your future writing classes so that you, too, can interpret the visuals you encounter in rhetorical situations.

Why Do Visuals Matter?

Let's think back to the restaurant example one more time. You've picked a restaurant for your Friday night dinner and now you're with your friends and are seated at the dining table. A waiter hands you a menu and guess what? You're seeing yet another example of visual rhetoric in action. This particular menu comes from a real restaurant, called Oren's Hummus, which has locations around the San Francisco Bay Area in California (see figure 4).

Menu \$4.00



OREN'S HUMMUS

Rip, Scoop, Eat!

HUMMUS BOWLS

*Served with two pits (white or whole wheat)
Each additional pit \$0.50 price*
Gluten free pits available upon request \$0.50 price

Hummus Classic \$8.95
Hummus with imported tahini, olive oil, and our secret sauce (gf)

Jaffa Style Hummus \$10.00
A unique style of hummus. Thickens with more garlic, pine nuts olive oil and parsley (gf)

Hummus Masahacha \$10.50
The Classic topped with white and panned chickpeas blended with tahini (gf)

Hummus Beets \$12.50
The Classic topped with Marinated beets, feta cheese, chopped walnuts, orange zest, cilantro and balsamic reduction (gf)

Hummus Eggplant \$11.95
The Classic topped with chunky eggplant, stewed tomatoes and garlic (gf)

Hummus Sabich \$12.50
The Classic topped with fried eggplant, potato, hard boiled egg, cucumber, tomato, chopped pickles, amba sauce, and fresh herbs (gf)

Hummus Cauliflower \$12.95
The Classic topped with roasted cauliflower, golden raisins, toasted almonds, chives (gf)

Hummus Mushrooms \$11.95
The Classic topped with mushrooms & sautéed onions in vegetable broth (gf)

Hummus Lamb \$16.00
The Classic topped with pomegranate braised lamb shoulder with fresh mint (gf)

Hummus Beef \$13.50
The Classic topped with Moroccan spiced ground beef and pine nuts (gf)

Hummus Chicken Liver \$15.50
The Classic topped with sautéed chicken livers with lots of caramelized onions (gf)

SALADS

Large Israeli Salad \$9.75
Chopped cucumber, tomato, red onion, parsley with lemon vinaigrette (gf)

Greek Salad \$11.95
Chopped romaine, cucumber, tomato, kalamata olives, bell pepper and imported sheep's feta cheese (gf)
+ Chopped chicken \$1.50

Oren's Fatoush Salad \$10.95
Tomato, cucumber, onion, feta cheese and crushed pita chips in lemon and vinaigrette

BOUREKAS \$1.95/6 for \$10
Choice of Mushroom, Potato or Sweet Cheese
Flaky phyllo dough with your choice of filling

GRILLED ENTREES

Choice of 2 sides or dips. Served with one pit (white or whole wheat). Each additional pit \$0.50 price
Gluten free pits available upon request \$0.50 price
Cauliflower or sweet potatoes as a side + \$2.50

Chicken Skewer \$17.95
All natural chicken with secret spice blend (gf)

Beef Skewer \$18.50
All natural ground beef and lamb with blended herbs and garlic, drizzled with tahini (gf)

Vegetable Skewer \$13.50
Onion, tomatoes, and bell peppers, eggplant and mushrooms (gf)

Add an ala carte skewer
chicken \$8.95 beef \$9.50 vegetable \$7.95

ISRAELI FAVORITES

Traditional Shakshuka \$13.50
2 Organic eggs poached over easy in our spiced tomato sauce (gf)
Served with one pit (white or whole wheat)
Each additional pit \$0.50 price
Gluten free pits available upon request \$0.50 price
+ Moroccan and Feta \$1.50

Green Shakshuka \$13.50
2 Organic eggs poached over easy in a spinach and kale cream sauce (gf)
Served with one pit (white or whole wheat)
Each additional pit \$0.50 price
Gluten free pits available upon request \$0.50 price

Schnitzel de Noir \$17.95
Breaded chicken breast, mashed sweet potatoes and garlic green beans (onions Dijon mustard)

Rice Bowl \$14.95
Turmeric spiced Basmati rice stir-fried with tomatoes, garlic, onions, mint and parsley. Topped with chicken or beef kebabs. Served with tahini (gf) *vegg/vegetar/vegan \$12.95*

PITA SANDWICHES

Choice of white, wheat, or gluten free

Falafel \$9.95
Hummus, feta, cucumbers, tomato, pickles and tahini (v)

Sabich \$10.95
Fried eggplant, potato, hardboiled egg, Amba sauce, hummus, cucumber, tomato, herbs, pickles and tahini

Chicken Schnitzel \$13.95
Breaded and fried chicken breast with hummus, tomato, cucumber and pickles

Chicken \$12.95
Grilled chicken, hummus, cucumber, tomato, pickles and tahini

Beef \$13.50
Ground beef kebab, hummus, cucumber, tomato, pickles and tahini

BEER

All beer \$4.95

Goldstar
Israel Lager

Stella Artois
Pilsner

Hoegaarden
White Wheat

Firststone Walker
"Boj"
Blonde Ale

Bear Republic
Racer 5
IPA

WHITE WINE

Mr. Hermon
White Blend \$9.50/\$36
Galilee, Israel

Cannonball
Sauvignon Blanc \$11/\$40
Healdsburg, CA

Chalk Hill
Chardonnay \$13/\$48
Sonoma Coast, CA

ROSE WINE

La Caprice
de Clementine \$10/\$40
Provence, France

RED WINE

Mt. Hermon
Red Blend \$9.50/\$36
Galilee, Israel

Both Estate
Pinot Noir \$13/\$48
Sonoma County, CA

Cycles Gladiator
Merlot \$10/\$38
Central Coast, CA

Noble Tree
Cabernet Sauvignon \$13/\$48
Sonoma County, CA

DIPS & SIDES

Sampler Dish \$14.00
A taste of our favorites
crustless + below (see note please) (gf)
Not available for Take-Out

Small Hummus
A side portion of the Classic (gf)

***Babaganoush Eggplant**
Fire roasted eggplant, mashed with tahini, garlic and herbs (gf)

***Greekstyle Eggplant**
A punce of eggplant, tomato, dill, parsley, garlic and lemon (gf)

Romanian Eggplant
Fire roasted eggplant, mashed with red bell peppers, lemon, cilantro and garlic (gf)

Chunky Eggplant
Chunky eggplant, stewed with tomatoes and garlic (gf)

***Oren's Eggplant**
A punce of fried eggplant, spices, caramelized onion and hard boiled egg (gf)

***Labane**
Strained yogurt topped with za'atar spice and olive oil (gf)

SIDES

Small Israeli Salad
Chopped cucumber, tomato, onion, parsley, lemon and extra virgin olive oil (gf)

Falafel Side
3 falafel balls topped with tahini (gf)

***Marinated Beets**
Marinated beets in apple cider, cilantro vinaigrette (gf)

Traditional Tabule
Bulgur, cucumber, tomatoes tossed with herbs, olive oil and lemon juice (v)

***Moroccan Carrots**
Steamed, sliced carrots dressed with olive oil, garlic and mild red spice (gf)

"Untraditional" Tabule
Bulgur, onion, cucumber, red onion and kale with lemon & olive oil (v)

Pickles and Olives
Imported bread pickles and green olives (gf)

FRIES

Quick Fried Cauliflower
Florets \$7.00
With pesto labane (gf)

Sweet Potato Fries \$7.00
With red pepper mayo (gf)

Fries \$4.95 (gf)

Gluten Free Pita
available \$0.50 per piece

(gf) gluten free (v) vegan
www.orenshummas.com

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Figure 4. An image of a menu for Oren's Hummus with

three columns containing various menu items. Menu image courtesy of Mistie Cohen.

This restaurant menu doesn't have pictures on it, but it makes visual choices that may impact which food items you decide to order. For example, separating certain food items under headers, like "Hummus Bowls" and "Grilled Entrees" gives you some quick visual information about what items you can expect to find in those sections. Even more noticeably, the section titled "Dips & Sides" is separated from the other menu items by a green box. While the words "Dips & Sides" may have helped us understand that the items in that section would be smaller-sized than the menu items outside the green box, the use of the green box is a rhetorical tool; it makes it really obvious to the restaurant goer that if they order an item from the Dips & Sides section, it's going to be smaller than the items that are not inside the green box.

Think about this particular restaurant's context even more: the restaurant advertises its "hummus," a Mediterranean dip made out of garbanzo beans, in its name, but for many visitors, they may not have experienced eating hummus in the way that this restaurant serves it. For many diners, they may have experienced hummus as a dip or side rather than as a main course. However, because "Hummus Bowls" appear on the menu separately from the Dips & Sides, it's clear that the hummus bowls can actually be eaten as a main dish rather than as a side dish. This is a new situation, a subversion of expectations, for many restaurant-goers, so the menu has

to do some visual work to help the visitor understand what to expect from the food they order.

Do you see how many words it took me to explain how the Dips & Sides section differs from the other menu sections? If you were a hungry diner, would you want to take the time to listen to all of that or read that long explanation? Probably not. That's why the document design on the menu is so important: it aligns our expectations quickly, simply, and clearly. Document design is yet another example of visual rhetoric in action, as it persuades us to make particular choices (in this case, about what we order). To learn more about components of document design in particular, you may want to look to another essay in the *Writing Spaces* series, called "Beyond Black on White: Document Design and Formatting in the Writing Classroom" by Michael J. Klein and Kristi L. Shackelford. They make the important case that, "Good document design integrates the words on the page with appropriate imagery to fully illustrate your meaning," a sentiment that reflects exactly what we saw happen with the menu (333).

The menu also includes some symbols to indicate which menu items may adhere to particular dietary needs, a piece of visual information that may be critical to those with allergies or sensitivities. Next to the descriptions of particular menu items, the letters "gf" and "v" indicate which items on the menu are "gluten free" (items that don't contain binding proteins found in wheat and other grains) or "vegan" (items that don't contain animal products, like meat or dairy); a key for

these restrictions is in the bottom right-hand corner of the menu for visitors to reference if they are seeking out those indications.

Some menus will indicate these dietary restrictions using visual symbols instead; for example, other menus may include a green leaf icon next to particular items to indicate that the menu item is vegetarian or a brown-colored “G” inside a circle often indicates that the menu item is gluten-free. While you, as a reader, may have some critiques of how clearly the Oren’s Hummus menu makes these dietary restrictions clear, the point is that the visual indicators are there to guide visitors in critical ways.

You may also notice that, on the menu, the two biggest visual items are the restaurant’s logo and slogan (“Rip, Scoop, Eat!”) and the inclusion of “Gluten Free Pita” on its menu. These largest items show the restaurant’s priorities: by making its slogan and name large, the menu reminds you of its branding, while also offering you an instruction for enjoying its signature dishes: to rip a piece of pita, scoop the pita into dip, and eat it! Making the words “Gluten Free Pita” among the largest on the menu also suggests that the restaurant aims to reach a diversity of diners, even those who may be sensitive to or avoiding eating wheat-based products. The restaurant’s priorities are clear: to educate unfamiliar hummus-eaters with the process and experience of eating hummus while also convincing diners that, regardless of their dietary restrictions, there will likely be something at the restaurant that the diner will enjoy.

The point of all this analysis of the Oren’s Hummus menu is that choices in document text, color, image, and spacing matter in order to help you make choices, big and

small. As you can see, visuals play a tremendous role in a) how we make decisions, b) how we receive instructions, and c) how we understand information. But let's get a little bit more fine-grained: what elements of visual design exactly can help make certain ideas clearer than others? How do we name and define the persuasive elements of a visual? Let's look to some elements of visual design to answer those questions.

Elements of Visual Design: Line, Color, Shape, Size, Space, Value, Texture

The elements of visual design are one way to help us understand more clearly why a visual has a particular kind of effect on its viewer. The elements of visual design may not necessarily help us understand purpose or intent, but they can help us break down different component parts of images so that we can start to puzzle out what an image might do for us as viewers and readers. We, naturally, should understand these elements in their particular contexts, and the impacts of these elements will likely differ depending on where and how we're viewing a particular image. With that said, beginning to name what we notice is one important step to gathering more information about images so that we can articulate their meaning more clearly.

Here are six elements of visual design you may want to consider in order to understand how an image is communicating a particular idea.

Line

Lines are visual markers that are often used to divide

different sections of an image or document into multiple parts. Lines can create order in something disorderly, offering the eyes a sense of where to go or how to differentiate between different elements. Many artists and graphic designers often rely on grids of lines to help them determine where to place particular elements in a picture or a graphic to ensure that the viewer can understand where to focus their attention or where to differentiate one piece of information from another (see figure 5).



Figure 5. The edge of an orange fence casts a shadow on the sidewalk. Image is titled “lines” by Charlotte Kinzie (www.flickr.com/photos/ckinzie/252835206/) and is licensed under CC BY-NC-ND 2.0

When you look at a visual, consider asking questions about line in the following ways:

- What role is the line playing in helping me understand what to emphasize? What to deemphasize?
- What role is the line playing in connecting one part of the image with the other? What relationships between the parts of the image are at play?
- What kind of pattern do I see in this image or diagram? How does the pattern help shape my understanding of the image, graph, or shape?

Color

Color can help evoke emotions in the viewer while also helping the viewer distinguish what's important or what should be emphasized. In fact, many designers use resources like color wheels to help them determine what kinds of color combinations complement each other and what kinds of color combinations offer contrast (see figure 6). It is generally agreed upon that particular colors evoke different emotions than others; for example, colors like orange and red tend to convey warmth or passion while colors like blue and purple tend to convey coolness or calm.

However, some colors have deep cultural associations. For example, in China, the color red tends to signify good luck, joy, and happiness; that's why gifts given at Chinese New Year's tend to be in red envelopes and also why wedding dresses in China are often red-colored. In Western cultures, on the other hand, red can more often signify danger or caution. In the United States, we may think of red as the color for a stop sign, for example.

Lots of resources online exist to help designers keep particular cultural associations with color in mind,

especially in sensitive situations! For example, while wearing black to a funeral in the United States would be conventional and respectful, it would actually be considered quite odd to wear black to a funeral in Cambodia, where the color white is much more often worn for events of mourning.

You may not be able to account for all of the different situations where colors may signify different things to different viewers, but as a reader and composer, you will want to be attentive to how and where color is used, even if the possibilities for interpretation may vary.



Figure 6. An abstract pattern of rectangles in a variety of muted earth tones, ranging from oranges to greens, blues, and browns. Image is titled “color swatches” by Nancy Muller (www.flickr.com/photos/kissabug/2469838932/) and is licensed under CC BY-NC-ND 2.0.

When you look at a visual, consider asking questions about color in the following ways:

- What is color (or the lack of color if the visual is

black-and-white) emphasizing here? What is de-emphasized?

- Given my understanding of color, what emotions does the color evoke for me? What do the colors in the image remind me of?
- How might this visual change if the color scheme was inverted? How would the impact on the viewer be altered?

Shape

All visuals contain elements that take on different *shapes* (see figure 7). We probably learned about shapes at some point when we were children, especially if we played with toy blocks. Have you ever seen toy blocks in the shapes of squares, triangles, and circles? If so, congratulations, you've had exposure to the three basic shape types that exist in the world!

Many other shapes build off of these three fundamental shape types. For example, in the natural world, we may easily recognize shapes like clouds, trees, and water droplets. Similarly, certain man-made objects take on particular meanings through their shapes alone. For example, lightbulbs are shapes that typically symbolize new or “bright” ideas, while the shape of a rocket or airplane often signifies innovation or the accomplishment of a goal.

Shapes that come from the real world—like the clouds and trees or the light bulbs and rocket ships—tend to be culturally situated in the same way that colors can have different cultural associations. Yet as readers of visuals, we can analyze the roles that shapes play based on our

own understanding of the audience's needs and purposes when accessing the visual.



Figure 7. A pattern of circles, squares, and triangles in bright colors contrasted on an asphalt surface. Image is titled “DSC_1384” by Michael Poitrenaud (www.flickr.com/photos/michel_poitrenaud/10595502904) and is licensed under CC BY-NC-SA 2.0.

When you look at a visual, consider asking questions about shapes in the following ways:

- What does this shape typically signify? Where have I seen this kind of shape before?

- Given my understanding of this shape, what emotions does the shape evoke for me?
 - What might the shape be drawing attention to?

Size

In visuals, different elements may be large while other elements may be small. Typically, the elements that are larger sizes than other elements are of greater importance than the elements that are smaller sizes. But larger things are not always more valuable; the other elements in the visual may visually draw attention to smaller-sized items so that we don't lose sight of the smaller parts of the visual entirely. Large images next to small images may also be used to help us compare two parts so that we can see how they are related to each other (see figure 8).



Figure 8. A row of three giraffes, ranging from a small giraffe to a larger one, line up outside of a doorway. Image

is titled “Giraffes” by Smallbrainfield (www.flickr.com/photos/smallbrainfield/3378461407) and is licensed under CC BY- NC 2.0.

When you look at a visual, consider asking questions about size in the following ways:

- Which elements in the visual are larger than the other elements?
- How do the sizes of different elements in the visual impact your understanding of what’s in the visual?
 - What is your reaction to seeing the different sizes in the visual? Do any of the sizes of the elements surprise you? Why or why not?

Space

In between or around the elements in a particular visual, there is always some empty space. Some designers call this “white space” or “neutral space.” Space is critical to help distinguish between the different elements in a visual. Without space, particular elements in the visual may be hard to distinguish or may have the effect that the visual is “busy” and, therefore, hard to read and understand.

Even in a document that is mostly text, space signifies meaning. For example, when you split paragraphs into their individual units, the space before and after the paragraph indicates that one thought is about to begin while another thought ends. Similarly, in other kinds of visuals, space might help a certain element stand out from other parts or it might help you understand where one

part of the image begins and another part ends (see figure 9).



Figure 9. Two red apples are clustered in one corner of a wooden table, drawing attention to the fruit in an open space. Image is titled “apples” by Paul Bausch (www.flickr.com/photos/pb/6129499766/) and is licensed under CC BY-NC-SA 2.0.

When you look at a visual, consider asking questions about space in the following ways:

- How much “white space” or “neutral space” is there in the visual? Is this space evenly distributed or are the spaces uneven?
 - What effect does the space in this visual have? How does the space break up or distinguish different elements of the visual?
 - What is your reaction to seeing the space in the visual?

Value

Value refers to the lightness or darkness of a particular element in a visual. For example, think of a visual that may use different shades of the color blue; the elements that are darker blue than the lighter blue elements convey that the darker blue elements have greater *value* than the lighter blue elements. Just as something that is larger in size may signify greater importance than something that is smaller in size, something that is darker in color tends to signify greater value than something that is lighter in color.

Value is a comparative function by default; a dark color by itself may not mean anything unless a lighter color is present by comparison. Similarly, a “dark” visual may not necessarily have greater value than a “light” visual; however, if there are both dark and light elements in a particular visual, those shades signify differing levels of importance or attention in the visual itself. Sometimes, the dark elements may be meant to obscure information and make the lighter elements more visible. At other times, darker shades of a particular color may draw more attention to them than lighter shades of a color (see figure 10).



Figure 10. Light illuminates a dirt pathway in a forest; the trees around the path- way are shaded. Image is titled “West Highland Way” by tomsflickrfotos2 ([flickr. com/photos/tomsflickrfotos2/453754005/](https://www.flickr.com/photos/tomsflickrfotos2/453754005/)) and is licensed under CC BY-NC- SA 2.0.

When you look at a visual, consider asking questions about value in the following ways:

- How do different values create importance? Depth? What is emphasized?
- What effect does value in this visual have? How does value break up or distinguish different elements of the visual?
- What is your reaction to seeing different values of visual depth in this visual?

Texture

We may think of texture primarily from a

tactile perspective initially. When we touch different objects, we tend to notice texture right away: silk tend to be smooth to the touch while burlap tends to be rough and bumpy. But we can look at a picture and detect different surfaces just by the look of it too, and the conveyance of those textures may also impact our orientation and understanding of what the image conveys. For example, a visual that includes lots of tiny dots may convey a bumpy texture while a visual that includes lots of wavy lines and wavy images may convey a smoother or more “watery” texture. Textures might be used to evoke particular sensations in the viewer, but they may also be used to distinguish one visual element from another (see figure 11).



Figure 11. A craggy-textured rock is on the

rippled sandy shore of a beach. Image is titled “Beach on the Chang Jiang (Yangtze)” by Eul Mulot (<https://www.flickr.com/photos/mulot/3315444069>) and is licensed under CC BY-NC-SA 2.0.

When you look at a visual, consider asking questions about texture in the following ways:

- What kinds of textures do I see in this visual? Are textures clearly implied or does the visual just include one kind of texture?
- What effect does texture (or the lack of texture) have on understanding what I should focus on in this image? How does texture break up or distinguish different elements of the visual?
- What is your reaction to seeing different textures in this visual?

Concluding Thoughts

Once we start noticing the role that visuals play all around us, we gain a greater awareness of the range of strategies that communicators use to get our attention. This chapter is just a start in helping you to recognize some examples of visual rhetoric and the roles that visuals can play to help make meaning and persuade others. There is a lot more to learn about designing and making your own visuals. But just as reading will help you become a better writer, viewing

and training your eye to recognize what's happening in images will help you to become a better designer.

As you look ahead to thinking capaciously about the strategies you might use to employ images and other media in your writing, bear in mind that not all of your readers will have equal access to all of the communicative strategies you're employing. For visuals in particular, you may have readers who are visually impaired or blind and may not be able to understand or recognize the role that your images are playing in your text.

However, as a writer, there are some strategies you can use to help your reader appreciate your use of visuals even if they are not able to see images in the same way that you can. Captions (as you saw included in this chapter) and alternative text (for Web-based images) are ways that you, as a writer, can describe what's happening in a picture so that even if a reader cannot see the image, they can get a sense of what the picture might look like and what effect the picture is having on the document itself.

A picture is often worth a thousand words because it implies so much and can give us a lot of information quickly. Seeing may not always be believing, but visual rhetoric can be a pretty powerful way to help people

understand an idea differently than they may have otherwise.

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Teacher Resources for Understanding Visual Rhetoric by Jenae Cohn Overview and Teaching Strategies

This essay is intended as an overview of what visual rhetoric is and how it functions alongside other rhetorical strategies that students may encounter in their composition courses. This essay could work well in a unit introducing students to definitions of "rhetoric" so that students can continue to complicate their understanding of rhetoric beyond alphabetic text. This chapter may also be useful to introduce a unit on multimodal composition, especially when students are starting to look at examples of model multimodal texts and understanding the role

that visuals may play in those texts. Students may have varying degrees of abilities to describe or name the effects that visuals may have on an audience, and this reading is intended to help students articulate the rhetorical work that visuals do while also giving them some vocabulary to name the basic elements of a visual. This chapter focuses primarily on the analysis of visuals rather than on the composition of visuals, so bear in mind that this chapter does not include tool suggestions or any “how-to” tips on creating visuals. This chapter also does not cover best practices on attributing images appropriately (via Creative Commons licensing, for example) though a conversation around visual rhetoric for multimodal composing should orient students to these best practices so that students understand how to use and incorporate images legally and ethically into their work. In this chapter, I bring in examples that are accessible to a diverse student populace. That said, it may be worth engaging in class conversation about the ways in which certain visuals may have different effects on different audiences, as particular pieces of iconography or certain photographs may be understood differently by audiences with various cultural backgrounds or experiences. When selecting images for students to choose or analyze, bringing in historical or cultural context is useful since that information may shape students’ abilities to understand the rhetorical purpose and situation for particular visuals.

Here I offer several in-class activities that I regularly use in line with the conversations offered in the textbook chapter to supplement what the chapter introduces.

Questions1. In the first section of this essay, you experienced the story of choosing a restaurant to dine out at with your friends. In this story, the different kinds of pictures shaped the decision made. When have you made a decision based on pictures or visuals? How did the pictures or visuals affect your decision exactly?

2. In the discussion of the menu from Oren's Hummus, it's clear that the organization and design of the information may impact how a diner might decide what to eat. If you had the opportunity to redesign the menu at Oren's, what decisions would you make? Why would you make those decisions?

3. There are six elements of visual design named in this chapter. Which of these elements were new to you? Which were ones you had encountered before? Individually or in a small group, take a look at either a picture of a poster from the Works Progress Administration (www.loc.gov/pictures/collection/wpapos/) OR find a photograph from the Associated Press images database (www.apimages.com/) and see if you and your group members can identify the elements of design in one or two of the historical posters or photographs. Use the guiding questions in the "Elements of Visual Design" section of the chapter to help guide your understanding of the images.

Activities

The following are four class activities that can help support students in their development of understanding and interpreting visual rhetoric.

Three Keywords.

>Pick an image, photograph, or data visualization for the whole class to look at together. You may want to pick something that is related to a topic that the class has been discussing or perhaps something that could act as a source for an upcoming research assignment that the students will conduct. Project or share the visual in a shared space and ask each student to come up with three keywords that they would use to describe the image. Students may submit their three keywords to a polling platform (like PollEverywhere, Google Forms, or a quiz feature in a learning management system) so that all of the results are anonymized and collected in one place. When every student has submitted their three keywords, display or share the results to the class. Use the keywords as conversation points to discuss the different impacts the visuals had on different users. How did the keywords overlap? Where did they differ? How might the keywords that students identified align with how they might analyze and contextualize the impact of the visual? Another discussion point may be to consider how their keywords might have changed if they encountered the visual in a different context or situation.

Extreme Makeover: Document Edition

Ask each student to identify an essay, multimodal project, or class assignment. It can be something that they produced for your class or for a different class. After they've picked the project they've made, ask them to analyze the design choices for the document. What size fonts did they choose? What kinds of pictures did they

include, if any? What were some other choices in terms of the document and visual design that they made? Ask them to name the audience and purpose for the document too so that they recognize and name the full context for creating the document. Then, ask them to consider who else might have had a stake in the document they produced. Is there a different audience that they can imagine being invested in that piece of work? Once the students have each named an alternative or a secondary audience for the document, ask them to take a few minutes to do an extreme “makeover” on the document, considering how they would change the layout, organization, design, and inclusion of visuals to accommodate the new audience’s needs. An alternative for them would be to consider how they would redesign the document for publication in a particular platform or news site aggregate, like BuzzFeed or The Huffington Post. These platforms might also change the way they’re orienting the text as well, but for the purposes of this exercise, you may want to encourage students to think primarily about the visuals. After they’ve done a version of their “extreme makeover,” engage in a conversation about the makeover process. What elements of the design did they decide to change? How did their understanding of audience and purpose impact their visual choices?

Comparing Data Visualizations

Pick a few data visualizations (i.e. infographics) from sites like Information is Beautiful (<https://informationisbeautiful.net/>) or FlowingData (<https://flowingdata.com/>) (both of which have large databases of data visualizations and infographics available). Put students

into small groups and ask them to analyze what they notice in the data visualizations. What kind of information is being communicated? What is the purpose of using the infographic? How would the understanding of the information differ if it was displayed in text rather than in visuals? How does seeing the visual alter their understanding of the content? A follow-up activity may be to invite them to visualize an aspect of their own writing projects (or research projects) using one of the techniques in the example data visualizations that they explored.

Caption Contest: Creating Effective Captions and Alt-Text for Image

Asking students to write captions for images can be a really interesting moment for students to interrogate and unpack their assumptions about particular images and what they're privileging as viewers and authors of multimodal or image-rich projects. A conversation about captions can also be a good opportunity to help students understand accessibility and ways to make images readable for a variety of audiences. To start this class activity, you will want to define two different kinds of image captions that exist for visuals published on the Web: captions and alt text. The caption is the text that displays below an image (much like what you would see in a printed textbook and in this particular textbook chapter

for that matter). Alt text, on the other hand, is a short, written description of an image Web authors use to describe an image in a sentence for someone using screen reader software. For a reader using screen reader software, the alt text and the caption are both read to offer clarity on what the visual includes. For this class activity, project an image or photograph in a shared space and ask everyone in the class to write both a caption and alt text for the image. You may find it useful to show a few examples of captions and alt text to help clarify the activity. Alternatively, you could have students start with writing captions (since students may have more exposure to reading captions than alt text) and then move to alt text. After students have written their captions, ask them to share with a partner, comparing how their captions are similar or different. Each pair should then take a few minutes to decide which caption they would use for the photo or image if they were publishing the image themselves, justifying their choice as a pair. The results can then be shared with the class where the instructor can lead a longer class conversation about the impacts of captions and the challenges in writing captions to capture the impacts of visuals on the audience.

[Read Jenae Cohn's "Understanding Visual Rhetoric."](#)

Keywords from this chapter in [Writing Spaces](#)

visual, **rhetoric**, multimodal, **multimodality**, image

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26.

BEYOND BLACK ON WHITE: DOCUMENT DESIGN AND FORMATTING IN THE WRITING CLASSROOM

Michael J. Klein and Kristi L. Shackelford

In their essay in *Writing Spaces*, Michael J. Klein and Kristi L. Shackelford note the importance not just of what your composition says, but how it's designed. Both have a significant impression on an audience and their potential uptake of or engagement with your ideas. Their overview of design choices and elements offers a quick, accessible crash course in design that applies across the curriculum and modes of composition.

You've received your first assignment in a college writing course.* You've created an outline, done the necessary research, and written a first draft of your paper. Now it's time for you to revise your work so you can submit the paper. However, writing a paper for a course involves more than simply generating content and turning it into your instructor. Equally important as the words you write is how the appearance of your document influences the way readers interpret your ideas.

Most people think of design as the arrangement of images on the page. This is only half true: Graphics can convey concepts that you can't express in writing. If you were writing an article about an oil spill and the damage it caused, one powerful photograph could make your point more persuasively than pages of writing. Good document design integrates the words on the page with appropriate imagery to fully illustrate your meaning. An image of the Deep Horizon oil spill won't have the same impact if the image isn't coupled with a sentence about the scope of the spill.

An often-overlooked element of design is the visual treatment of text itself. In this definition of text, text does not include your word choice or the structure of your argument. Instead, it refers to the look of the words on the page. Are all the fonts the same? Are key ideas written in a text larger than other text? Are some words in bold? All of these choices influence the way your document looks and is perceived by your readers. Depending on the type of paper your instructor has assigned and the preparation

rules or style guide required, subtle variations in text might be your only design option.

In a typical first year writing course, you'll be focusing—of course—on writing. If the intent of writing is to communicate an idea, the way you present your writing is also important. You can greatly improve a standard research paper on climate change with the addition of an image showing differences in ice caps over a period of years. You can strengthen data supporting your position in an opinion paper if you present it in a graph rather than a narrative format. However, include graphics in written assignments with care: they should supplement, not replace, your writing. When you are creating, don't think of design features as only images. Remember that visual design applies to the style of the text you use to convey ideas. The remainder of this chapter focuses on the use of text as a design element.

What You Should Know about Design Choices and Elements

You can talk about design in a multitude of ways. What some designers call white space, for example, others call negative space. In both cases, they are referring to areas of a page free from text or objects, such as the white space that makes up the margins around the text of this paragraph. A designer may talk about the use of alignment in a design, while someone else will describe how textual elements “line up” on a page. All theories and methods of design include the same basic ideas, just expressed in different terms. The names of elements on a page are much less important than their function. The definitions

below will help you understand the way we use these terms.

Text and Type

Typeface refers to the look of your text. It typically includes the font family (e.g., Times New Roman), the type size (e.g., 12 point) and type emphasis (e.g., bold). Spacing is the amount of space around a line of text within a document. The amount of space between lines of text is called leading (pronounced *led*) or line spacing. Leading is typically the size of the font plus two points. For example, standard leading for 12-point type is 14 points, indicated as 12/14 point; this paragraph uses 11 point Adobe Garamond Pro with 13.2 point lead- ing. Increasing the amount of leading, or size of line spacing, can in- crease readability. Large amounts of text are often set with a leading of twice the text (12/24 point), also called double-spacing.

Images

The visual elements of a design range from simple boxes to the use of color photographs. Designers often use the term “images” to refer to the wide range of visual elements available—photographs, line drawings, technical illustrations, graphs, charts, and so on. Not all images are appropriate for all uses. A color photo of the beach, for instance, may have more persuasive power than

a black-and-white drawing because the photograph evokes a more complete and personal reaction. A technical illustration that allows a reader to see the inside of a device can demonstrate the proper assembly of equipment in more detail than an actual photograph. In some cases, though, images can distract from the meaning of your text. You should not include random clip art of a tree, for example, to supplement a paper on the importance of environmental sustainability. In contrast, you may strengthen your position on environmental sustainability with a graph showing the cumulative effects of non-recycled materials.

Design Elements

Like the combination of text and images, the integration of four key design elements—Contrast, Repetition, Alignment and Proximity— gives a design power. You can remember these elements by the acronym CRAP. Don't let the name influence you, though—following these principles is one of the best ways to ensure your document looks its best. It is sometimes difficult to differentiate among these concepts because they influence each other.

Contrast

Contrast refers to the visual differences in elements on a page. These differences highlight the significance of the individual items, as well as draw the reader's attention to different areas of a page. In a magazine layout, for example, the largest photograph is more noticeable because of its

larger size in comparison to others on a spread. Color in a design can also provide noticeable contrast.

In text, you see contrast through different uses of formatting options. This might include choosing different typefaces to visually separate headings from your main text. Contrast may also be visible in the differing sizes or emphasis applied to a text. If you apply bold formatting to keywords in your document, they stand out from others and indicate that they are significant. If every other word in your document is bold, however, the effect of the contrast is lost. A similar effect occurs when you overuse a highlighter when marking a textbook: important information gets lost rather than being easier to find.

Look at the first page of this chapter. You can immediately see the name “Document Design” and recognize that it is the title of the chapter. Your eye is immediately drawn to it because it is the biggest item on the page. Just below the title, the authors’ names are in smaller, italicized text. The contrast between the size and emphasis in the two lines of text quickly illustrates that they are providing different information.

Repetition

Repetition involves the use of consistency to visually group multiple items that express similar ideas or are somehow related. You can apply this design element to graphics, including the use of shapes and color. For example, many of your textbooks may include a section summarizing key ideas from the text. By placing all

summaries in a similarly shaped box or highlighted by the same color, you can tell that these items have something in common. Once you realize that all summaries in your political science textbook are in green boxes, you can find them at glance.

You can apply repetition simply by formatting text in different ways. When you look at a restaurant menu, you'll see that the larger categories—like “Appetizers” and “Desserts”—are presented in the same font and size as each other, which is different from the listing of the food items themselves. This repeated format shows that those categories are equivalent. It also indicates that a new section is beginning, as do the headings that divide sections of this chapter. In papers written for a class, you express repetition in text primarily through placement, such as always putting page numbers in the same place on the page. On a Works Cited page, the organization of citation materials (such as the author's name and book title) makes information easier to locate. Repetition makes your intent more obvious to readers.

Repetition lets you quickly glance through this book and find information, even in sections you haven't already read. To find the first page of a chapter, you look for a large title with lots of white space above it. If you're looking for a specific page in the book, you know to look at the outside corners to locate the page numbers.

Alignment

In design, alignment refers to the placement of elements on a page. While everything on a page is aligned in that it has been placed somewhere, some alignment strategies are better than others. You can think of it as asking a sick friend, “Do you have a temperature?” Of course, everyone has a temperature; what you’re asking is if your friend has an elevated or abnormal temperature. In the same way, when document designers talk about alignment, they typically mean consistent alignment. For example, text that is left justified or graphics that run along the edge of the page are considered properly aligned.

Aligning elements creates a cleaner, more attractive design and emphasizes the consistency of information on a page. Alignment also helps readers access and process information in a publication. Appropriately aligned text clarifies for the reader where ideas begin and end. It also increases readability by allowing the reader’s eye to return to a consistent location on the page while reading. Breaking the alignment scheme is also a valuable design tool. When a block quote is indented, it is quickly apparent that the text has a slightly different meaning than the text above and below it.

The text alignment throughout this chapter indicates when a topic is changing and how a large piece of text (the chapter) can be broken into smaller chunks (the sections). Main headings within the text are centered over justified body text. To find the idea you’re looking for, you can look for the centered text and know that a new idea is being introduced.

Proximity

Proximity is the grouping of elements that have something in common. Often a layout involves a single idea, and the designer uses the entire page to place thematically related text and graphics. When multiple ideas are included on a single page, the reader can tell which are related based on how close—or far—they are from each other. An obvious example is a box including a photo and its caption.

In academic writing and formatting, the placement of text often illustrates proximity. You place headings that identify the content of a section directly above that section, cuing the reader to a shift. This proximity also allows readers to quickly find related information based on the heading of a section.

Look at the image labeled as Fig. 1. As soon as you see the graphic, you can look immediately below it, see what it is named and why it is included. What if that label was on the next page? Placing related elements together is an efficient way to make sure they are properly understood.

For More Information Design texts aren't just for professional designers! You can find examples of the principles discussed here in a variety of design books. Look for a basic book that covers designing with images and text to learn more. A good one to start with is Robin Williams *Non-Designer's Design Book*; many of the ideas in this chapter are based on ones presented in her book.

How You Can Apply These Design Principles

Incorporating design principles into a publication has an immediate and compelling effect. Even text-heavy documents, such as academic papers or resumes, become more appealing and comprehensible with even minor restructuring.

The example in Fig. 1 shows an unformatted resume. The lack of repetition, contrast, alignment, and proximity make the document unattractive as well as difficult to follow. There is no way to easily distinguish important information, like the applicant's name and contact information. Sections run together, and no key ideas are clear.

Fig. 2 shows the same content using the previously discussed design elements. The document is more visually appealing as well as being easier to review. Each individual design principle is involved, and their combination leads to a stronger design.

Fig. 1. An unformatted resume.

Repetition is shown through the consistent emphasis and text used in the various sections of the resume. There is contrast between the size of the author's name and the contact information, clearly highlighting the most significant information. School and business names shown in bold create strong contrast within lines of text.

Text is firmly and consistently aligned. Text is easy to read from the left justification, and the author's name is highlighted as the only centered text on the page. Proximity makes finding information simple, as section headings are placed directly above their supporting information.

Fig. 2. A formatted resume.

The Basics of Style Guides

Style guides are collections of conventions on everything from word choice to format gathered into one place and used in writing. Their primary purpose is to ensure that all documents in a given environment adhere to a certain look and consistent use of language, but they serve a much broader purpose.

Style guides eliminate the guesswork in areas of writing that have multiple options. For example, both advisor and adviser are accurate spellings of a word; a style guide specifies which instance is preferred for the document you are writing. Style guides assure consistency in an organization's publications, such as placing the titles and page numbers in the same area of the page for all documents. Finally, they make reading and comprehension easier for the audience by presenting similar information in similar ways. Readers who want to view the source

material you've used in a paper, for example, will refer to your list of authors and publications. The format and even the title of this section will vary depending on the style guide you've chosen. The "Works Cited" or "Reference" pages provide the information on all referenced documents in a presentation different from the main text, making it easy to identify.

Most academic disciplines follow a style guide. In addition, many companies and academic institutions establish their own style guides to supplement established style guides. In most writing courses, as well as other courses in the humanities, we use the Modern Language Association (MLA) style.

A Primer on MLA Style

The Modern Language Association produced their first "MLA style sheet" in 1951 as a way to ensure consistency within documents shared in the academic community. The style sheet evolved into the first edition of the *MLA Handbook* in 1977. Now in its seventh edition, the *MLA Handbook* is the primary source for stylistic choices made in writing for the humanities.

Style guides reflect the items of importance in writing for a particular community. The types and structure in information shown in the MLA style guide differ from those in other disciplines. For example, the American Psychological Association (APA)—used by many of the

sciences—has its own style guide. Even popular media, including newspapers and magazines have their own style guide: the Associated Press (AP) guide.

Writers using a specific style guide will emphasize different pieces of information. For example, citations in MLA emphasize the author as primary focus, while the APA style guide features dates (see Fig. 3). Style guides are dynamic documents, and they change to reflect evolutions in technology for both research and production. When MLA style was first developed, it did not include a style for referencing

MLA Style In--Text Citation

Johnson felt that “there was a lack of trust amongst people when it came to money” (234).

Some researchers argue that money creates “a lack of trust amongst people” (Johnson 234).

MLA Style Works Cited

Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students*. 3rd ed. New York: Pearson Education, 2004.

APA Style In--Text Citation

Johnson (2003) felt that “there was a lack of trust amongst people when it came to money” (p. 234).

Some researchers argue that money creates “a lack of trust amongst people” (Johnson, 2003, p.234).

APA Style Reference

Crowley, S. & Hawhee, D. (2004). *Ancient rhetorics for contemporary students*. (3rd ed.) New York, NY: Pearson Education.

Fig. 3. MLA and APA emphasize different citation elements.

Internet sources. As online media became an increasingly significant means of sharing resources, the style guide was adapted to incorporate references for Web sites, online journals, and print journals retrieved online. Changes in production options for writers and publishers also influenced changes to style guides. When authors typed papers using traditional typewriters, they were unable to use italics to indicate the name of a publication; instead, the underlining of text indicated these documents. Modern word processing programs allow the author to control type at a much more precise level, allowing italics as well as control of spacing and line breaks.

Like most style guides, MLA style changes over time. The guidelines presented here are appropriate for the

seventh edition of the MLA Style Guide. You should check to make sure you are using the most current version. In the college courses you take, your individual instructors may impose additional style choices or ones that conflict with the style guide for the academic discipline. Be sure to follow the special style instructions for the assignments in that course.

Applying MLA Style in Your Own Papers

The way you use words and place text on a page influence the audience's ability to comprehend information. Much the way the shape of a stop sign indicates the same meaning as "STOP" to a driver, readers understand information in part through its placement and format. As a result, there is consistency among the papers submitted within a writing classroom and established journals in an academic field. This consistency allows readers to become accustomed to certain conventions and increases readability. When a professor reviews multiple papers formatted in the same way, for example, she can easily find the author's name and class section on all of the papers. Likewise, students in an English class will be able to find a source from the information given in an academic journal because they can understand in-text citation and bibliographic reference.

MLA-formatted papers for a class rarely include graphic

elements, like illustrations or tables. In fact, MLA style limits the use of design in formatting to ensure that the focus remains on the text. Settings specified by MLA incorporate the design principles reviewed above. The remainder of the chapter discusses MLA formatting of academic papers, like the research papers you'll develop in your writing classes, as opposed to writing for publication, such as professional journals.

The primary use of repetition in MLA format is to indicate that text formatted in the same way throughout a paper signifies a similar use. Contrast is important in separating distinct sections of a paper from one another. Alignment in MLA increases readability by providing a common starting point for the reader. Proximity helps readers follow related ideas. For example, section headers are located directly over the text they introduce, allowing readers to quickly find information.

Margins

Margins are the distance from the edge of the paper to where the text starts. They define the amount of white space around the text on the page. They are important because they emphasize the text through contrast (black text on a white page) and increase readability through consistent alignment (headings and text line up to the left margin). Margins also contribute to readability by providing a place for the reader's eyes to rest: they ensure appropriate white space to prevent a page from becoming too dense with text.

The MLA style guide requires specific margins of one inch (1") on all four sides of a page (see Fig. 4).

See section 4.1 of the *MLA Handbook* for information on margins.

Author's last name as running header (every page)

Author and course information (first page)

Double indent for block quotations

Margin (same on all four sides of page)

Doe 1

Pat Doe

Professor Chris Smith Writing 101

October 24, 2009

Exploring New Media Technologies

In an essay written over 20 years ago, Jeanne W. Halpern describes her surprise in learning that the “new” communication technologies of the time would lead her to focus her attention on classical rhetoric when writing about the needs of students in learning to compose in the writing classroom:

My research showed the need for a rhetoric of electronic composing that emphasized planning (which I consider one aspect of rhetorical invention), arrangement, style, memory, and delivery. To put it differently, my research showed that students who had not mastered these five arts in college would find it increasingly difficult to succeed

in an electronic work environment, an environment dominated by written and oral communication. (157)

Halpern rightly believed that while new technologies transform the workplace in which writers compose and edit, these technologies do not markedly change the way professional writers compose and edit. The technologies she describes— “audio mail, dictation systems, electronic mail, teleconferencing, and word processing”—seem rather mundane to us two decades later; however, they proved to be as challenging to the previous generation of writers as the new “new communication technologies”—wikis, weblogging, the world wide web, and wired networks of computers—are proving to be challenging to us.

Fig. 4. The first page of a paper formatted according to MLA style.

Typeface and Spacing

Appropriate typeface usage involves all design elements. The repetition of a single font throughout a document shows the reader that each section of the paper is part of a single whole. The strong visual color contrast of black text on a white background increases readability. Black text, for example, is easier to read than gray text, a difference you may notice when your printer is low on ink. Alignment indicates a separation of ideas or the introduction of a new concept. The title of the paper centered over the left-

aligned text shows the beginning of the paper's content. The placement of section titles illustrates proximity. Each one is adjacent to its respective text directly above the first paragraph of a section.

MLA requires a serif font (like Times New Roman) in 12-point type. A serif font is one that has edges or "feet" on the ends of letters. A sans-serif font (like Arial) is straighter, without edges or flares as part of its shape. Serif fonts are traditionally easier to read, though this distinction has decreased as desktop publishing programs and font qualities have improved.

All text, from the initial header through the reference page, must be double-spaced (see Fig. 5). There is no additional spacing before or after headings. Each new paragraph is indented by $\frac{1}{2}$ inch. The consistent spacing within the document makes reading easier as well as providing a reviewer with room for notes. The indention of each paragraph clearly indicates the beginning of a new idea.

See section 4.2 of the *MLA Handbook* for information on typeface and spacing.

Title and Headings

A title and internal headings help to separate the body of the paper into smaller, more specific, sections. They break text into shorter, more readable sections, or chunk information in the paper into reasonable portions. In addition, headings allow the reader to quickly skim through a document in search of specific ideas. Headings are described in levels, meaning their hierarchal structure

in the paper. A second level heading must follow a first level heading. For example, after reading this entire chapter, you can easily find information on a specific element by looking for the appropriate heading.

Within MLA style, the title refers to the entire paper, while headings refer to individual sections within the paper. The contrast in MLA titles and headings comes mainly from alignment. Both students writing in the classroom and professionals writing for publication use MLA style. Limiting the amount of formatting—like adding italics or bold for emphasis—and focusing on alignment helps ensure that headings remain consistent when different fonts are used. The title is centered over the main text; headings are left justified over body text that is indented (see Fig. 5).

See section 4.3 of the *MLA Handbook* for information on titles and headings.

Doe 4

All text double--spaced (same on every page)

Section heading (same typeface and spacing)

skill that the business world, replete in shifting discourses across national borders and cultures, needs and values.

The second article, by N. Lamar Reinsch, Jr. and Jeanine Warisse Turner, both at the McDonough School of Business, Georgetown University, argues in a similar

fashion for the need for rhetoric in education, but from a business, rather than professional writing, perspective. They recognize that “today’s environment calls for us [business scholars and teachers] to intensify our efforts to help students think rhetorically and understand business practitioners as rhetoricians” (341). Such an action will help students to think more critically and be more aware of just how business shapes communities:

Business communication pedagogy should focus, therefore, on helping students think more deeply and systematically about the opportunities and challenges offered in rhetorical situations that have been shaped by technology . . . and recognize that each rhetorical option helps shape a community. (345)

Technology is the key for them, because new technologies lead to new ways of doing things, not just doing things more efficiently (342).

Of course, by understanding the communities they shape and interact with, business practitioners will understand just how a new technology functions, or how it does not. Just because a new technology is available, this does not mean that people should use it. Teaching students about the norms and values of a discourse community can help them assess how, when, and even if a community should employ a new technology.

The Nature of Audience in Rhetoric

Audience has a long tradition of examination by rhetoricians. Much of Book 2 of Aristotle’s *Ars Rhetorica*

Fig. 5. A page formatted in MLA style showing double-spacing and a section heading.

Headers and Page Numbers Headers are a user service, providing information to readers regarding their location in the text. The header includes the author's last name and the page number (see Fig. 4). Because the header information is formatted consistently and placed in the exact location on each page, this use of repetition helps readers easily find and identify document information.

On the initial page of a research paper, the header also includes the author's name, the date of submission, course instructor's name and course designation, usually left justified (see Fig. 4). This information, but not its placement, may vary depending on your course. Always check with your professor or refer to handouts provided in class for specifics.

Subsequent pages of the paper require that the author's last name and page number be placed in the upper, right-hand corner of the page, one-half inch (0.5") from the top edge of the page and one inch (1") from the right edge of the paper.

See section 4.4 of the *MLA Handbook* for information on page numbers.

Illustrations

Illustrations, including photographs, line drawings, maps, or graphs, help your readers better understand the information you are communicating. Sometimes

illustrations support the function of the text. For example, we use the illustrations in this chapter to help you better understand the concepts we are writing about. Understanding the importance of graphics would be much harder with no illustrations as support. In other instances, the illustrations themselves are the primary pieces of information. For instance, a simple graph can be far more dramatic and comprehensible than a long paragraph full of numbers and percentages. With MLA style, illustrations should be labeled *Figure* (usually abbreviated as *Fig.*), numbered consecutively, and given a brief caption following the label. As we have done with the illustrations in this chapter, the caption should readily identify the key feature of the illustration. Place the illustration as close as possible to the text where you first reference it to help readers understand why you included it.

Writers frequently use illustrations created by others to supplement their writing. If you find an image on a website, you cannot use it without permission. And while some websites explicitly give permission to use their images, you must still cite the source in your own work.

While you can use others' properly attributed illustrations, sometimes you will create the illustrations yourself. For example, you may want to capture an image of your computer's desktop to add to a document about computer systems. To copy a screen shot of your computer to the clipboard, press <Ctrl-Shift-Command> (Apple)-3 on Mac OS X or <Print Screen> on Windows. Once on the clipboard, the image will be available for you to manipulate with an image editing software or paste unaltered into almost any type of graphics program.

While some images may already be exactly the way you need them, most of the time you will need to make changes to images before you can use them. Two free image editing software packages are GIMP—the GNU Image Manipulation Program—for Mac OS X and Windows systems (available at <<http://www.gimp.org/>>) and Paint.NET for use only on Windows systems (available at <getpaint.net>).

Other things to remember when using illustrations:

- *Always use visuals of good quality.* A bad illustration can distract your reader and lessen the credibility of your argument.
- *Don't distort the image.* Keep the image in proportion by holding the <Shift> key as you are adjusting the image in your word processor.
- *Make sure the image is of the right quality and resolution.* An image that looks great on a website may not look as good when printed. Check the resolution of the image before enlarging it so there is no loss of quality.
- *Use the image at the appropriate size.* Don't try to force a full-page PowerPoint slide into a one-inch square space.
- *Crop images to remove extraneous material.* Keep the focus on the important part of the illustration, just like you do with text. For example, if including a web browser screenshot of a web page in a paper, readers do not need to see the browser window frame or your favorites/bookmarks menu in the visual used in the document.
- See section 4.5 of the *MLA Handbook* for information on working with illustrations.

Conclusion

While not every class, assignment or topic lends itself to the inclusion of graphics, you can still design your documents to be appealing to your reader. Good design choices can also make your document more accessible to your readers. A clean design with graphic and typographical indicators of content gives your readers more opportunities to engage with and understand your intention.

Style guides define typographical and design rules for you as a writer and a reader. MLA is the most commonly used style guide in first year writing, but most disciplines have their own. All style guides answer the questions you commonly encounter as a writer—Should page numbers be at the top or bottom of the page? How do I cite an article from a magazine's Web site? When you answer these questions, you can concentrate on the writing itself and developing your ideas. As a reader, you will be able to identify an established style and use it to your advantage. Finding the information you want (paper topics, authors cited) is easier when you know where to look (headings, reference pages). While the reasoning behind the rules in a style guide may not be intuitive, following them leads to better-designed documents.

Discussion

1. What style guides have you used in the past?
How did following a style guide influence your writing? In what different writing situations do you think a style guide would be most effective? Least effective?
2. In what ways does the appearance of a document affect your perception of the message and of the author?
3. How can you integrate the design elements of contrast, repetition, alignment and proximity into class assignments? What documents would benefit most from good design principles?
4. How much value does including an image add to a traditional academic paper? What types of images do you think are appropriate? In what ways can images detract from the impact or intent of an academic paper?

Works Cited

Modern Language Association of America. *The MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2009. Print.

[Read Michael J. Klein and Kristi L. Shackelford's "Beyond Black on White: Document Design and Formatting in the Writing Classroom."](#)

Keywords from this chapter in *Writing Spaces*

document, design, **formatting**, graphics, contrast, repetition, alignment, **proximity**

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PART IX

RHETORIC & ARGUMENTATION

In this section the chapters specifically address **argumentation**—a word that we note multiple times in this text and a term that takes center stage in many discussions of rhetoric. As we hope the following discussion demonstrates, argument is not everything, but it is an important area for research. The word rhetoric is often considered as synonymous with persuasion and argument, but the readings in this section invite us to consider how rhetoric also functions to bring awareness and understanding. Rhetorical traditions beyond the western canon help us think broadly about communication and its cultural connections. We hope these ideas build on your existing understanding of rhetoric and argumentation and offer nuance (and not nuisance)!

In [Creating Arguments](#), Melanie Gagich and Emilie Zickel offer discussion and prompts that will help you

better understand features of arguments and what they accomplish.

[Contextualizing the Limitations of “Argument”](#), by Kate Pantelides, focuses on rhetorical invention and dispenses basic knowledge about types of argument, as well as shares an approach to understanding the arguments of others.

In [Including Cultural Rhetorics](#), Kate Pantelides introduces the idea of embodied rhetoric, **cultural rhetorics**, and, specifically, North American Indigenous rhetorics.

Cayla Buttram, David MacMillan III, and Leigh Thompson Stanfield provide useful considerations for selecting scholarly texts to employ for your argument in [Tips for Selecting Sources](#).

The Research and Argumentation section primarily focuses on the objectives **Rhetorical Knowledge** and **Information Literacy**. Chapters 27, 28, and 29 analyze aspects of rhetorical knowledge for the purposes of written and oral communication (Rhetorical Knowledge). Chapter 30, however, addresses various types of evidence, including what counts as sufficient evidence in a variety of disciplines (Information Literacy).

27.

CREATING ARGUMENTS**Melanie Gagich & Emilie Zickel****What are the features of argument?**

Argument is not simply the loud, assertive, unwavering statement of your opinion in the hopes of conquering the opposition. **Argument** is the careful consideration of numerous positions and the careful development of logically sound, carefully constructed assertions that, when combined, offer a worthwhile perspective in an ongoing debate. Certainly, you want to imagine yourself arguing with others—and, you may want to believe your opinion has superior qualities to theirs—but the purpose of argument in the college setting is not to win or shut down a conversation. Rather, it's to illuminate, expand, and further inform a debate happening on a worthwhile subject between reasonable, intelligent people.

Some of the key tools of an argument are the strategies that students are asked to consider when doing a **Rhetorical Analysis**. As you plan and draft your own argument, you must carefully use the following elements of rhetoric to your own advantage: rhetorical appeals, structure, and style.

Rhetorical Appeals

Logos

Logos is the use of logic, data/evidence, statistics, and related facts to establish the practicality and rationality of your ideas. Applying logos is not relegated to just evidentiary support; it is also applied to the way you structure your ideas, claims, and discussion. To have a logically sound argument, you should include:

- a debatable and supportable claim,
- logical reasoning to support your claim,
- rational underlying premises,
- sound evidence and examples to justify the reasoning,
- reasonable projections,
- and concessions & rebuttals.

Additionally, to ensure you are creating a rational discussion, you should avoid logical fallacies, such as indicating the opposition is stupid, which is an ad hominem attack.

Ethos

Ethos is an appeal to credibility and how authors establish their trustworthiness. The ethical and well-balanced use of rhetorical strategies will help you to present yourself as trustworthy and intelligent in your consideration of the topic and in the development of your argument. Another aspect of your credibility as a writer of argument, particularly in the college setting, is your attention to the needs of the audience with regard to presentation and style. In college, this means adhering to the genre expectations of your audience. Consider the following questions to ensure you have established the proper ethos as a student author:

- Have you met the requirements of the writing assignment?
- Have you thought through the purpose of your writing assignment?
- Have you kept your audience in mind in developing your writing?
- Have you cited sources in the manner that your reading audience would expect?
- Have you applied the formatting that is routine for the genre?

Pathos

Academic and scholarly writing often puts more emphasis on logos and ethos than on pathos. However,

the use of examples and language that evoke an emotional response in your reader—that gets them to care about your topic—are examples of appeals to pathos. Pathos can be helpful in an argument and is a part of most successful attempts at rhetoric. For academic essays, pathos may be particularly useful in introductory sections, concluding sections, or as ways to make your work memorable, an important component of rhetorical considerations.

Structure

A well-structured argument is one that is carefully planned. It is organized so that the argument has a fluid building of ideas, one onto the other, in order to produce the most persuasive impact or effect on the reader. You should avoid repeating ideas, reasons, or evidence. Instead, consider how each idea in your argument connects to the others. The following are some questions to consider when ensuring a good structure for the conveyance of your discussion:

- Should some ideas come before others?
- Should you build your reasons from simple to complex or from complex to simple?
- Should you present the counterargument before your reasons? Or, would it make more sense for you to present your reasons and then the concessions and rebuttals?
- How can you use clear transitional phrases to facilitate reader comprehension of your argument?

Style/ Eloquence

The relative formality and associated genre conventions you choose to compose in will always vary depending on the rhetorical situation in which you're writing. Be attentive to the audience, genre, purpose, and context of your writing because that will help you decide how to approach your composition. For some writing assignments, you may choose to use short, concise language, poetic or figurative language that evokes the senses, or you may choose to **code-mesh**, integrating multiple languages, dialects, or registers.

It is important to understand what kind of style of writing your audience expects, as delivering your argument in that style could make it more persuasive. And not delivering your argument in the expected style may affect the perception of your ethos.



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28.

CONTEXTUALIZING THE LIMITATIONS OF "ARGUMENT"

Kate L. Pantelides

It may feel that every **utterance** and **composition** is an argument of sorts. In fact, there is a popular writing textbook entitled, *Everything's An Argument*. And in some ways this claim is true. All compositions have a purpose (though it may not be the one originally intended), and all compositions elicit a response from readers (though readers may not physically "do" anything in response to a text).

Thinking of everything as an argument can certainly be a helpful take on rhetoric, as it may lead to you being more analytical of the attempts at persuasion with which you

are routinely surrounded. However, it can also be helpful to examine composition through a different lens, one that doesn't reduce everything to argumentation. Because rhetors aren't always just trying to persuade someone to agree with them. In fact, a study of rhetoric, as noted in our textbook [section dedicated to rhetoric](#), is useful to help us examine the nuances of communication.

There are a few approaches to rhetoric and argumentation that demonstrate how multi-faceted composition can be and why we should not focus on merely making or perceiving a traditional notion of "argument." Although it can be tempting to boil down writing and reading to its component points and express it as a simple equation (rhetoric = persuasion; writing = argumentation), this is not how writing and argumentation function broadly.

Invitational Rhetoric

Invitational rhetoric, for instance, approaches communication as collaborative rather than argumentative or combative. It acknowledges differences in perspectives of rhetors, but it invites participants to share ideas and broaden understanding rather than persuade or change. Articulated by Sonja K. Voss and Cindy L. Griffin, invitational rhetoric responds to associations of argumentation as hostile and aggressive, offering a different purpose for and examination of composing practices. The Sweetland Digital Rhetoric Collaborative sums it up as follows: "The utmost objective of invitational rhetoric is to share one's views so that

other participants' views may be broadened, and vice versa. It is an educational experience in which no one person is thought to be more valuable."

Rogierian Argument

Rogierian Argument is similarly devised to build understanding amongst rhetors, particularly those who believe differently. This form of argumentation is named after psychologist Carl Rogers who, in 1951, developed this argumentative structure so that people on different sides of an issue would have the experience of believing counterarguments. A Rogierian Argument should include the moves/parts listed below:

- "a discussion of the problem from both points of view that uses value-neutral language
- a discussion of the writer's opponent's point of view and a selection of facts or assertions the writer might be willing to concede to his opponent
- a discussion of the writer's point of view and a selection of facts or assertions the writer's opponent might be able to accept about his point of view
- a thesis that establishes a compromise between these two points of view and represents concessions from both the writer and his opponent" (Moxley).

Joseph Moxley at [Writing Commons](#) describes the purpose

of such an argument as an opportunity to “listen with understanding.” By this, [Rogers] meant that people should not only try to understand that someone holds a particular viewpoint but also try to get a sense of what it’s like to believe that.

Play the Believing Game

Peter Elbow’s admonition to **“Play the Believing Game”** grows from a similar interest. Elbow developed this idea in the early 70s and alternately calls the technique a “game” and a method – methodological believing. Ultimately it boils down to something that sounds easy, but is very difficult in practice: “the believing game is the disciplined practice of trying to be as welcoming or accepting as possible to every idea we encounter: not just listening to views different from our own and holding back from arguing with them; not just trying to restate them without bias; but actually trying to believe them” (1). Elbow describes this practice as counter to the doubting game: “The doubting game represents the kind of thinking most widely honored and taught in our culture. It’s sometimes called ‘critical thinking.’ It’s the disciplined practice of trying to be as skeptical and analytic as possible with every idea we encounter” (1). The purpose of the believing game isn’t to believe everything we hear, but rather to bring an orientation of openness to new ideas and to identify points of agreement that we might not otherwise, had we simply been critiquing.

Focus on Rhetorical Invention

Ultimately, a focus on rhetorical **invention**, rather than rhetorical **delivery** can also change our expectation of writing to be purely about argument. You may remember the five **canons of rhetoric** from the [textbook section on rhetoric](#): **Invention**, **Style**, **Arrangement**, **Memory**, and **Delivery**. Invention is just like it sounds; it focuses on the beginning of the writing process—that exciting time when you don’t have to worry so much about whether your ideas are “good,” your writing is polished, or whether or not you’ll be able to fully flesh out the thoughts you’re working through. Delivery is equally important. It’s often the last part of the writing process, and it addresses how the composition you’ve created ultimately gets delivered to an audience. Delivery might take the form of a digital image, a written paper, an audio podcast, a video, a poster, etc (See [Rhetorical Forms & Delivery](#)). However we sometimes spend so much time talking about delivery that we forget to really engage in invention, when we’re often not as wrapped up in convincing, persuading, or arguing. When we truly engage in the invention stage we often spend more time asking questions, learning, or potentially changing our mind about what we had initially set out to argue. And we often find that we truly enjoy the writing process.



29.

INCLUDING CULTURAL RHETORICS

Kate L. Pantelides

Often when we talk about argument, we talk about **evidence**. Good **rhethors** base their arguments on what they learn from asking questions and learning with an open mind, and good arguments are supported with evidence. However, what functions as effective evidence differs across rhetorical traditions. In fact, when it comes to writing, “good,” “bad,” “successful,” and “ineffective” are largely dependent on the particular situation. Instead, it’s useful to think about what is conventional (or expected) in a particular writing situation, what deviates from convention (what is unlike what your audience may have expected), and whether or not that **deviation** works well for the intended purpose.

Arguments that rely primarily on logos, and particularly quantitative evidence, have become largely conventional in Western rhetorical traditions. Of course, this is not the case in all situations, but often, large quantitative data sets are especially persuasive for Western audiences. There are other rhetorical traditions, however, that prioritize other types of evidence and myriad strategies for structuring arguments. We encourage you to seek out and research indigenous and non-western rhetorics, and we note just a few traditions and scholars below that might, we hope, serve as starting points for your inquiry.

North American Indigenous Rhetorics

North American Indigenous rhetorics often consider how multiple stories **constellate**—or meet together to form cultural practices. Phill Bratta and Malea Powell describe this complex understanding of collaborative authoring as follows: “Constellative practice emphasizes the degree to which knowledge is never built by individuals but is, instead, accumulated through collective practices within specific communities. These collective practices, then, are what create the community; they hold the community together over time even when many of them are no longer practiced day-to-day but are, instead, remembered as day-to-day events.” Such a perspective acknowledges how authorship is distributed, rather than solely individual. Bratta and Powell, and other scholars of cultural rhetoric, examine how culture is always already rhetorical, and rhetoric is always already cultural. By this they mean that ways of organizing our communication, whether it’s

written or spoken, is inherently cultural, and these cultural practices are made up by communities rather than individuals. It's complex, but it's worth thinking through because such understanding is central to being a flexible, effective rhetor.

Cultural Rhetorics

The Chicana scholar Gloria Anzaldúa is often credited as a foundational thinker for **Cultural Rhetorics**. You may have read her frequently anthologized “How to Tame a Wild Tongue,” which derives from her beautiful book *Borderlands/La Frontera: The New Mestiza*. The essay begins with an anecdote about her experience at her dentist who attempts to “tame” her wild tongue so that he can work on her teeth. But Anzaldúa expands on this experience, noting her feelings of being caught between Mexican and American language and culture, a feature she ties to the geography of the Mexican-American borders. Anzaldúa theorizes Borderlands as important, generative spaces, and she combines history, personal narrative, poetry, and appeals to logos. Her text blends many modes and structures, demonstrating that effective texts may employ multiple forms. Thus, both the method of her text and its content live in the borders between formal and informal, personal and “academic,” historical and forward-reaching.

Embodiment

Embodiment—which draws attention to the knowledge

we glean from our body, not just the mind—and **Sensorality**—which invites attention to the information we receive with our five senses—is often minimized in Western rhetorical traditions. Instead, the Western rhetorical tradition largely values the mind and, to some extent, asks us to prioritize such learning above the knowledge which we take in from the rest of our body. However, many rhetorical traditions value knowledge gleaned from our body and senses. Sarah Pink describes some of these ideas in her text, *Doing Sensory Ethnography*. She draws attention to the information we glean from seeing, hearing, tasting, smelling, and touching our environment, and she provides extensive evidence that what we learn from sensing our environment is just as important as what we think about our environment. Interdisciplinary scholar Sarah Ahmed extends this understanding of embodied, sensory knowledge, demonstrating that our identities often impact how both our bodies and our arguments are read. In particular, she describes the relationship between bodies and arguments as such: “some bodies have to push harder than other bodies just to proceed; this argument might be true for arguments as well as bodies” (20).

As you conduct research this semester, consider how you might collect evidence that relies on embodied and sensory experiences rather than purely intellectual ones. What might such evidence look like? What rhetorical traditions might you investigate further to understand where they come from?

A good, perhaps surprising way to start this work is to simply listen. Krista Ratcliffe offers a methodological framework for engaged, active listening, called **Rhetorical**

Listening. Ratcliffe suggests that rhetorical listening is a particular method of listening in which the listener is not trying to evaluate whether they agree or disagree with the speaker. Instead, they listen to hear and identify with the speaker. She suggests that listening in this way requires the same strategic, rhetorical efforts as do writing, reading, and speaking. Ratcliffe posits Rhetorical Listening as a strategy for cross-cultural communication.

30.

TIPS FOR SELECTING SOURCES

**Cayla Buttram; David MacMillan III; and Leigh
Thompson Stanfield**

In “Source Credibility: How To Select The Best Sources,” Cayla Buttram, David MacMillan III, & Leigh Thompson provide some easy tips for choosing sources while conducting research. The six checkpoints they offer should be of assistance when trying to decide which sources are worth further investment of time and consideration.

[Read “Source Credibility: How To Select The Best Sources.”](#)

Keywords

depth, objectivity, currency, authority, purpose

Author Bios

Cayla Buttram holds an M.S. in Geospatial Science and a B.S. in Education. She served as a Writing Consultant at the University of North Alabama writing center for over three years. And is currently a freelance EFL instructor.

David MacMillan III served as a Writing Consultant and Technical Writer at the University of North Alabama for over two years, where he earned a B.S. in Physics. He is currently attending the Columbus School of Law and is employed as a paralegal.

[Leigh Thompson Stanfield](#) is an Associate Professor and Instructional Services Librarian at the University of North Alabama. She has most recently published the book *Assessing the Impact of Research Consultations on Citations used in Student Papers*, along with Jennifer C. Maddox.

PART X

READINGS ABOUT RHETORIC & ARGUMENTATION

Research is essential to argumentation. Before an argument can be made the author must understand what has been argued already and how they can expand upon existing arguments or remediate the argument for new audiences; this requires a thoughtful approach and, of course, research. The chapters in this section offer different approaches to arguments and reasons that argument is important for research writing.

In [“On the Other Hand: The Role of Antithetical Writing in First Year Composition Courses”](#), Steven Krause provides you with an alternate planning exercise: to explore the **antithesis** in your writing projects. His objective is to lead you to test the strength of your argument, which provides a way to generate content and

strengthen an argument. This chapter provides strategies for developing counterargument and response.

Kate Warrington, Natasha Kovalyova, and Cindy King, in [Assessing Source Credibility for Crafting a Well-Informed Argument](#), discuss how to use critical reading strategies to aid your selection of credible sources, highlighting how sources read throughout the semester are key to the process. The prompts they include will aid you in accessing how the use of persuasive techniques impact the credibility of a particular source.

Rebecca Jones's discusses the usual blocks to ethical argumentation in [Finding the Good Argument OR Why Bother With Logic?](#) She offers three preferred argumentation models that provide theoretical and practical methods for recognizing and inventing good arguments: classical rhetoric, Toulmin, and pragma-dialectics.

Objectives targeted in the Readings about Rhetoric & Argumentation section are **Reading**, **Rhetorical Knowledge**, and **Information Literacy**. Although each chapter makes central reading processes (Reading), Chapter 32 explicitly addresses how information and evidence supports the development of arguments (Information Literacy). And, in Chapter 33, readers will learn about the importance of logic in structuring arguments in written and oral communication (Rhetorical Knowledge).

31.

“ON THE OTHER HAND: THE ROLE OF ANTITHETICAL WRITING IN FIRST YEAR COMPOSITION COURSES”

Steven Krause

In this essay, Steven Krause invites writers to engage in a somewhat unconventional planning exercise: to explore the antithesis in their writing projects. Krause explains how doing so tests out the strength of an argument and creates an opportunity to generate content for the essay. An antithesis is a counter-perspective, a counter argument. When we draft arguments, we sometimes get so caught up in checking off all of the boxes of what we need—a claim at the end of the intro paragraph, reasons,

a counterargument—that we do not pay enough attention to what persuasion actually means, and how persuasion is audience-centered. Read this essay to find strategies for developing counterargument and response.

[Read Stephen D. Krause's "On the Other Hand: The Role of Antithetical Writing in First Year Composition Courses."](#)

**Keywords from this chapter in [Writing Spaces](#)
debate, antithesis, thesis, audience**

Author Bio

Steven D. Krause is Professor of English Language and Literature at Eastern Michigan University in Ypsilanti, Michigan. Most of his teaching at both the undergraduate and graduate levels explores the connections between writing and technology. Some of his recent scholarship has appeared in the journals *College Composition and Communication*, *Kairos*, *Computers and Composition*, and *The Chronicle of Higher Education*, as well as in the edited collections *Designing Web-Based Applications for 21st Century Writing Classrooms* and *Writing Spaces* (Invasion of the MOOCS).

This article was originally published on
WritingSpaces.org, an Open Textbook Project. The

site features many articles about writing and composition that may be useful to you.

32.

ASSESSING SOURCE CREDIBILITY FOR CRAFTING A WELL-INFORMED ARGUMENT

Kate Warrington, Natasha Kovalyova, & Cindy King

Kate Warrington, Natasha Kovalyova, and Cindy King’s article, “Assessing Source Credibility for Crafting a Well-Informed Argument” comes from the open textbook project *Writing Spaces*. This article walks students through how to use critical reading strategies to help select credible sources for research papers and helps them understand how critical reading assignments they may

have completed earlier in the semester have prepared them for the difficult task of selecting sources. Through analysis of how logos, ethos, and pathos are used in potential sources, students will understand that these persuasive techniques can influence the overall credibility of a source. Seven questions are presented that aid in critical reading, and examples of student writing are provided that demonstrate the connection between the use of persuasive techniques and their effect on the credibility of a particular source. The chapter concludes with a brief evaluation of two internet sources on the topic of animal shelters, providing students with an anchor for evaluating sources as they prepare their own research papers (*Writing Spaces*).

[Read Kate Warrington, Natasha Kovalyova, and Cindy King's article "Assessing Source Credibility for Crafting a Well-Informed Argument."](#)

Keywords from this chapter in [*Writing Spaces*](#)
sources, **credibility, ethos, argument**

Author Bios

Kate Warrington received her PhD in composition and rhetoric from the University of Louisville. She was an assistant professor at Lindsey Wilson College and UNT Dallas before becoming the Director of General Education Operations at Western Governors University. Kate's research interests have included methodological ethics, narrative theory, and ethnographic writing.

[Natasha \(Natalia\) Kovalyova](#) is Assistant Professor of Communication at the University of North Texas at Dallas. Her areas of expertise include communication studies,

rhetoric and language and political communication. Her research interests at UNT Dallas, which she joined in 2010, focus on “the intersections of discourse, power and persuasion in a variety of contexts, from presidential communication to media reporting to interpersonal communication. Her recent research focuses on the emergent public forums and the rise of authoritarian voice in post-communist societies.”

[Dr. Cynthia P. King](#) has been a Furman faculty member in the Department of Communication Studies since 2006. [. . . .] Race, public discourse, and media are her current research interests. She teaches courses in public speaking, rhetoric, African American rhetoric, and race and media. She co- created and co-led the Ghana Study Away May X in 2017. In 2015, she was awarded Furman’s Meritorious Teaching Award. [. . . .]



Assessing Source Credibility for Crafting a Well-Informed Argument
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33.

FINDING THE GOOD ARGUMENT OR WHY BOTHR WITH LOGIC?

Rebecca Jones

Public argument has been compromised by either/or argumentation strategies and can often be characterized with the metaphor “argument is war,” as originally proposed by Lakoff and Johnson. In this essay from *Writing Spaces*, Rebecca Jones discusses the usual blocks to ethical argumentation and offers three preferred models that provide theoretical and practical methods for recognizing and inventing good arguments: classical rhetoric, Toulmin, and pragma-dialectics.

[Read Rebecca Jones’s “Finding the Good Argument OR Why Bother With Logic?”](#)

Keywords from this chapter in [Writing Spaces](#)
argument, logic, collaboration, deductive, inductive, reasoning

Author Bio

Rebecca Jones is an Associate Professor of Rhetoric and Writing, as well as the Writing Program Administrator, at Montana State University. She has published articles on rhetoric, writing, and argumentation studies found in *Writing on the Edge*, *Writing Spaces*, *Enculturation*, *Composition Studies*, and the collection *Activism and Rhetoric: Theory and Contexts for Political Engagement* (Routledge, 2019). Jones edited a collection along with Kathleen J. Ryan and Nancy Myers titled *Rethinking Ethos: A Feminist Ecological Approach to Rhetoric* (SIUP, 2016). And she teaches courses in professional writing, design, public argument, and rhetorical theory.

PART XI

RESEARCH PROCESS

In this section we turn to knowledge building through research. The six chapters that constitute this focus move from the **Invention** process for research to the **arrangement** of sources. Here, you will find information on how to access effective sources, track information methodically, and **synthesize** your research in the form of annotated bibliographies and literature reviews. We can't wait to read what you find!

In [Developing a Research Question](#), Emilie Zickel helps you to understand what a research question is and how to devise one, providing brainstorming prompts and tips on how to arrive at a question from topic consideration.

[Coming Up With Research Strategies](#), by Rashida Mastafa and Emilie Zickel, includes tips on developing a research strategy, as well as notes about where to find sources and how to use Wikipedia as a source for finding usable texts.

Emilie Zickel, in [Basic Guidelines for Research in Academic Databases](#), provides information about how to

effectively use databases, as well as includes some specific information about the database Academic Search Ultimate.

In [Using Effective Keywords in your Research](#), Robin Jeffrey shares tips on how to select keywords for your search, as well as how to get the results you desire by employing specific search strategies.

[Keeping Track of Your Sources and Writing an Annotated Bibliography](#), by Melanie Gagich and Emilie Zickel, includes information on annotated bibliography components and tips for keeping track of the sources you find through research.

Melanie Gagich and Emilie Zickel, in [Synthesis and Literature Reviews](#), discuss what a literature review is and provide tips for lit review organization.

Objectives targeted in the Research Process section are **Composing Processes, Reading, and Information Literacy**. Chapters 34, 35, 36, and 37 address how to conduct secondary research effectively in first-year writing classes. And, in Chapters 38 and 39, readers will discover how to read and track source information (Reading), including developing specific writing genres such as an annotated bibliography and a literature review (Composing Processes and Information Literacy).

34.

DEVELOPING A RESEARCH QUESTION

Emilie Zickel

“I write out of ignorance. I write about the things I don’t have any resolutions for, and when I’m finished, I think I know a little bit more about it. I don’t write out of what I know. It’s what I don’t know that stimulates me.”—[Toni Morrison](#)

Think of a research paper as an opportunity to deepen (or create!) knowledge about a topic that matters to you. Just as Toni Morrison was stimulated by what she didn’t yet know, a research paper assignment can be interesting and meaningful if it allows you to explore what you don’t know.

Research, at its best, is an act of knowledge creation, not just an extended book report. This knowledge creation is the essence of any great educational experience. Instead

of being lectured at, you get to design the learning project that will ultimately result in you experiencing and then expressing your own intellectual growth. You get to read what you choose, and you get to become an expert on your topic.

That sounds, perhaps, like a lofty goal. But by spending some quality time **brainstorming**, reading, thinking or otherwise tuning into what matters to you, you can end up with a workable research topic that will lead you on an enjoyable research journey.

The best research topics are meaningful to you.

You will be spending a good chunk of time researching, reading, and writing about your topic. Therefore, it is important that you choose your topic strategically, and the following prompts may help you to do that:

- Choose a topic that you want to understand better.
- Choose a topic that you want to read about and devote time to.
- Choose a topic that is perhaps a bit out of your comfort zone.
- Choose a topic that allows you to understand others' opinions and how those opinions are shaped.
- Choose something that is relevant to you: personally or professionally.
- Do not choose a topic because you think it will

be “easy”; those can end up being quite challenging.

The video below offers ideas on choosing not only a topic that you are drawn to, but a topic that is realistic and manageable for a college writing class.



One or more interactive elements has been excluded from this version of the text. You can view them online here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=126#oembed-1>

It is best to brainstorm before deciding on a topic.

A good topic is one that moves you to think, to do, to want to know more, to want to say more. There are many ways to come up with a good topic. The best thing to do is to give yourself time to think about what you really want to commit days and weeks to reading, thinking, researching, and writing about. Consider the following questions that may help you arrive at a topic of interest:

- What news stories do you often see, but want to know more about?
- What would you love to become an expert on?
- What are you passionate about?

- What are you scared of?
- What problem in the world needs to be solved?
- What are the key controversies or current debates in the field of work that you want to go into?
- What is a problem that you see at work that needs to be better publicized or understood?
- What is the biggest issue facing [specific group of people: by age, by race, by gender, by ethnicity, by nationality, by geography, by economic standing? choose a group]?
- If you could interview anyone in the world, who would it be? Can identifying that person lead you to a research topic that would be meaningful to you?
- What area/landmark/piece of history in your home community are you interested in?
- What in the world makes you angry?
- What global problem do you want to better understand?
- What local problem do you want to better understand?
- Is there some element of the career that you would like to have one day that you want to better understand?
- Consider researching the significance of a song, or an artist, or a musician, or a novel/film/short story/comic, or an art form on some aspect of

the broader culture.

- Think about something that has happened to (or is happening to) a friend or family member. Do you want to know more about this?
- Go to a news source (New York Times, Wall Street Journal, Christian Science Monitor, etc) and skim the titles of news stories. Does any story interest you?

From Topic to Research Question

Once you have decided on a research topic—an area for academic exploration that matters to you, it is time to start thinking about what you want to learn about that topic.

The goal of college level research assignments is never going to be to simply “go find sources” on your topic. Instead, think of sources as helping you to answer a **research question** or a series of research questions about your topic. These should not be simple questions with simple answers, but rather complex questions about which there is no easy or obvious answer.

A compelling research question is one that may involve controversy, or may have a variety of answers, or may not have any single, clear answer. All of that is okay and even desirable. If the answer is an easy and obvious one, then there is little need for argument or research.

Make sure that your research question is clear, specific, researchable, and limited (but not too limited). Most of all, make sure that you are curious about your own

research question. If it does not matter to you, researching it will feel incredibly boring and tedious.

The video below includes a deeper explanation of what a good research question is as well as examples of strong research questions:



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<https://mtsu.pressbooks.pub/1020mtsu/?p=126#oembed-2>

35.

COMING UP WITH RESEARCH STRATEGIES

Rashida Mustafa and Emilie Zickel

You have chosen a topic. You have taken that topic and developed it into a **research question** or a **hypothesis**. Now it is time to begin your research.

You may want to begin by asking yourself questions relating to your chosen topic so that you can begin sifting through and perusing sources that you will use to further your understanding of the topic. When you begin the research phase of your essay, you will come across an array of sources that look helpful in the beginning, but once you have a clearer idea of what you want to research, you might see that the research you were once considering to use in your essay is now irrelevant. To make your research

efficient, start your project with a well-defined research strategy.

A **research strategy** involves deciding what you need to know in order to answer your research question. The following questions will aid you in deciding what you need to know:

- What data do you need?
- What can different kinds of sources—popular or academic, primary/secondary/tertiary—offer you?
- Whose perspectives could help you to answer your research question?
- What kinds of professionals/scholars will be able to give you the information you seek?
- What kinds of keywords should you be using to get the information that you want?

Where should I look?

As you seek sources that can help you answer your research question, think about the types of “voices” you need to hear from. The following list will help you to consider different perspectives that may be useful:

- scientists/researchers who have conducted their own research studies on your topic
- scholars/thinkers/writers who have also looked at your topic and offered their own analyses of it

- journalists who are reporting on what they have observed
- journalists/newspaper or magazine authors who are providing their educated opinions on your topic
- critics, commentators or others who offer opinions on your topic
- tertiary sources/fact books that offer statistics or data (usually without analysis)
- personal stories of individuals who have lived through an event
- bloggers/tweeters/other social media posters

Any of these perspectives (and more) could be useful in helping you to answer your research question.

Wikipedia DOs and DONTs

Wikipedia, the place that we have all been told to avoid, **can be a great place to get ideas for a research strategy**. Wikipedia can help you to identify key terms, people, events, arguments or other elements that are essential to understanding your topic. The information that you find on Wikipedia can also offer ideas for keywords that you can use to search in academic databases. Spending a bit of time in Wikipedia can help you to answer essential beginning questions, such as:

- Do you fully understand the history of your topic?

- Do you understand the current situation/most recent information on your topic?
- Do you know about key events that have shaped the controversy surrounding your topic?

Remember that **Wikipedia is a resource, NOT a source**. Should you cite Wikipedia? Not usually. Should you be using a Wikipedia page as a source? Not usually. But Wikipedia can give you some wonderful access to the context surrounding your topic and help you to get started. The following are some questions that may help you to use Wikipedia appropriately, if you use it at all:

- What key words did you find through a Wikipedia page that you can use in further research?
- What aspects of controversy surrounding your topic (people, events, dates, or other specifics—) can you use in further research?
- What sources (from the Wikipedia page's List of References) will you pursue and perhaps locate and read?

The video below offers more tips on how you can integrate Wikipedia into your research strategy.



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36.

BASIC GUIDELINES FOR RESEARCH IN ACADEMIC DATABASES

Emilie Zickel

Becoming familiar with the way that research **databases** work can take some time. However, with some understanding of what academic research databases can do for you, and with some practice and tinkering around, you will soon be more comfortable doing your research in these databases instead of through internet search engines. While the content on the rest of this page applies most specifically to Academic Search Ultimate (also called EBSCO), the tips are relevant to any research database.

How Can You Use an Academic Research Database Effectively?

The following are suggestions for how to make effective use of a database:

- Avoid typing your whole **research question** into the search field. Use only keywords, in various combinations.
- Use several keywords at once, and be willing to change each word for a synonym if you hit a dead end with one set of words.
- Use “AND” or “OR” to retrieve more results or to limit your results.
- Use the database’s own Subject Terms to help you to refine your searches within that database.

What is Academic Search Ultimate?

Academic Search Ultimate is one of the more user-friendly databases for conducting college research. It is a great “starter” database for several reasons. In Academic Search Ultimate, you can find popular articles from some of the more credible newspapers and magazines. You can also locate scholarly articles from a variety of academic disciplines. Academic Search Ultimate provides a wide array of information on a range of topics, and chances are that you will find something useful for your project there. When you realize how many filters you can apply to your search query so that you only get certain types of

information, you will see how valuable this database (or database researching in general) can be.

The video below offers a quick overview of how you can use Academic Search Ultimate to

- limit your search results to only get peer reviewed (scholarly) articles,
- limit your search results to get articles that are accessible via download,
- refine your searches so that you get the information most relevant to your research project,
- refine your search to specific dates so that only articles from a certain time period are found,
- access articles that you find,
- locate article abstracts,
- and find subject terms and understand how they can be useful to your research strategy.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=130#oembed-1>

A Note about Google Scholar vs Academic Search Ultimate

Many students report using and liking Google Scholar. If Google Scholar works for you—and it certainly can work well—then by all means continue to use it along with Academic Search Ultimate. What may happen, however, is that while you can find article titles via Google Scholar searches, you may not get access to the full article because you do not have a paid subscription to the journal in which the article is published.

Academic Search Ultimate, and the many other academic research databases that can be accessed from the university library, will give you access to most articles. If you find a title via Google Scholar that you cannot access, try to find it in Academic Search Ultimate or another database.

37.

USING EFFECTIVE KEYWORDS IN YOUR RESEARCH

Robin Jeffrey

Good research involves creative searching. If you have taken the time to think through what types of information you want and what types of sources you want that information from, then you are already off to a great start in terms of searching creatively.

But another key step in good research is in thinking about using effective **keywords**.

Some tips for getting the results that you want from a search

- Use quotation marks. If you are searching a phrase, put it in quotation marks: “textbook affordability” will get you results for that exact phrase.
- Use AND/+. If you are searching for two terms that you think are topically related, use AND (or +) to connect them: “education AND racism” or “education + racism” will only bring up results that include both terms.
- Use NOT/- to limit what you don’t want. If you are searching for a term that’s commonly associated with a topic you don’t want to learn about, use NOT (or -) in front of the keyword you don’t want results from: “articles NOT magazines” or “articles – magazines” will bring up results that are about articles, but exclude any results that also include the term magazines.
- Use an asterisk to get a variety of word endings. If you want to get back as many results on a topic as possible, use * at the end of a word for any letters that might vary: smok*, will bring up results that include the terms *smoke*, *smoking*, and *smokers*.
- Remember to search terms, NOT entire phrases or sentences. And swap out synonyms for your core keywords.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=132#oembed-1>

Research Strategy: Coming Up with Keywords for Your Topic

The following are questions that might help you arrive at the correct keywords and searching strategies for your research:

- What are at least two phrases related to your research topic that you can search “in quotation marks”?
- What are your NOT words—the words that you want to exclude from your search?
- For which words would the asterisk be helpful?
- What are three core keywords that you can use in a search for your topic? What are synonyms for each of those three words?

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38.

KEEPING TRACK OF YOUR SOURCES AND WRITING AN ANNOTATED BIBLIOGRAPHY

Melanie Gagich & Emilie Zickel

Keeping Track of Your Sources

Through the process of research, it is easy to get lost in a sea of information. Here are some tips and tools that you can use throughout the stages of your research process to keep sources organized.

As you find articles, keep them! Always keep a working digital annotated bibliography of the sources that you are considering or using. If you construct

your Works Cited or Reference page as you go along, you will save yourself a lot of time.

Here are some ways that you can store articles that you find:

- Create a Google Doc or a Word file to keep track of the sources that you want to read. Copy and paste the full citation into that document. Or, if you are using a source that you found via an internet search, copy and paste the URL of the source into your document; just remember that if you use it in a paper it will need to be cited properly according to the style you are applying. Note: Many databases, like Academic Search Complete, will create a citation for you; however, you still need to ensure that the citation is correct, according to the style you are applying, before adding it to a final draft Works Cited or Reference page.
- Import sources that you may want to use to Zotero, a free software tool that you can download to store, cite, and organize potential sources.
- If you are searching in Academic Search Complete, create a “Folder” in Academic Search Complete to save the articles that look interesting.
- Email hyperlinks of web sources to yourself. Note: This often seems like the easiest idea; however, be aware that if you email URLs of articles to yourself or anyone else those sources

will not open if the recipient is not logged in to the database from which the URL was taken. Instead, email the citation to yourself so that you can go back and find the article later.

- If you find an article that you are fairly sure will be useful, go ahead and print it out. You may want to have a folder dedicated to your research project where you keep print outs of all the articles you plan to use. You will end up saving yourself time if you ensure the citation information is on the document before placing it in your folder or adding that citation information to a running document, where you are noting citations, before placing it in the folder.
- Create a digital folder where you store downloaded PDFs or HTML versions of your sources. For this you can create a new folder on your desktop and rename it so that you know it is your research folder. When you find sources, download the PDF or HTML versions and place them in your research folder. But, again, it is best to go ahead and add the citation to your running citation document as you place these downloads into your research folder.

Writing an Annotated Bibliography

An annotation often offers a summary of a source that you intend to use for a research project, as well as some

assessment of the source's relevance to your project or its quality and credibility. It might also include significant textual passages from the source that serve as evidence in that author's argument, or an analysis paragraph.

The key components of a typical annotated bibliography include a citation, a summary, some analysis or listing of evidence employed by the author, and some discussion of how the source is relevant to your own research on a narrowed topic.

Citation for Works Cited or Reference Page

You will provide the full bibliographic citation for the source: author, title, source title, and other required information depending on the type of source and the style you employ. If using MLA style, this information will be formatted just as it would be in a typical Works Cited page.

Summary of the Source

After the citation, you will want to add a summary of the source. The following are tips for creating a summary:

- At the very beginning of your summary, mention the title of the text you are summarizing, the name of the author, and the central point or argument of the text; this is referred to as a "summary signal sentence" and it cues your audience to the fact that they are reading a summary paragraph. Describe the key sections of the text and their corresponding main points. Try to avoid focusing on details. Remember that a summary covers the essential points of an author's argument.

- Use signal phrases to refer to the author(s), in order to ensure you are crediting the author with their argument and not indicating that you have switched to your own argument on the topic.
- Remember that a summary of another author's argument is not the place where you make your own argument. Keep the focus of the summary on the text, not on what you think of it.
- Use the third-person point of view and present tense (i.e. Tompkins asserts... or The author maintains...).
- Try to put as most of the summary as you can in your own words. If you must use exact phrases from the source that you are summarizing, you must quote and cite them. But do not cite whole passages, as that is not a summary move. Remember that summary is you explaining in your own words what the author's argument is.

Other Required Parts

Check the Annotated Bibliography assignment sheet for additional content requirements. Instructors often require more than a simple summary of each source. For example, you may be asked to explain the relevance of the source for your specific research, or include a list of evidence or analysis from the source. Any (or all) of these things might be required in an annotated bibliography, depending on how or if your instructor has designed this assignment as part of a larger research project. Therefore, before

considering each annotation complete, be sure to ask yourself the following questions:

- Do you need to go beyond summarizing each source?
- Do you need to evaluate the source's credibility or relevance?
- Do you need to offer an explanation of how you plan to integrate the source in your paper?
- Do you need to point out similarities or differences with other sources in the annotated bibliography?
- Do you need to provide a list of cited textual passages that serve as evidence in the author's argument? Or do you need to write an analysis paragraph?

Formatting

Annotated bibliographies require formatting, which is different depending on what type of style guide you must adhere to: MLA, APA, CMS, or IEEE, for instance. Be sure to check the formatting and style guidelines for your annotated bibliography assignment; this may be most helpful before you begin, as well as in the revision and editing stages, before considering your annotated bibliography project completed.

Links to Examples

The [Annotated Bibliography Samples](#) page on the [Purdue OWL](#) offers examples of general formatting

310 **Keeping Track of Your Sources and Writing an Annotated Bibliography**
guidelines for both an MLA and an APA Annotated Bibliography.

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otherwise noted.

39.

SYNTHESIS AND LITERATURE REVIEWS

Melanie Gagich & Emilie Zickel

Why do we seek to understand the ways that authors or sources “converse” with one another? So that we can **synthesize** various perspectives on a topic to more deeply understand it.

In academic writing, we synthesize sources to make sense of them as parts of a scholarly “conversation” about a particular topic. This **synthesis** of a “conversation” may become the content of an essay — a paper in which you, the writer, point out various themes or key points from a conversation between several authors who have contributed to one particular topic. This rhetorical move is one that takes place in various **genres**, but especially in **literature reviews**.

Literature reviews—or “lit reviews”—synthesize previous research that has been done on a particular topic, summarizing important works in the history of research on that topic. The literature review provides **context** for the author’s own new research. It is the basis and background out of which the author’s research grows. Context = credibility in academic writing. When writers are able to produce a literature review, they demonstrate the breadth of their knowledge about how others have already studied and discussed their topic. Literature reviews are often found in the beginning of scholarly journal articles to contextualize the author’s own research. Sometimes, literature reviews are done for their own sake, which means some scholarly articles are just literature reviews.

Literature Review Organization

Literature review organization will depend on your focus. The following are the most common organization patterns:

- Topic or Theme, which is good for a synthesis type presentation
- Chronological, which works best when considering how the research topic has been studied and discussed in various time periods (over a year or ten years) and is ideal for a topic that has a long history of research and scholarship
- Discipline or Field, which is best for

interdisciplinary considerations as this arrangement could better offer information about how different academic fields have examined a particular topic

PART XII

READINGS ABOUT RESEARCH(ING)

In this section, we have compiled five sources that are useful for you because the authors address common misunderstandings about the research process, including where research should begin, where we can find answers, and how we might reflect on our writing choices. All of these chapters emphasize the importance of approaching research with an open mind and tapping into genuine curiosity.

In [Making Research Ethical](#), Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides discuss ethical research practices. They consider what makes a source reliable, **subjectivities** authors bring to their research projects, and strategies to effectively evaluate authors and texts.

Allison C. Witte's [Research Starts With Answers](#) reminds you that researching starts with questioning, as

well as that effective research can lead to additional questions that help you better formulate a position.

Emily A. Wierszewski, in [Research Starts With a Thesis Statement](#), tackles the erroneous advice given with such a statement. The author offers more useful starting places for research than a preconceived stance.

James P. Purdy shares the fact that Wikipedia can inform your research process in [Wikipedia Is Good for You!?](#). The author is not suggesting Wikipedia can be a source, but he does share how it can be a starting point for finding appropriate sources.

In [Reflective Writing and the Revision Process: What Were You Thinking?](#) Sandra Giles argues that **metacognition** is a necessary researching and writing skill. This essay also includes prompts for getting started with reflection.

In the Readings about Research(ing) section, we focus on **Composing Processes**, **Integrative Thinking**, and **Information Literacy**. Chapter 40 features an overview of research ethics (Information Literacy), while Chapters 41 and 42 address two important aspects of the research process: research questions and research statements (Composing Processes). Chapters 43 and 44 also focus on aspects of the research process, primarily responsible use of resources (Information Literacy) and the value of the revision process for building integrative thinking skills (Integrative Thinking).

40.

MAKING RESEARCH ETHICAL

**Jennifer Clary-Lemon; Derek Mueller; and Kate L.
Pantelides**

In “Making Research Ethical,” Jennifer Clary-Lemon, Derek Mueller, and Kate Pantelides describe ethical research practices for both primary and secondary research. They consider what makes a source reliable, subjectivities authors bring to their research projects, and strategies to effectively evaluate authors and texts. The chapter also draws attention to ethical citation practices and closes with ways to approach research with people.

[Read Jennifer Clary-Lemon, Derek Mueller, and Kate L. Pantelides’s “Making Research Ethical.”](#)

Key Words from this chapter in [*Try This: Research Methods for Writers*](#)

positivist, communities of practice, constructivist, subjectivities, ethos, invention, delivery, semantic phase, bibliographic phase, affinity phase, choric phase, uptake, peer-reviewed, intertextuality, Institutional Review Boards (IRB), informed consent, ethical treatment, proximity, beneficence, research protocols, scripts, consent forms

Author Bios from *Try This: Research Methods for Writers*

Jennifer Clary-Lemon is Associate Professor of English at the University of Waterloo. She is the author of *Planting the Anthropocene: Rhetorics of Natureculture, Cross Border Networks in Writing Studies* (with Mueller, Williams, and Phelps), and co-editor of *Decolonial Conversations in Posthuman and New Material Rhetorics* (with Grant) and *Relations, Locations, Positions: Composition Theory for Writing Teachers* (with Vandenberg and Hum). Her research interests include rhetorics of the environment, theories of affect, writing and location, material rhetorics, critical discourse studies, and research methodologies. Her work has been published in *Rhetoric Review*, *Discourse and Society*, *The American Review of Canadian Studies*, *Composition Forum*, *Oral History Forum d'histoire orale*, *enculturation*, and *College Composition and Communication*.

Derek N. Mueller is Professor of Rhetoric and Writing and Director of the University Writing Program at Virginia Tech. His teaching and research attends to the interplay among writing, rhetorics, and technologies. Mueller

regularly teaches courses in visual rhetorics, writing pedagogy, first-year writing, and digital media. He continues to be motivated professionally and intellectually by questions concerning digital writing platforms, networked writing practices, theories of composing, and disciplinographies or field narratives related to writing studies/rhetoric and composition. Along with Andrea Williams, Louise Wetherbee Phelps, and Jen Clary-Lemon, he is co-author of *Cross-Border Networks in Writing Studies* (Inkshed/Parlor, 2017). His 2018 monograph, *Network Sense: Methods for Visualizing a Discipline* (in the WAC Clearinghouse #writing series) argues for thin and distant approaches to discerning disciplinary patterns. His other work has been published in *College Composition and Communication*, *Kairos*, *Enculturation*, *Present Tense*, *Computers and Composition*, *Composition Forum*, and *JAC*.

Kate Lisbeth Pantelides is Associate Professor of English and Director of General Education English at Middle Tennessee State University. Kate's research examines workplace documents to better understand how to improve written and professional processes, particularly as they relate to equity and inclusion. In the context of teaching, Kate applies this approach to iterative methods of teaching writing to students and teachers, which informs her recent co-authored project, *A Theory of Public Higher Education* (with Blum, Fernandez, Imad, Korstange, and Laird). Her work has been recognized in *The Best of Independent Rhetoric and Composition Journals* and circulates in venues such as *College Composition and Communication*, *Composition*

Studies, Computers and Composition, Inside Higher Ed, Journal of Technical and Professional Writing, and Review of Communication.

41.

RESEARCH STARTS WITH ANSWERS

Alison C. Witte

Alison C. Witte's essay from *Bad Ideas About Writing*, "Research Starts With Answers," suggests that research actually starts with questions. Sometimes we have a hypothesis, or we have some assumptions that we need to test with our research, but effective research can often surprise us and make us rethink our initial understandings.

[Read Alison C. Witte's "Research Starts With Answers."](#)

[Listen to Kyle Stedman's audio-version of this text.](#)

Keywords from this chapter in [*Bad Ideas about Writing*](#)

argument, claim-based writing, classical argument,

data-driven writing, research paper, research writing, rhetoric

Author Bio from [Bad Ideas about Writing](#)

Alison Witte is an associate professor of humanities and communication at Trine University in Angola, Indiana. She has been teaching research writing to college students for 10 years. She regularly teaches courses in research writing, research methods, technical writing, and advanced composition, and has co-developed curriculum for teaching research writing to international graduate students. She also chairs her university's Institutional Review Board, which reviews and approves all campus research projects with human participants. Her research interests include student research practices, digital pedagogy, digital pedagogy preparation, and non-classroom writing. Her twitter handle is @acwitte82.



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42.

RESEARCH STARTS WITH A THESIS STATEMENT

Emily A. Wierszewski

Emily A. Wierszewski's essay confronts the bad idea about writing (from the collection of the same name) that "Research Starts with a Thesis Statement." Instead, Wierszewski addresses the research process, why certain bad ideas get stuck in the public psyche, and offers more useful starting places for research.

[Read Emily A. Wierszewski's "Research Starts With a Thesis Statement."](#)

[Listen to Kyle Stedman's audio-version of this text.](#)

Keywords from this chapter in [*Bad Ideas about Writing*](#)

discovery, process, **research**, **thesis**, thesis-first research model

Author Bio from *[Bad Ideas about Writing](#)*

Emily Wierszewski has been teaching writing for over ten years, most recently at Seton Hill University outside of Pittsburgh, PA. Her graduate work focused on nonfiction writing, including the study of what makes writing persuasive, as well as how people learn to read and write. As a professor, she's very interested in how her college students understand and have used the research process before coming to her class, including how their preconceptions about the purpose and process of research impact their attitudes toward and proficiency with college-level inquiry. She recently wrote a book chapter about how comics can help students more effectively engage with research in the writing classroom. Her Twitter handle is @ewazoo23.

43.

WIKIPEDIA IS GOOD FOR YOU!?

James P. Purdy

In his essay from *Writing Spaces*, “Wikipedia Is Good for You!?” James P. Purdy addresses multiple ways that Wikipedia can inform your research process. Of course, like all tools, Wikipedia is not useful in all contexts, but it can be a great starting place for research, and it can spur effective writing habits that you might choose to transfer to other classes and situations.

[Read James P. Purdy’s “Wikipedia Is Good for You!?”](#)

Keywords from this chapter in *Writing Spaces*

Wikipedia, **research**, **source**, process

Author Bio

Dr. Jim Purdy is an Associate Professor of English/ Writing Studies and Director of the University Writing Center. He received his doctorate in English with a specialization in writing studies from the University of Illinois at Urbana-Champaign. His research and teaching interests include composition and writing center theory, digital humanities, digital writing and research practices and spaces, expertise, intellectual property, and Wikipedia. His research studies ways in which digital technologies shape and are shaped by the research and writing practices of scholars, from first-year college students to professional academics (duq.edu).

44.

REFLECTIVE WRITING AND THE REVISION PROCESS: WHAT WERE YOU THINKING?

Sandra Giles

Sandra Giles's article from *Writing Spaces*, "Reflective Writing and the Revision Process: What Were You Thinking?" highlights one of the most important writing skills: metacognition. This essay combines personal anecdotes, teaching materials, extensive secondary research, and invitations for thought experiments. Arguably, Giles's recommendation to reflect on our writing practices throughout the process is the most important part of conducting research.

[Read Sandra Giles’s “Reflective Writing and the Revision Process: What Were You Thinking?”](#)

**Keywords from this chapter in [Writing Spaces](#)
reflection, process, metacognition**

Author Bio

Sandra Giles has been teaching college-level English since 1991 and has been at ABAC since 1997. She’s a native of Tifton, having learned to drive in the rodeo parking lot, and graduated ABAC herself in 1987. She holds a PhD in English from Florida State University, specializing in Creative Writing and Rhetoric-Composition. Other than reading and writing, hobbies and interests include dance, tai chi, singing, herb gardening, and letting her three cats in and out from the porch (abac.edu).

PART XIII

SOURCE TYPES & ETHICAL USE

In this section, we have provided you with three chapters that will orient you towards a better understanding of types of sources and ethical inclusion of sources, as well as aid your understanding of methodologies employed in sources.

Melanie Gagich and Emilie Zickel provide a good explanation of what the different types of sources are and how to use this basic knowledge when creating a research strategy in [Categorizing Types of Sources: Primary, Secondary, Tertiary](#).

[Using Sources Ethically](#) by Yvonne Bruce offers advice about proper citation.

In [Conducting Your Own Primary Research](#), Melanie Gagich provides an introduction to understanding methodology that may be helpful when conducting your own primary research.

In Source Types and Ethical Use, the objectives

Composing Processes, Reading, Rhetorical Knowledge, and Information Literacy are each featured. Specifically, Chapter 45 and Chapter 46 highlight the various types of sources that writers may encounter in the research process (Reading; Rhetorical Knowledge; and Information Literacy), including ethical source use (Information Literacy). Chapter 47 builds upon these prior chapters and introduces readers to the process of conducting research and fieldwork (Composing Processes).

45.

CATEGORIZING TYPES OF SOURCES: PRIMARY, SECONDARY, TERTIARY

Melanie Gagich & Emilie Zickel

An important part of composition is understanding which sources to employ. Generally, sources can be classified as scholarly or popular.

The following video explains sources:



One or more interactive elements has been excluded from this version of the text. You can

view them online here: <https://mtsu.pressbooks.pub/1020mtsu/?p=137#oembed-1>

The determination of a text as “popular” or “scholarly/academic” is one way to classify and to understand what type of information you are engaging with. Another way to classify sources is by considering whether they are **primary**, **secondary**, or **tertiary**. Popular sources can be primary, secondary, or tertiary. Scholarly sources, also, can be primary, secondary, or tertiary.

What is a Primary Source?

Primary sources are texts that arise directly from a particular event or time period. They may be letters, speeches, works of art, works of literature, diaries, direct personal observations, newspaper articles that offer direct observations of current events, survey responses, tweets, other social media posts, original scholarly research, or any other content that comes out of direct involvement with an event or a research study.

Primary research is information that has not yet been critiqued, interpreted or analyzed by a second party.

Primary sources can be popular—published in newspapers, magazines or websites for the general public; or they can be academic—written by scholars and published in scholarly journals.

The following are types of primary sources:

- journals, diaries
- blog posts
- a speech
- data from surveys or polls
- scholarly journal articles in which the author(s) discuss the methods and results from their own original research/experiments
- photos, videos, sound recordings
- interviews or transcripts
- poems, paintings, sculptures, songs, or other works of art
- government documents, such as reports of legislative sessions, laws or court decisions, and financial or economic reports
- newspaper and magazine articles that report directly on current events (although these can also be considered Secondary)
- investigative journalism (sometimes considered Secondary as well)

What is a Secondary Source?

Secondary sources summarize, interpret, critique, analyze, or offer commentary on primary sources.

The author of a secondary source may be summarizing, interpreting, or analyzing data or information from someone else's research, or offering an interpretation or

opinion on current events, rather than reporting on something they've directly experienced. Thus, the secondary source is one step away from that original, primary topic/subject/research study.

Secondary sources can be popular—published in newspapers, magazines or websites for the general public; or they can be academic—written by scholars and published in scholarly journals.

The following are types of secondary sources:

- reviews of books, movies, or art
- summaries of the findings from other people's research
- interpretations or analyses of primary source materials or other people's research
- histories or biographies
- political commentary
- newspaper and magazine articles that mainly synthesize others' research or primary materials (Remember, newspaper and magazine articles can also be considered primary, depending on the content.)

What is a Tertiary Source?

Tertiary sources are syntheses of primary and secondary sources. The person/people who compose a tertiary text are summarizing, compiling, and/or paraphrasing others' work. These sources sometimes do not even list an author.

Often you would want to use a tertiary source to find both Primary and Secondary sources. Keep in mind that it may sometimes be difficult to categorize something as strictly tertiary, and that it may depend on how you decide to use the item in your research and writing. Your instructors will often not accept the sole use of tertiary sources for your papers. Instead, you should strive to only use tertiary sources to find more academic sources, as they often have titles of other works, as well as links if they are web-based, to more academic primary and secondary sources that you can use instead.

Tertiary sources can be popular or academic depending on the content and publisher.

The following are common types of tertiary sources:

- encyclopedias
- fact books
- dictionaries
- guides
- handbooks
- Wikipedia

The following video contains a recap of the previous information shared about primary, secondary, and tertiary sources:





One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://mtsu.pressbooks.pub/1020mtsu/?p=137#oembed-2>

Thinking about Primary, Secondary and Tertiary Sources and your Research Strategy

Now that you know what kinds of sources exist, it is important to remember that various disciplines find certain types of evidence to be more acceptable and appropriate than others. For instance, while the Humanities may consider anything from passages of text to art appropriate evidence, certain sciences may prefer data and statistics. What is most important to remember, no matter the discipline for which you are writing and pulling evidence, is that the evidence is never enough by itself. You must always be sure to explain why and how that evidence supports your claims or ideas.

The following is a list of questions you should consider before conducting research:

1. What kinds of primary sources would be useful for your research project? Why? Where will you find them? Are you more interested in popular primary sources or scholarly primary sources? Why?

2. What kinds of secondary sources could be useful for your project? Why? Are you more interested in popular secondary sources or scholarly secondary sources? Why?
3. What kinds of tertiary sources might you try to access? In what ways would this tertiary source help you in your research?

46.

USING SOURCES ETHICALLY

Yvonne Bruce

Students are often concerned with the details of correct citation—when to include an author’s name in parentheses, how to format an MLA bibliography, how to indicate a quotation within a quotation—and while these are all important and helpful to know, what is more important is understanding the larger ethical principles that guide choosing and using sources.

Here are a few of the larger ideas to keep in mind as you select and synthesize your sources:

- You must represent the topic or discipline you are writing about fairly. If nine out of ten sources agree that evidence shows the middle

class in the United States is shrinking, it is unethical to use the tenth source that argues it is growing without acknowledging the minority status of the source.

- You must represent the individual source fairly. If a source acknowledges that a small segment of the middle class in the United States is growing but most of the middle class is shrinking, it is unethical to suggest that the former is the writer's main point.
- You must acknowledge bias in your sources. It is unethical to represent sources that, while they may be credible, offer extreme political views as if these views are mainstream.
- Just because your source is an informal one, or from Wikipedia or the dictionary, doesn't mean that you don't have to acknowledge it. Quoting a dictionary definition is still quoting: you need quotation marks. Wikipedia is not "common knowledge," so ideally find a different source cite to support your argument, or cite Wikipedia if you're going to use it.
- You must summarize and paraphrase in your own words. Changing a few words around in the original and calling it your summary or paraphrase is unethical. Make sure that your paraphrase represents your understanding of the text, and if you are struggling with understanding, you're surely not the only one. Talk to your professor, colleagues, and writing

center tutors to help you understand and then translate this understanding to text.

47.

CONDUCTING YOUR OWN PRIMARY RESEARCH

Melanie Gagich

It is possible that at some point in your college career you will be asked to conduct research yourself, and in that case, this chapter will be very useful. Yet, even if you are not asked to conduct your own research, this chapter provides helpful information to aid you in understanding the primary research created by academics in the social sciences.

Specifically, this section provides you with information pertaining to **research questions, research methods, research instruments, and research article methodology sections** in the hopes that it will help you properly read academic research and eventually conduct and/or propose your own study.

A key fact to keep in mind: methodological choices must align with the research question(s), which informs the type of instruments used.

Research Questions

Research questions guide an academic study. These questions should not be easily answered. For example, the question, “How many people live in the US” is not an appropriate research question because it is easily answered (i.e. you can Google to find the answer) and the answer does not add new knowledge to a field or discipline.

While you might sometimes be asked to write a research question in college writing, these are often questions that will lead you to arguments and evidence that already exist. Ideally, a research question represents a researcher’s attempt to create new knowledge in the field.

Research Methods

The word “research methods” broadly refers to the tools you will use to gather evidence to respond to your research question. There are three types of research methods: qualitative, quantitative, and mixed. Your choice of research methods depends on your research question and the type of data you need to collect to answer that question.

Qualitative Methods

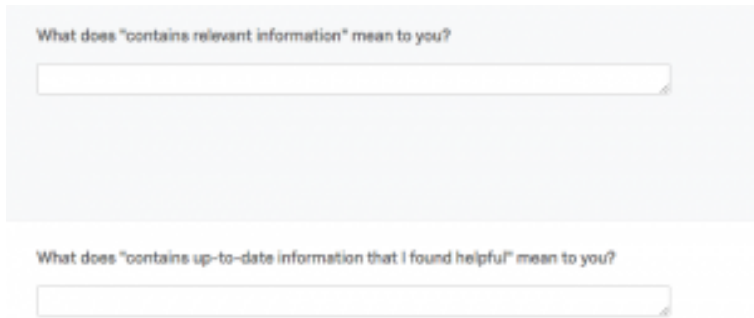
Some research questions focus on language, experiences, observations, and motivations . These types of questions require qualitative methods to answer them, and generate non-numerical data.

Qualitative methods are often used in the following situations:

- You want to study a phenomenon/occurrence in detail. *Example research question:* How does a freshman ENGL 1020 student describe their writing processes?
- You want to focus on individual interpretations/ experiences. *Example research question:* What are the experiences of 18-25 year old people using Fitbits for tracking their activity?

To gather qualitative data, researchers often use research interviews, open-ended survey questions, or focus groups. *Example of open-ended survey questions:* What was your experience of transitioning to college writing?

The following is an example of open-ended survey questions as found in a sample survey:



What does "contains relevant information" mean to you?

What does "contains up-to-date information that I found helpful" mean to you?

Figure 1: Example of open-ended survey questions

Quantitative Methods

Other research questions focus on quantifying a problem and generating numerical data. These types of research questions require quantitative methods to answer them.

Quantitative methods are often used in the following situations:

- You want to understand the relationship among variables. *Example research question:* identity markers and student major selection
- You want to understand the difference among variables. *Example research question:* What is the difference in career satisfaction between students who major in the humanities versus students who major in business?

To gather quantitative data, researchers often use surveys

that include closed-ended questions and Likert-Scale items.

The following are examples of closed-ended survey questions as found in a sample survey and Likert-Scale survey items found in a sample survey:

Please choose the ways that A Guide to Rhetoric, Genre, and Success in First-Year Writing (the online textbook) was used in your writing course. Choose all that apply.

☐ Homework reading

☐ Specific presentation assignments about the textbook

☐ In-class writing

☐ As a source in your papers

☐ In-class lectures

☐ We never used it

☐ Specific writing assignments requiring the textbook

☐ Other

Figure 2: Example of closed-ended survey questions

Please rate the degree to which you agree or disagree with the following statements about the use of A Guide to Rhetoric, Genre, and Success in First-Year Writing (the online textbook) in your class.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
My instructor used A Guide to Rhetoric, Genre, and Success in First-Year Writing (the online textbook) a lot	☐	☐	☐	☐	☐	☐	☐
I was assigned A Guide to Rhetoric, Genre, and Success in First-Year Writing (the online textbook) for homework.	☐	☐	☐	☐	☐	☐	☐
I used A Guide to Rhetoric, Genre, and Success in First-Year Writing (the online textbook) in class.	☐	☐	☐	☐	☐	☐	☐

Figure 3: Example of Likert-Scale survey items

Mixed Methods

Sometimes you need to use both quantitative and

qualitative methods to answer a research question. This is known as **mixed methods** and produces numerical and non-numerical data, which can be collected using a variety of research instruments (including those described above).

The Methodology Section in an Academic Research Article

In an empirical research article, there will be a section outlining the methodology for the study that was conducted. Empirical research refers to knowledge that is gained [“by means of direct and indirect observation or experience.”](#) Including a methodology section in an academic research paper provides the audience with important information needed to understand how the study was conducted, such as the participants and the setting of the study as well as descriptions of data collection and analysis.

Media Attributions

- Section X open ended
- Section X closed ended
- Section X Likert Scale

PART XIV

APPENDIX A: DOCUMENTATION STYLES (MLA & APA)

When producing an academic text you are likely to need to apply either MLA or APA style. This section will provide you with a basic understanding of both aforementioned styles.

In “[Formatting Your Paper in MLA](#),” Melanie Gagich gives some basic tips on how to affect MLA style when formatting your document.

John Brentar and Emilie Zickel, in “[Applying MLA Citation: Works Cited Entries](#),” provide easily understood advice on how to affect MLA in-text citations.

A Works Cited example is provided by Emilie Zickel and John Brentar in “[Applying MLA Citation: Works Cited Examples](#).”

Melanie Gagich, in “[Formatting Your Paper in APA](#),” gives formatting tips for APA style.

In “[Applying APA Citations: In-text Citations](#),” Melanie Gagich goes over the basics of APA in-text citations, which do markedly differ from MLA.

And, in “[Applying APA Citations: References](#),” Melanie Gagich presents foundational information about APA Reference page construction.

Appendix A: Documentation Styles will feature **Composing Processes, Reading, and Information Literacy**. Chapters 48, 49, 50, and 51 address proper MLA formatting procedures (Information Literacy), and in Chapters 52, 53, and 54, readers will be introduced to another type of formatting protocol, APA, which is used primarily in the social sciences. All together, these chapters emphasize the importance of appropriate documentation styles for first-year writing courses.

48.

FORMATTING YOUR PAPER IN MLA

Melanie Gagich

Understanding Documentation Styles

There are many types of documentation styles; however, the two you will likely use most consistently in college writing classes are MLA and APA. You might think that it doesn't matter which one you choose... but it does. A documentation style dictates how a manuscript is formatted, the way you cite outside sources inside the text (signal phrases and parenthetical citations), the way you cite bibliographic information (Works Cited or References), and the style of writing that you use. Below you will find beginning information about MLA style. To

get more information about APA style visit the Purdue OWL website.

Modern Language Association (MLA)

The Modern Language Association began in 1883 as a “discussion and advocacy group for the study of literature and modern languages” ([“Modern Language Association”](#)). The style was created by this group in 1951 in order to provide scholars in this field with a set of shared writing and citation guidelines. MLA is mostly used in the humanities, such as English and modern languages.

With MLA style, you should always use Times New Roman 12-point font (unless otherwise directed by your instructor) and one-inch margins. The entire manuscript should also be double-spaced. Below is an annotated example of other important features you should consider and include in your MLA manuscripts:

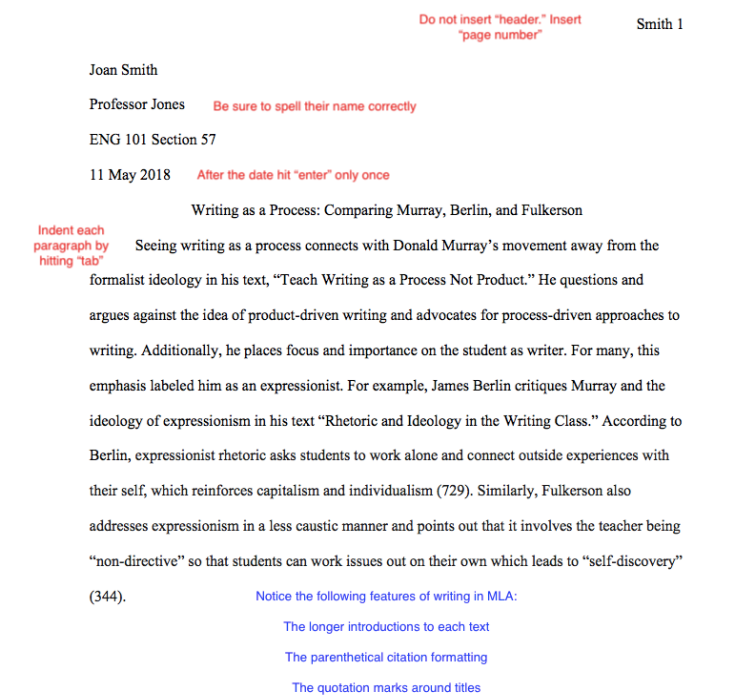


Figure 1: MLA Sample PDF



Figure 2: MLA Works Cited Sample PDF

For more help with MLA please visit the [OWL of Purdue's MLA Guide](#).

Media Attributions

- MLA Sample pdf 1
- MLA Revised Annotated Sample OER

49.

APPLYING MLA CITATION: IN-TEXT CITATIONS

John Brentar and Emilie Zickel

In-text Citations

We use in-text citations, also called parenthetical citations, to give our readers brief yet specific information about where in the original source material we found the idea or words that we are quoting or paraphrasing. In order to determine what the in-text citation should look like, we have to know what kind of source we are using. Use the following questions to help you determine source type:

- Is our source print or digital?
 - **Print sources** are any sources that are

on paper or were originally printed on paper, even if you found a copy of it from an online research database like Academic Search Complete. These sources have page numbers. These page numbers need to appear in your in-text citations.

- **Web/digital sources**, in many instances, do not have page numbers. Do not make them up! Page 1 of your computer screen is *not* the same as an actual page 1 in a print source.
- Do we have a named author or not?
- Is the source paginated (i.e., does it have page numbers in its original or current format)? Or is it a digital source without page numbers?

The basics of in-text citation

A complete in-text citation in MLA format includes three components: signal phrase, the original source material (quoted or paraphrased), and an in-text citation. In MLA, we do not use the word “page” or the abbreviations “p.” or “pg.” before the page numbers. For those sources with page numbers—books and articles which were originally published in print publications, even if you accessed them using a research database like Academic Search Complete—place the page number in the citation.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-6>

In the examples that follow, you can find explanations of how to cite the following:

- print articles that have authors and page numbers
- print articles that have no authors, but page numbers
- digital articles that have authors but no page numbers
- digital articles that have no authors and no page numbers
- sources that have multiple authors

All of the examples are interactive; if you click on the “+”, explanations will appear.

Citations for sources with authors and pages

The first time that you mention a source in a paper, you need to introduce the source. For this introduction, you can include the author’s full name and a bit of

description about the text that this author or these authors produced.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-7>

After that first time (which, more formally, would be called successive mentions of the source), you can give only the last name. If you name the authors in the signal phrase, you do not need to add the author(s)' names in the parenthetical citation, too.



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If you do not name your author(s) in a signal phrase, then you must place the last name(s) only in the citation.

In doing so, do not place a comma between the author name(s) and the page number.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-9>

Citations for sources with no authors, but page numbers

If your source does not list an author, then you must refer to the work by its title. If you name the title of the source in your signal phrase, give the entire title exactly as it appears in the source.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-10>

If you do not mention the article title in your signal phrase, then you must place a shortened version of it in your in-text citation.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-11>

Citations for sources with no page numbers (i.e., web-based sources outside of research databases)

Some sources have no page numbers. The prime examples are web-based sources. When you cite an online source and name the author(s) in your signal phrase, there will be no in-text citation, as there are no page numbers for web articles.



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here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-12>

If you are citing a web-based article and do not mention your author(s) in your signal phrase, then you must place the last name(s) in a citation (again without page numbers).



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-13>

If you are citing a web-based article with no author, you can use the article title in a signal phrase.



An interactive H5P element has been excluded from this version of the text. You can view it online

here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-14>

You can also use a shortened version of the article title in your citation if you do not name the article title in a signal phrase.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-15>

Whereas previous editions of MLA allowed writers to refer to paragraph numbers for works without page numbers, it now instructs writers not to refer to paragraph numbers unless the work contains explicitly numbers its paragraphs.

Citations for sources with multiple authors

If your source has one or two authors, list all the authors in either your [signal phrase](#) or [in-text](#) citation.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-16>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-17>

However, if your source has more than two authors, you should list only the first author followed by the abbreviation “et al.” (short for the Latin phrase *et alii*, literally “and others”).



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-18>



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<https://mtsu.pressbooks.pub/1020mtsu/?p=169#h5p-17>

50.

APPLYING MLA CITATION: WORKS CITED ENTRIES

John Brentar and Emilie Zickel

The Modern Language Association (MLA) system of documentation governs how writers format academic papers and cite the sources that they use. This system of formatting and citation is used most by academic disciplines in the arts and humanities.

Citations

Citations according to MLA consist of two elements:

1. in-text citations (also called parenthetical citations),

2. **and** a bibliography called a Work Cited (or Works Cited, if multiple sources are cited).

Writers use in-text citations to acknowledge that they have used ideas from external sources to help develop their essays. Those in-text citations refer to the full bibliographic references. Whenever you use sources, whether in direct quotation or in paraphrase, you must use in-text citations. Writers very often combine in-text citations with attributive signal phrases to make clear to the reader exactly what material has come from what source. Every in-text citation you make will be keyed to an entry in your Works Cited list, through which you will supply your reader with the full bibliographic information for your sources.

Works Cited Entries

The following are rules for your Works Cited page:

- Every source that you quote, paraphrase, or summarize in an essay must be included in your Works Cited list.
- Your Works Cited list should always be on its own new page, after the end of the text of the essay.
- At the start of your list, at the top margin of the page, include a heading containing the words Work (or Works) Cited, centered, without bolding, italics, quotations marks, or all-caps.

- Works Cited entries are in the same font and double spacing as the rest of the paper.
- Unlike the text of the essay, works cited entries do not begin with an indentation. Rather, they use hanging (also known as reverse) indentation, in which the first line of an entry is not indented, but all successive lines are indented by .5".
- Sources need to be listed in alphabetical order by the first letter in each entry.
 - If you have a source with no author, then that source will be alphabetized according to the first letter of its title.
 - The entries will not be numbered or presented as a series of bulleted points.

General order of content in a Works Cited Entry

MLA specifies that certain elements appear in a certain order in a work cited entry. Each element will be followed by a specific piece of punctuation. When you cite sources, never take the information from the cover of the source; rather, always refer to title pages. Here are each of the elements and additional information about them:

—



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here:

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51.

APPLYING MLA CITATION: WORKS CITED EXAMPLES

Emilie Zickel and John Brentar

Here is a model Works Cited, with correct spacing and formatting. You can click on the “+” to get more information about the formatting and structure of the Works Cited.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=173#h5p-22>

For step-by-step guidance in looking at what several common types of Works Cited entries need to include, click below.



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<https://mtsu.pressbooks.pub/1020mtsu/?p=173#h5p-23>

A Final Note about Works Cited Entries

Sometimes you may have difficulty deciding whether a source has been published in a magazine or a scholarly journal; after all, the word “journal” appears in the names of some magazines (for example, *Library Journal*). Here are some tips that can help you:

- Look at the kind of paper (especially useful if you have a hard copy). Magazines are printed on glossy paper; scholarly journals on matte paper.
- Consider the graphics. Magazines print color graphics; if a journal article has graphics, they will be black and white and usually in the form of tables or graphs.
- Search for the citations. Only rarely will magazines have in-text citations and bibliographies; journals will almost always have

them.

- Notice the advertisements. Magazines usually have color advertisements; if journals have ads, they will be for other works published by the same publisher as the journal.

52.

FORMATTING YOUR PAPER IN APA

Melanie Gagich

American Psychological Association (APA)

The American Psychological Association, established in 1892, is “the largest scientific and professional organization of psychologists in the United States” with approximately 117,000 members ([“American Psychological Association”](#)). The American Psychological Association created their style guide in 1929 and is most often used in the social sciences, such as psychology, education, and linguistics. Scholars in English rarely use APA; however, scholars in the field of Composition and Rhetoric do. For more help with APA please visit the [OWL of Purdue’s APA Guide](#).

Your APA paper should always use Times New Roman, 12 point font, and one-inch margins. The entire manuscript should also be double spaced.

Formatting the Title Page (page 1)

To format the title page, follow the proceeding steps:

1. Insert the “Running head: ABBREVIATED TITLE” and page # in the right hand corner on page one.
 - *Tip:* Choose “Different First Page” in Microsoft Word and Google Docs. For help visit <http://libanswers.walsh.edu/faq/147891>
2. Scroll down to the center of the page and center the following:
 - Your Name
 - Title of Your Paper
 - Use title caps
 - No quotation marks, italics, underline, etc.
 - University Affiliation

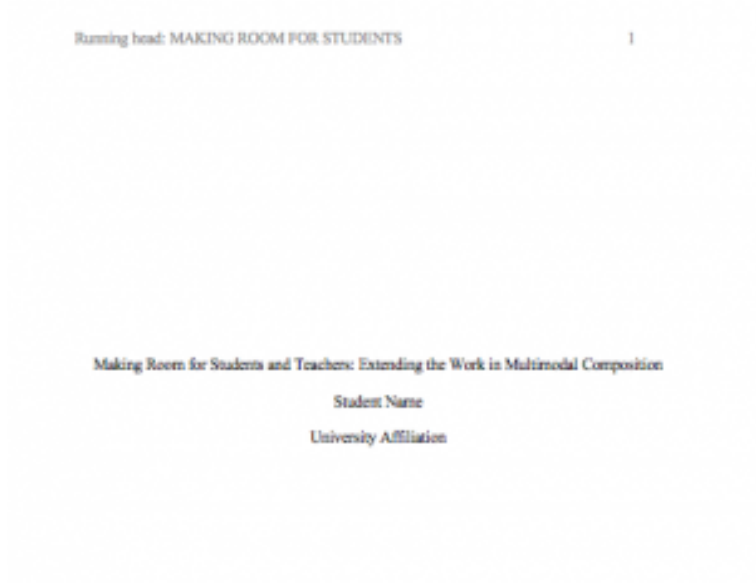


Figure 1: Example of an APA title page

Formatting the Abstract Page (page 2)

Follow the steps listed below to format the abstract page:

1. Create a new page. This page should include the header (i.e. the abbreviated title of your work) without the words “Running head.”
2. Center the word “Abstract” with no bold, underline, or quotation marks.
3. Hit enter and do not indent. Write a short (150-250 words) summary of your paper.

Abstract

This paper examines student perceptions of multimodal affordances and limitations using a combination of studies and literature from the field in order to extend the conversation pertaining to new pedagogical approaches to teaching multimodal composition. This paper also argues that in addition to scaffolding the multimodal curriculum, the inclusion of low-stake student surveys can create a new pedagogical practice that promotes classroom dialogue and requires instructor flexibility. More specifically, the paper suggests that surveys could help make room in the first-year writing composition classroom for students and teachers to discuss problems associated with technology, react to varying levels of student motivation, and explore specific target audiences.

Figure 2: Example of an APA abstract page

Formatting the Beginning of Your Written Content (page 3)

To start the body of your text follow the proceeding steps:

1. Create a new page. This page (and all those that follow) should also include the header without the words “Running head.”
2. At the top of the new page, center and write the full title of your work. Do not use bold, underline or quotation marks. After the title, hit enter once, indent your paragraph ½ inch, and begin writing.

Levels 1-3 Headings

APA uses various levels of headings to distinguish sections in an essay. According to the OWL of Purdue, “[t]he levels are organized by levels of subordination, and each section of the paper should start with the highest level of heading.” The highest level of heading is 1 and the lowest is 5. However, in this section, only levels 1 through 3 are discussed.

Level 1 Heading

- Level 1 Heading (Centered, Bolded, Title Caps)
- Shows the *section* title (e.g. Literature Review, Methods, Results, Implications)

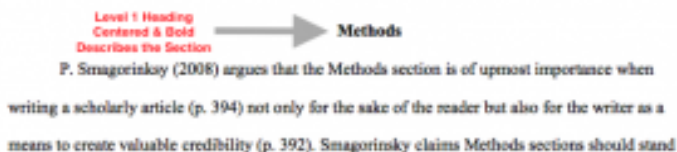


Figure 3: Image of Heading 1 example

Level 2 Heading

- Level 2 Heading (Left-Justified, Bolded, Title Caps)
- Shows subsection titles (e.g. main ideas/topics)

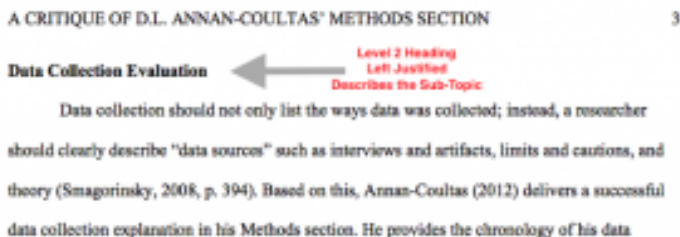


Figure 4: Image of Heading 2 example

Level 3 Heading

- Level 3 Heading (Indented, bold, lower-case, period)
- Shows subsections of subsections (e.g. sub-topics of topics)

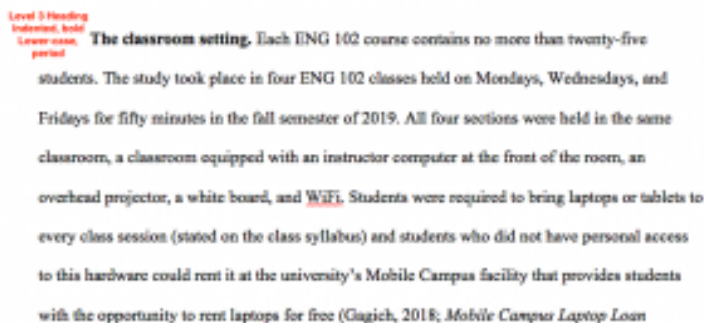


Figure 5: Image of Heading 3 example

Media Attributions

- Title page
- Abstract
- Screen Shot 2019-08-01 at 11.10.19 AM
- Screen Shot 2019-08-01 at 11.12.25 AM
- APA Level 3

53.

APPLYING APA CITATIONS: IN-TEXT CITATIONS

Melanie Gagich

The purpose of this section is to provide you with information and examples pertaining to APA style in-text citations. It begins with parenthetical citations (those that use parentheses to denote citations in the text), moves into signal phrases citations (those that cite information within sentences), and concludes with a visual annotated example of in-text citations.

Parenthetical Citations

When including parenthetical citations, be sure to place a

comma between information and place a period after the parenthesis.

If there is an author, then place the author's last name and year of publication inside:

- *Example of a parenthetical citation with an author:* (Smith, 2010).

If there is no author, then place the source title (with quotation marks and title caps) and the year inside:

- *Example of a parenthetical citation with no author:* ("Cats are Great," 2011).

When citing two or more authors in a parenthetical citation, use an ampersand (&) in place of the word "and."

- *Example of the use of an ampersand:* (Kirchoff & Cook, 2016).

When citing two authors, include both of their names in each citation.

- *Example of citing two authors:* (DePalma & Alexander, 2015).

When citing three or more authors, include all of their names the first time you cite them. For each citation following the first, use the first author's last name and "et al."

- *Example of the first use:* (Anderson, Atkins, Ball, Millar, Selfe, & Selfe, 2006).

- *Example of citations following the first:* (Anderson et al., 2006).

If you're directly quoting, then include page numbers.

- *Example direct quote cited with a parenthetical citation with an author:* Multimodal composing offers students opportunities to make meaning and communicate using affordances that “could expand that notion of control beyond words on a page” (Takayoshi & Selfe, 2007, p. 2).

Paraphrased information does not require the use of page numbers.

- *Example paraphrased information:* Some universities have developed laptop programs requiring students to either own or lease laptops (Fried, 2008).

Use semi-colons to demonstrate the use of multiple authors. This is especially useful when many authors have similar arguments or have found similar results.

- *Example of paraphrased information from multiple authors:* Education embraced emotion research from psychology and argued that emotion affects learning (Efklides & Volet, 2005; Pekrun, 2006; Pekrun, Frenzel, & Peery, 2007)

Signal Phrase Citations

Using **signal phrases** to cite information means that you add the citation to your sentence(s). This also means that you do not need an additional parenthetical citation.

Insert the author's name and year into your sentence to act as a signal phrase.

- *Example of paraphrased information using a signal phrase:* Sheppard (2009) argues that there is a need for students to adapt to this changing digital landscape.
- *Example of a direct quote using a signal phrase:* Moran (2003) argues that some teachers think “technology is good and that it will bring good” (p. 344).

Do not use an ampersand (&) in signal phrases; instead, use the word “and.”

- *Example using a signal phrase for two authors:* Kirchoff and Cook (2016) argue that some overlook the importance of teaching basic computer literacy skills when teaching multimodal composition.

Example of APA Style In-Text Citations

Defining the Term "Multimodal"

Defining multimodal composing is an important step when thinking about pedagogical considerations. The term "multimodal" has been defined in many ways and the choice of a definition makes the creation of a curriculum less arduous, clearer, and provides a rationale for the inclusion of multimodal composing. One definition relies on the theoretical work from the New London Group (1996). It defines multimodal compositions as "compositions that take advantage of a range of rhetorical resources—words, still and moving images, sounds, music, animation—to create meaning" and "acknowledges the practices of human sign-makers who select from a number of modalities for expression" (Anderson, Atkins, Ball, Miller, Selfe, & Selfe, 2006, p. 59). Takayoshi and Selfe (2007) define multimodal in a less theoretical, and arguably more accessible way, as "[texts that] exceed the alphabetic and may include still and moving images, animations, color, words, music and sound" (p. 1). Although the theoretical work is vastly important to the field, Takayoshi and Selfe's definition might be more useful to instructors who may not be familiar with the theoretical work associated with the New London Group and Anderson et al.'s definition (Lauer, 2009).

Figure 1: In-text citations in a sample APA essay

For more information about APA style in-text citations, please visit the [OWL of Purdue](#).

Media Attributions

- 9.8 Citations better version

54.

APPLYING APA CITATIONS: REFERENCES

Melanie Gagich

APA is a common documentation style used in the social sciences (e.g. psychology, sociology, education, criminology), business, nursing, linguistics, and composition. While the style, organization, and formatting of APA differ from MLA, similarities between the two styles remain. For example, to avoid plagiarism, provide readers with important source-related information, and give credit where credit is due, you must include bibliographic information at the end of the document (the Reference page) and in-text citations in the form of signal phrases and/or parenthetical citations. You should also double-space the entire document, use

Times New Roman, 12 point font, and 1-inch margins on all sides.

The remainder of this section provides basic information pertaining to creating the Reference page. Information about formatting your paper and/or incorporating APA headings can be found at the OWL of Purdue.

Reference Page Entries

The following are rules for your APA Reference page:

- Every source that you quote, paraphrase, or summarize in an essay must be included in your Reference page.
- The Reference page should appear on its own page. It should include the header (i.e. abbreviated title with the page number in the righthand corner) without the words “Running head.”
- At the start of your list, at the top margin of the page, center the word “References.” Do not bold, italicize, or use quotations marks. Do not change the font, font size, or color.
- Reference page entries are in the same font and double spacing as the rest of the paper.
- Like MLA, Reference page entries use hanging (also known as reverse) indentation: the first line of an entry is not indented, but all successive lines are indented by .5”.

- Sources need to be listed in alphabetical order by the first letter in each entry.
 - If you have a source with no author, then that source will be alphabetized according to the first letter of its title.
 - The entries will not be numbered or presented as a series of bulleted points.

Examples of Reference Page Entries

Formatting an Article from an Academic Journal with DOI

Author's last name, first initial. middle initial. (Year, Month Date Published). Title of the article. *Title of the Academic Journal*, Volume # (Issue #), page numbers, DOI.

Werner, C. L. (2015). Speaking of composing (frameworks): New media discussions, 2000-2010. *Computers and Composition*, 37, 55-72. doi:<http://dx.doi.org/10.1016/j.compcom.2015/06.005>

Formatting an Article from an Academic Journal with no DOI

Author's last name, first initial. middle initial. (Year, Month Date Published). Title of the article. *Title of the Academic Journal*, Volume # (Issue #), page numbers, Retrieved from URL.

Yancey, K. B. (2004). Made not only in words: Composition in a new key. *College Composition and*

Communication, 56(2), 297-328. Retrieved from <http://www.jstor.org/stable/4140651>

Formatting an Article from an online magazine

Author, A. A., & Author, B. B. (Date of publication). Title of article. *Title of Online Periodical*, volume number(issue number if available). Retrieved from <https://www.someaddress.com/full/url/>

Wong, A. (2015, April). Digital natives, yet strangers to the web. *The Atlantic*. Retrieved from <https://www.theatlantic.com/education/archive/2015/04/digital-natives-yet-strangers-to-the-web/390990/>

Formatting an Article from a Website with an Author

Last, F. M. (Year, Month Date Published). Article title. Retrieved from URL.

Braziller, A. & Kleinfeld, E. (2015). Myths of multimodal composing. Retrieved from <http://www.digitalrhetoriccollaborative.org/2015/09/03/myths-of-multimodal-composing/>

Example with an Organization as Author

National Council of Teachers of English. (2005, November). *Position statement on multimodal literacies*. Retrieved from <http://www.ncte.org/positions/statements/multimodalliteracies>

Formatting an Article from a Website with No Author

Title. (Year, Month Date Published). Retrieved from URL.

Mobile campus laptop loan program (2019). Retrieved

from <https://www.csuohio.edu/services-for-students/mobile-campus>

What is the DOI?

DOI stands for “digital object identifier,” and it helps categorize scholarly articles. However, not all scholarly articles will have a DOI. If that is the case, then you should provide the URL where you retrieved the article.

Sample Reference Page

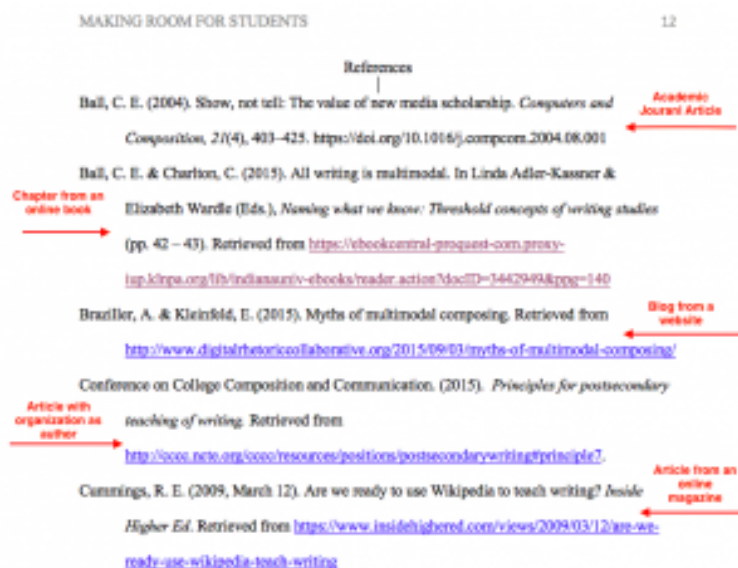


Figure 1: Image of an APA reference page with instructional comments

Media Attributions

- 9.7 References

PART XV

APPENDIX B: WRITING & RESEARCH SKILLS

Appendix B offers you some additional assistance with reading sources, integrating evidence, and paragraph development.

In “[Troubleshooting: Body Paragraph Development](#),” John Lanning and Sarah M. Lacy give directions for how to better develop body paragraphs.

“[Reading Popular Sources](#),” by Melanie Gagich and Emilie Zickel, discusses types of popular sources and how to read and evaluate them.

Svetlana Zhuravlova, in “[Additional Synthesis Examples](#),” provides tips on how to synthesize.

Melanie Gagich and Emilie Zickel discuss reading and evaluating tips for scholarly sources in “[Reading Academic Sources](#).”

In “[Signal Phrases](#),” John Lanning and Amanda Lloyd, explain signal phrases in detail and offer examples.

Robin Jeffrey shares tips on when to summarize and when to paraphrase, as well as rules for each, in “[Paraphrasing and Summarizing](#).”

Melanie Gagich, in “[Quoting](#),” provides examples and tips for properly quoting material.

In Appendix B: Writing and Research Skills, targeted objectives are **Composing Processes**, **Reading**, and **Information Literacy**. Chapters 55, 57, 59, 60, and 61 all address the mechanics of integrating research and writing development at the sentence and paragraph level (Composing Processes). And, in Chapters 56 and 58—both of which target source evaluations, readers will learn about the nuances of cultivating writing and research skills for first-year writing (Reading and Information Literacy).

55.

TROUBLESHOOTING: BODY PARAGRAPH DEVELOPMENT

John Lanning and Sarah M. Lacy

Developing a paragraph can be a difficult task for many students. They usually approach the task with certain ideas firmly in mind, most notably that a paragraph is 5-6 sentences and the paragraph is about what they are talking about, which isn't necessarily a bad place to start. But when pushed to explain more specifically what constitutes a good paragraph or how to present the information they will discuss, problems begin to emerge. If you are struggling to craft a fully developed paragraph, you might find the following step-by-step approach helpful.

Perhaps the easiest way to think about a “fully developed” paragraph is to think of writing each paragraph in 6 different steps rather than a certain amount of sentences.

These steps can be helpful in not only understanding the criteria needed in a paragraph or how they connect to one another to create a conversation in your paper but also to ensure that your audience understands your purpose in presenting this paragraph.

Focusing on the number of sentences may limit how you express the idea being discussed. However, this doesn’t mean that the information can be presented without a plan in mind; you should begin with understanding what a paragraph needs to “be” and “do.”

Goals of the Paragraph: What it should “be”

While there is no “right way” to develop a paragraph, the following is a list of certain criteria that **an academic** paragraph should work to be:

- **Unified:** Every sentence presented works to explain the main idea for the paragraph.
- **Coherent:** You present the information in a logical order that allows the audience to understand your purpose.
- **Developed:** To achieve this, you must provide enough information so that the audience has a clear understanding of the main idea expressed in the topic sentence.

Developing the Paragraph: Creating what it should “do”

The following is a list of things that your paragraph should do:

1. Establish the Main Idea (Topic).

- It is important to begin a paragraph with a clear, concise, and limited topic sentence. Many problems with unity and coherency begin with a faulty or vague topic sentence. Being able to recognize the parts of a topic sentence will help you maintain a unified paragraph. If we break a basic topic sentence down, there are two distinct parts:

The topic being discussed + Your approach to the topic

- Too often, students focus on the wrong part of the topic sentence. They believe that the topic or subject (or sub-claim) is the most important part of the sentence since “that is what I am talking about.” This is where the trouble with unity begins. There are many ways to discuss the topic, so conceivably any information related to that topic could end up in the paragraph. Ultimately, the unity breaks down and the reader will not understand the significance of your idea because the information may be having two different conversations, instead of

one.

- When there are two different approaches to the same sub-claim, the conversation jumps from one to another, dissolving any unity to the paragraph. However, there is only one way to discuss your approach related to the sub-claim, and it is through that lens that we look at all the information presented in the paragraph and how we determine if the information belongs in the paragraph or not.

2. Provide an Explanation

- This step may be a bit of a trap. Many students are often tempted to reach for their research and begin providing support for the **main idea**. However, this isn't always the best option. Many times when students do this, they are using their research/ support to do the thinking for them. Before reaching for the research, students should **provide an explanation** regarding their topic sentence.
- You can also think of this section as a link between the topic sentence and supporting evidence where you provide any necessary contextual information for the evidence.
- The main focus of any paragraph should be what you have to say. If you are putting forth this idea in support of your thesis, the audience is going to want to know what you think about it—what is important or significant about this main idea.

They may not fully understand the topic sentence the way you intend them to, so explain your reasoning to the reader.

3. Provide Support/ Evidence

- Now that your audience should have a better understanding of the main idea/ topic, you are ready to **provide support/ evidence**. You want to be very selective when deciding what textual support to include in the paragraph. Not all evidence is the same, and not all evidence achieves the same goals (thinking ethos/ logos/ pathos here). The textual support should help to reinforce or illustrate more about your topic sentence for the reader, helping them understand it in a more complete way.
- Whether your support takes the form of a direct quote or a paraphrase, it must be properly embedded and documented.

4. Interpret the Support/ Evidence

- This is often one of the more difficult aspects for students and a step in the development that they overlook. No matter how clear you think the textual support provided is, it does not speak for itself. The reason is that the audience may not understand how you intend them to interpret the information and how that relates back to supporting the main idea of the paragraph. When you **explain how this**

information is relevant to your topic

sentence, why it is important or significant, you need to offer insight to that information.

- Don't simply follow up your support with a single sentence that begins with a phrase like "This proves" or "Meaning" and then restate what the evidence said. Know why you included this information and why it is important to your paragraph. You need to connect the dots for your reader, so they see exactly how that information is providing support, and helping your main idea.
- The bulk of the information should be coming from you, not your sources. Your audience wants to what it is that you think, your perspective on the idea, and how you intended to link it back to the thesis.

5. Repeat Steps 3 and 4, if necessary

- If you have more than one piece of textual support that you want to include, you need to repeat the two previous steps to fully develop your paragraph. You will want to vary your evidence. If you use statistics, then you may want to include expert testimony. If the first piece of evidence focuses on logic, you want to tap into one of the other appeals such as pathos to bring a full view of the issue to your reader. However, you don't want to keep simply repeating this sequence: evidence should be used to help achieve your purpose, not to fill

space.

6. Connect to the thesis statement

- When you feel that your audience has a clear understanding of your idea and its significance to your thesis, you can wrap up the paragraph in different ways:
 - emphasize the importance of understanding the idea.
 - make a connection to previous and/or forthcoming ideas.
 - overall ensure that the information is being related directly back to the main purpose of the essay as defined in your thesis statement.

While this is not the only way to write a paragraph, it can be a helpful guide and/or model when you need a structure to begin shaping and organizing your ideas, to help you compose a unified, coherent, well-developed paragraph.



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56.

ADDITIONAL SYNTHESIS EXAMPLES

Svetlana Zhuravlova

How do you synthesize?

Synthesis is a common skill we practice all the time when we converse with others on topics that we have different levels of knowledge and feeling about. When you argue with your friends or classmates about a controversial topic, like abortion or affirmative action or gun control, your overall understanding of the topic grows as you incorporate their ideas, experiences, and points of view into a broader appreciation of the complexities involved. In professional and academic writing, synthesizing requires you to seek out this kind of multi-leveled understanding through reading, research, and discussion.

Though, in academic writing, this is another kind of discussion: you set the goal for the discussion, organize the discussion among the authors of your found researched materials, orchestrate the progress of the discussion, provide comments, and build logical guidance for your audience (readers of your Synthesis Essay), and finally you draw your conclusion on the topic.

Synthesis Steps

Step 1: Determine the goal(s) for your discussion, such as reviewing a topic or supporting an argument:

For example: *How to motivate people to make healthier food choices?*

Step 2: Organize the discussion among the authors of your found researched materials:

All authors agree that junk food is damaging to people's health. For example, Authors Doctor X and Doctor Z and Nurse-dietitian Y publish results of their researches to show that eating junk food causes obesity, diabetes, heart disease, and other illnesses that drastically shorten lifespan.

Step 3: Continue to lead the discussion among the authors of your sources:

Alerted by the appalling data about the damages inflicted by junk food consumption, researchers from the University of ... conducted a survey. The majority of the respondents (XX%) admit that they are aware of the risks of relying on unhealthy food. However, XX% respond that this food is cheaper and so affordable. XX% also argue that this kind of

food is convenient: easy to cook (“just heat and eat”), while XX% say their school-age children give preference to this kind of food compared to home-made choices. In response, Doctor X suggests...

Step 4: Provide comments and build logical guidance for your audience:

Analysis of processed food ingredients and its production technologies provided by Doctor Nutritionist N in his article “... ..” will make the survey respondents challenge and reconsider their priorities in food choices...

Step 5: Summarize the most vivid of the authors’ examples and explanations (like here: link the illustrations to the above survey data you mentioned earlier):

To continue in the discussion: Pediatrician M and Children Psychologist K, in their article “... ..” explain to parents their children’s preferences in food choices ... In addition to this, Source N gives examples of activities organized by ... in ... (now, you summarize some of those examples and comment on them).

Step 6: Finally, draw your unique conclusion on the topic: in fact, the answer to your research question:

Overall, education as well as behavior promoting activities in a family, at school, at work-place, and in a community will not only teach people to make healthier, daily food choices, but also give them a clearer vision of the long term outcomes and benefits of such choices – benefits that will both improve their health and lower their monetary expenses.

57.

READING POPULAR SOURCES

Melanie Gagich & Emilie Zickel

What is a Popular Source?

When we say that a source is “popular,” it does not necessarily mean “well-liked.”

Popular sources are articles that are written for a general audience. These sources are published so that members of the general public can access, read, and understand the content. There is little jargon or highly specific or technical vocabulary.

Sometimes popular sources are freely available to the public, and sometimes the content is available only with a paid subscription.

Popular sources include newspaper articles, magazine

articles, websites, webpages, letters to the editor, blog posts and more.

Reading Newspaper Articles, Magazine Articles, and Website Articles

“Fake news!” “Media bias!”

We hear charges like these often, mostly in reference to the types of popular sources that we can find on the internet, on TV, on the radio, or in print. We should not be tempted to write off all popular sources as somehow “bad.” We should, however, be willing to evaluate any popular source’s authority and credibility before choosing to accept its validity or choosing to include it in an academic assignment.

How can we evaluate newspaper, magazine, and website sources? Use [rhetorical reading skills](#) to understand both the text and its context before you incorporate it into any assignment.

Understand the Context

A main part of grasping the context is knowing information about the publisher and author. Consider the following questions as prompts that will help you to better understand these elements:

Publisher. Who published this article? Remember that a publisher is not always the same as the author of a particular text. Does the publishing source cater to a particular audience? Does the publisher have some sort of ideological identity or bias? A bit of research on who

published the article you are looking at (which newspaper, magazine, website, or organization) can give you some insight into any purpose or agenda that may shape the content of the article.

Author. Is the author an expert on the topic? A journalist? Someone who has direct experience with the topic or someone who is offering second-hand commentary or analysis?

Assess the Quality of the Text

Identify the author's main claim. Use the following questions to help you pay attention to how the author supports their claim:

- Do you see relevant, evidence-based support or just emotional examples?
- Do you see statistics used consistently and fairly, with an explanation of where they came from?
- Does the author consider opposing viewpoints, and if so, how thoroughly?
- Do you see [logical fallacies](#) in the author's argument?

Assess the Quality of the Explanation, if the article is explanatory

Identify the author's thesis. Use the following questions

to help you determine how balanced the author's explanation is:

- Do they present all sides equally so as to avoid clear judgment?
- Does the author effectively summarize the sources used? (Please note that magazine and newspaper writing style does not require the types of in-text citations that we use in our papers).

Currency

Depending on the information you are using, the currency of the site could be vital. Check for the date of publication or the date of the latest update. Most of the links on a website should also still work; if they no longer do, that may be a sign the site is too out of date to be useful.

Relevance

Perhaps the article is interesting or easy to read. But is there something about the text itself or its context that makes it useful for your assignment?

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58.

READING ACADEMIC SOURCES

Melanie Gagich & Emilie Zickel

Academic sources (also called scholarly sources) are different from the popular sources that many of us read each day. We are constantly exposed to “popular” media – news websites, TV channels, magazines and newspapers. It is often in college that we first get exposure and access to scholarly articles and books.

An Academic Source (Scholarly Source) is material that is

- **authoritative**, meaning the article has been produced by an expert in their field (often this means that a person has a Ph.D. in their field and/or works as a researcher or professor at

colleges or universities), and therefore has the authority that expertise affords;

- **peer-reviewed**, meaning the article has been rigorously read and reviewed by other experts or authorities in that same field and is published only after that rigorous review;
- and **published in a Scholarly Research Journal**, meaning these articles are published for an audience who is also highly involved in that academic discipline (often other people who have Ph.D.s in the same field or are pursuing studies within it).

Academic articles are often published in special journals that focus on one academic discipline or one topic of study. While in recent years some freely accessible open-source peer reviewed journals have begun publishing, most scholarly research journals require a paid subscription. As a college student, you have access to many academic articles because your university pays for access to academic research databases that give students and faculty members access to these scholarly research journals.

Academic articles tend to be more challenging to read than popular sources. They often contain academic jargon, highly specialized vocabulary that is used within a particular academic field. They tend to be longer than a typical popular source article in a newspaper or magazine. They may contain many in-text citations, diagrams, tables, or other visual representations of data. While academic articles can be intimidating to read, there are

strategies that you can use to effectively engage these challenging texts, as Karen Rosenberg discusses in her essay, [“Reading Games: Strategies for Reading Scholarly Sources.”](#)

Considerations for Evaluating Academic Sources

There are ways in which academic articles can be critiqued and evaluated just like popular articles. While academic sources are often deemed credible because they come out of a rigorous process of peer review-before-publication and are written both by and for the academic community, we should still take time to examine and evaluate such sources before we use them. Yes, even scholarly sources contain embedded biases.

To evaluate an academic source you will consider the author, length of article, date of publication, and relevance. The following are questions and prompts that will help you evaluate each of these elements.

Author

How prolific is the author in his or her field? Has he or she written extensively on the topic that is addressed in this paper? Often you can check the Works Cited to see if the author has any previous publications on the topic addressed in the current paper. If so, that could be an indication of the author’s long-term commitment to this research topic or question.

Length of the Article

Sometimes articles will be labeled in academic databases as “scholarly articles” even though they are only a couple of pages long. If your article seems rather

short and does not follow the general structure of an academic article (Abstract, Literature Review, Methodology, Results, Discussion, Conclusions, List of Works Cited), then you should spend time considering whether or not the article is a relevant or credible source for the purposes of your assignment? Is there a more thorough or detailed source that you could use?

Date of Publication

How current is the article? If you are looking for a historical perspective on your topic, then an older article may be useful. But if you need current information and your article is 10 or 15 years old, is it as relevant and useful for your assignment?

Relevance

Perhaps you have a wonderful academic article that is authoritative, credible, interesting, full of credible and compelling research. But if the article is not answering your research question or the assignment question in any meaningful way, perhaps the source is not relevant to you. Just because a source is “good” does not mean that it is good for your particular assignment.

Joe Moxley’s article “[Questions to Evaluate the Authority of the Researcher’s Methods](#),” is an excellent resource for thinking about how to approach a critique of scholarly work. His article can be found by clicking on the hyperlink above and by going directly to the [Writing Commons](#) website.

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59.

SIGNAL PHRASES

John Lanning and Amanda Lloyd

A **signal phrase**, also known as an attributive tag, is a device used to smoothly integrate quotations and paraphrases into your essay. It is important to use signal phrases to clearly attribute supporting evidence to an author and to avoid interrupting the flow of an essay. Signal phrases can also be used as meaningful transitions, moving your readers between your ideas and those of your sources.

A basic signal phrase consists of an author's name and an active verb indicating how the author is presenting the material. A signal phrase may also include information explaining an author's credentials and/or affiliations as well as the title and/or publisher of the source **text**.

Referring to the Author within a Signal Phrase

In many instances, a signal phrase should contain only the last name of the author or authors of the source text (as opposed to the author's first *and* last name). For instance, APA style guidelines require no reference to an author's first name at any point in an essay and few if any gender-specific pronouns. But in MLA papers, if you are referring to an author for the first time in your essay, you should include that author's first name (you might also want to include the author's credentials and the title of the source—see “Types of Signal Phrases” below). Any future signal phrase should refer to the author by last name only or with a pronoun when it's perfectly clear to whom that pronoun refers. Consider the following examples:

- Michael Pollan observes that “Americans today are having a national conversation about food and agriculture that would have been impossible to imagine even a few short years ago” (29).
- Pollan continues, “But the national conversation unfolding around the subject of food and farming really began in the 1970s” (29).
- He then specifies, “I would argue that the conversation got under way in earnest in 1971, when [Wendell] Berry published an article in The

Last Whole Earth Catalogue” (29).

Notice how each signal phrase verb is followed by a comma (or the word “that”), which is then followed by one space before the opening quotation mark.

In essays written according to MLA and APA guidelines, it is acceptable to refer to the author as “the author” as long as it is perfectly clear to whom you are referring. In APA, it is common to see general references to “researchers.”

Signal Phrase Verb Tense

In the examples above, notice how the signal phrase verbs are written in present tense. When you are asked to write a paper that follows MLA guidelines, signal phrases should always be written in present (not past) tense. When writing a paper using APA style, signal phrase verbs should be written in past tense. Consider the following example:

- Pollan (2009) observed that “Americans today are having a national conversation about food and agriculture that would have been impossible to imagine even a few short years ago” (p. 29).

Notice how APA in-text citations also differ from MLA style in that APA citations include the year of publication and the page number is preceded by a “p.”

Varying Your Verbs

You should also vary your signal phrase verbs (rather than simply using “states” throughout your entire essay) in order to maintain your readers’ interest and to indicate the author’s intended use of the excerpted material. See below for examples of strong signal phrase verbs.

Types of Signal Phrases

In most instances, the first time the author is mentioned in an MLA-style essay, as well as including the author’s first *and* last name in a signal phrase, it is also a good idea to include the author’s credentials and the title of the source.

While providing the author’s credentials and title of the source are the most common types of signal phrases, there are others we should be aware of. In the examples below, the information relevant to the type of signal phrase is underlined.

Type: Author’s credentials are indicated.

Example: Grace Chapmen, Curator of Human Health & Evolutionary Medicine at the Springfield Natural History Museum, explains...

Purpose: Presenting an author’s credentials should help build credibility for the passage you are about to present. Including the author’s credentials gives your readers a reason to consider your sources.

Type: Author's *lack of credentials* is indicated.

Example: Matthew Spencer, whose background is in marriage counseling, not foreign policy, claims...

Purpose: Identifying an author's lack of credentials in a given area can help illustrate a lack of authority on the subject matter and persuade the audience not to adopt the author's ideas. Pointing to an author's lack of credentials can be beneficial when developing your response to counter-arguments.

Type: Author's social or political stance, if necessary to the content, is explained.

Example: Employing nonviolent civil disobedience, Roland Hayes, prominent civil rights activist, preaches...

Ralph Spencer, who has ties to the White Nationalist movement, denies...

Purpose: Explaining the author's social or political stance can help a reader to understand why that author expresses a particular view. This understanding can positively or negatively influence an audience. Be careful to avoid engaging in logical fallacies such as loaded language.

Type: Publisher of the source is identified.

Example: According to a recent *CNN* poll...

Purpose: Identifying the publisher of the passage can help reinforce the credibility of the information presented and you can capitalize on the reputation/ credibility of the publisher of the source material.

Type: Title of the Source is included.

Example: In “Understanding Human Behavior,” Riley argues ...

Purpose: Informs the reader where the cited passage is being pulled from.

Type: Information that establishes context is presented.

Example: In a speech presented during a Free Speech rally, Elaine Wallace encourages ...

Purpose: Presenting the context that the original information was presented can help the audience understand the author’s purpose more clearly.

MLA Signal Phrase Verbs

Acknowledges	Counters	Notes
Admits	Declares	Observes
Agrees	Denies	Points out
Argues	Disputes	Reasons
Asserts	Emphasizes	Refutes
Believes	Finds	Rejects
Claims	Illustrates	Reports
Compares	Implies	Responds
Confirms	Insists	Suggests
Comments	Maintains	Thinks
Contends	Mentions	Writes

APA Signal Phrase Verbs

Acknowledged	Countered	Noted
Admitted	Declared	Observed
Agreed	Denied	Pointed out
Argued	Disputed	Reasoned
Asserted	Emphasized	Refuted
Believed	Found	Rejected
Claimed	Illustrated	Reported
Compared	Implied	Responded
Confirmed	Insisted	Suggested
Commented	Maintained	Thought
Contended	Mentioned	Wrote



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60.

PARAPHRASING AND SUMMARIZING

Robin Jeffrey

While quoting may be the first thing that many people think of when they think about integrating sources, paraphrasing, summarizing, and citing data are also ways to incorporate information from outside materials into your essays or projects.

Paraphrasing

Paraphrases allow you to describe specific information from a source (ideas from a paragraph or several consecutive paragraphs) *in your own words*. They are like translations of an author's original idea. Paraphrases often include attributive tags or signal phrases to let your

readers know where the paraphrased material begins. With this move, you retain the detail of the original thought, but you express it in your own way. The following are some facts that will help you better make this rhetorical move:

- Paraphrases of the text should be expressed in your own words, with your own sentence structure, in your own way. You should not simply “word swap”, that is, replace a few words from the original with synonyms.
- If you must use a few of the author’s words within your paraphrase, they must have quotation marks around them.
- Paraphrases should be followed by parenthetical citations.
- As with a quote, you need to explain to your reader why the paraphrased material is significant to the point you are making in your paper.

Summarizing

Summaries allow you to describe general ideas from a source. Summaries are shorter than the original text, and you do not express detailed information as you would with a paraphrase. The following are some tips to apply when summarizing:

- Any summaries of the text should not include

direct wording from the original source. All text should be in your words, though the ideas are those of the original author.

- A signal phrase should let your readers know where the summarized material begins.
- If you are offering a general summary of an entire article, there is no need to cite a specific page number.

61.

QUOTING

Melanie Gagich

What are Direct Quotes?

Direct quotes are portions of a text taken word for word and placed inside of a work. Readers know when an author is using a direct quote because it is denoted by the use of quotation marks and an in-text citation.

Example:

In his seminal work, David Bartholomae argues that “Every time a student sits down to write for us, he has to invent the university for the occasion-invent the university...”(4).

Direct quotes might also be formatted as a “block quote,” which occurs if the borrowed language is longer than four (4) lines of text. In MLA, A

block quote requires the author to indent the borrowed language by 1/2 an inch, place the citation at the end of the block, and remove quotation marks.

Example:

In his seminal work, David Bartholomae argues that

Every time a student sits down to write for us, he has to invent the university for the occasion-invent the university, that is, or a branch of it, like History or Anthropology or Economics or English. He has to learn to speak our language, to speak as we do, to try on the peculiar ways of knowing, selecting, evaluating, reporting, concluding, and arguing that define the discourse of our community. (4)

Be sure to be careful when directly quotes because failing to write the text exactly as it appears in the original text is not an ethical use of direct quotes. Also, failing to bracket the quote with quotation marks and/or citing it inside the text is also unethical and both mistakes are a form of plagiarism.

When Should I Use Direct Quotes?

Generally, direct quotes should be used sparingly because you want to rely on your own understanding of the

material and avoid over-relying on another's words. Over quoting does not reinforce your credibility as an author; however, you should use direct quotes when "the author you are quoting has coined a term unique to her or his research and relevant within your own paper" ([The Owl of Purdue](#)).

The Basics of Directly Quoting

The following are tips to apply when directly quoting material:

- All quoted material should be enclosed in quotations marks to set it off from the rest of the text. The exception to this is block quotes, which require different formatting.
- Quoted material should be an accurate word-for-word reproduction from the author's original text. You cannot alter any wording or any spelling. If you must do so, you must use a bracket or an ellipsis (see number 2 in the section below).
- A clear signal phrase/attribution tag should precede each quotation.
- A parenthetical citation should follow each quotation.

The Hard Part of Directly Quoting: Integrating Quotes into Your Writing

You, as the author of your essay, should explain the significance of each quotation to your reader. This goes far beyond simply including a signal phrase. Explaining the significance means indicating how the quoted material supports the point you are making in that paragraph. Remember: just because you add a quote does not mean that you have made your point. Quotes never speak for themselves. How and why does that quoted material make the point you think it does? Here are some helpful phrases for explaining quoted materials. “X” is the author’s last name:

- (quoted material). What X’s point demonstrates is that . . .
- (quoted material). Here, X is not simply stating _____, she is also demonstrating _____.
- (quoted material). This is an example of _____ because _____.
- (quoted material). This statement clearly shows _____ because _____.

Sometimes, in order to smoothly integrate quoted material into your paper, you may need to remove a word or add a word to make the quote make sense. If you make any change to quoted material, it must be formatted correctly using an ellipsis or brackets:

- Use brackets [these are brackets] to change a word. “[Inserting or Altering Words in a Direct](#)

[Quotation](#)” explains what brackets are and how to use them.

- Use an ellipsis (this is an ellipsis...) to indicate omissions. “[Omitting Words from a Direct Quotation](#)” explains what brackets are and how to use them.

When in doubt, strive to allow your voice—not a quote from a source—to begin each paragraph, precede each quote, follow each quote, and end each paragraph. Quotes that are integrated well into a paper allow you to control the paper. That is what a reader wants to see: your ideas and the way that you engage sources to shape and discuss your ideas.

Attributions

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It also contains an excerpt from David Bartholomae’s “Inventing the University.”



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GLOSSARY

abstract

a brief summary of an article, often including the author's research question, methodologies, and results

academic

of, relating to, or associated with an academy or school especially of higher learning

Ad Hominem

an "argument" relating to or aimed at a person rather than (directly) addressing the position in dispute; spec. (a) that impugns the character or motives of the proponent of a position rather than addressing the position proposed; (b) that criticizes a position or argument on the grounds of its (alleged) inconsistency with other things its proponent presupposes or asserts or does

affinity phase

the phase of research where you will consider how writers are connected to each other

analog

of, relating to, or being a mechanism or device in which information is represented by continuously variable physical quantities; not digital : not computerized

annotated bibliography

an alphabetized list of sources that includes a summary for each text intended for a research project, as well as some assessment of the sources' relevance to a specific project; the list of sources is usually cited according to a conventional format, such as MLA or APA

annotation

the action of making notes while reading, listening, or viewing; the action of adding notes to a works cited or reference page, usually in the form of summary, analysis, and topic connection paragraphs or statements

antithesis

Figure of balance in which two contrasting ideas are intentionally juxtaposed, usually through parallel

structure; a contrasting of opposing ideas in adjacent phrases, clauses, or sentences

APA

the American Psychological Association or the documentation style associated with the American Psychological Association that is commonly used in the social sciences such as psychology, education, and linguistics

argument

the thoughtful development of logically sound, carefully constructed assertions that are formed after the diligent consideration of numerous positions

argumentation

the action or process of reasoning systematically in support of an idea, action, or theory

Arrangement

the action of arranging or disposing in order; often referred to as the organization state of the writing process, though arrangement takes place across the writing process and can be both an aesthetic and an argumentative consideration

audience

a component of the rhetorical situation; any person or group who is the intended recipient of a message

conveyed through text, speech, audio; the person/people the author is trying to influence

aural

of or pertaining to the organ of hearing; received or perceived by the ear

author

the creator of a text or speech; the person or organization who is communicating in order to try to effect a change in his or her audience

basic writers

is a pedagogical term for "high-risk" students who are perceived to be unprepared for freshman composition.

Mina Shaughnessy (1977) argues that basic writers produce compositions in which there are a "small numbers of words with large numbers of errors." David Bartholomae (2005) maintains that "the distinguishing mark of the basic writer is that he works outside the conceptual structures that his more literate counterparts work within."

beneficence

Beneficence asks whether the research is charitable, equitable, and fair to participants by taking into full account the

possible consequences for the researcher and the participants.

bias

a tendency, inclination, or leaning towards a particular characteristic, behavior, etc.; that which sways or influences a person in their actions, perceptions, etc.; a controlling or directing influence; tendency to favor or dislike a person or thing, especially as a result of a preconceived opinion; partiality, prejudice

bibliographic phase

the phase in research where you will trace intersections between sources

brainstorming

the state at which a writer/author engages in generating ideas, exploring those ideas, and developing what will become the topic, thesis, and, ultimately, essay

Canons of Rhetoric

Invention - the finding out or selection of topics to be treated, or arguments to be used; often referred to as the brainstorming or prewriting stage of the writing process, though invention takes place across the writing process

Arrangement - the action of arranging or disposing in order; often referred to as the organization state of

the writing process, though arrangement takes place across the writing process and can be both an aesthetic and an argumentative consideration

Style - the associated genre conventions with which an author chooses to compose; these conventions include tone, level of formality, choice of register, punctuation, and grammar and syntactical concerns

Memory - The perpetuated knowledge or recollection (of something); that which is remembered of a person, object, or event; (good or bad) posthumous reputation; the capacity for retaining, perpetuating, or reviving the thought of things past; the faculty by which things are remembered considered as residing in the awareness or consciousness of a particular individual or group

Delivery - how the compositions we develop reach the audience; in classical Greco-Roman rhetorical tradition, it was primarily concerned with speakers who in real-time stood before reasonably attentive audiences to speak persuasively about matters of civic concern; in modern tradition it is associated with genre, medium, circulation, and ecologies

case-study

a process or record of research in which detailed consideration is given to the development of a particular person, group, or situation over a period of time; a particular instance of something used or analyzed in order to illustrate a thesis or principle

choric phase

the phase of research where you will consider the broader rhetorical context in which an article is written

chronological

order of events over time

Chronos

the Greek word for time in the linear sense (which is different from kairos)

circulation

dissemination or publication, whether by transmission from one to another, or by distribution or diffusion of separate copies; the extent to which copies of a newspaper, periodical, etc., are distributed, the number of readers which it reaches

claim

the argument that is supported by evidence; another term for the thesis; a statement that declares or supports purpose

close reading

is reading to determine what the text says explicitly and to make logical inferences from it; often means re-reading a text several times

code-mesh

melding multiple linguistic codes, including multiple registers, dialects, or languages; in the university classroom this often references students including words and phrases from home languages or dialects that might differ from traditional expectations of formal, academic discourse

collaboration

a working practice whereby individuals work together for a common purpose

communities of practice

a group of people who share a common concern, a set of problems, or an interest in a topic and who come together to fulfill both individual and group goals

composing

to make by putting together parts or elements: to make up, form, frame, fashion, construct, produce; to make or produce in literary form, to write as author

composition

a work of music, literature, or art

Composition Studies

the professional field and academic discipline that revolves around writing, research into writing, and instruction of writing

conceptual metaphor

a metaphor (or figurative comparison) in which one idea (or conceptual domain) is understood in terms of another

consent forms

a document signed by persons of interest to confirm that they agree with an activity that will happen

constellate

form or cause to form into a cluster or group; gather together

constructivist

an understanding of research that considers the interactions between researchers, research subjects, and their environments

content analysis

a research tool used to determine the presence of certain words, themes, or concepts within some given qualitative data (i.e. text); quantification and analyzation of the presence, meanings, and relationships of certain words, themes, or concepts in one collection of material

context

(also known as rhetorical situation) the context or set

of circumstances out of which a text arises (author/speaker, audience, purpose, setting, text/speech)

conventions

the elements, themes, topics, tropes, characters, situations, and plot lines common in specific genres--types of writing

Creative Commons

Creative Commons licenses give everyone from individual creators to large institutions a standardized way to grant the public permission to use their creative work under copyright law.

credibility

(related to ethos) the author's or text's state of being reliable and trustworthy

Critical Conversation

the scholarly conversation to which a research project contributes

critical reading

the close, careful reading/listening/viewing of a composition that is undertaken in order to understand it fully and assess its merits, while taking into account the composition's context or rhetorical situation

Cultural Rhetorics

is an area of study within Writing Studies that views writing as a cultural practice, always embedded within the practices and values of those who compose; draws our attention to the relationships between people, practices, and text, relationships that function like a constellation in its many connections and networks

currency

the state of being relative to current concerns

data

information considered collectively; evidence used for research

database

a structured set of data held in computer storage and typically accessed or manipulated by means of specialized software; or an archive of specific information stored by topic

debate

a discussion in which reasons are advanced for and against some proposition or proposal

deductive

of, relating to, or provable by deriving conclusions by reasoning ; employing deduction in reasoning

deliberative rhetoric

speech or writing that attempts to persuade an audience to take—or not take—some action

Delivery

how the compositions we develop reach the audience; in classical Greco-Roman rhetorical tradition, it was primarily concerned with speakers who in real-time stood before reasonably attentive audiences to speak persuasively about matters of civic concern; in modern tradition it is associated with genre, medium, circulation, and ecologies

depth

the amount of knowledge, intelligence, wisdom, insight, feeling, etc., present in a person's mind or evident either in some product of the mind, as a learned paper, argument, work of art, etc.

deviation

the action of departing from an established course or accepted standard

digital

of, relating to, or utilizing devices constructed or working by the methods or principles of electronics; characterized by electronic and especially computerized technology; composed of data in the form of especially binary digits

directive verb

is a verb that indicates an official or authoritative instruction

discourse

communication of thought in conversation; a formal discussion of a subject in speech or writing, as a dissertation, treatise, sermon, etc.

discourse analysis

a research method for studying written or spoken language in relation to its social context; aims to understand how language is used in real life situations; includes investigating purposes and effects of different types of language

disposition

prevailing tendency, mood, or inclination; the tendency of something to act in a certain manner under given circumstances

embodiment

draws attention to the knowledge we glean from our body – not just the mind; often minimized in Western rhetorical traditions; that in which (a principle, an abstract idea, etc.) is embodied, actualized, or concretely expressed

empirical research

knowledge or data that is gained by observation or experience

ethical research

considerations of research design that weigh the potential outcome of the findings alongside the process of ascertaining those findings; ethical research includes (1) Respect for Persons (autonomy), which acknowledges the dignity and freedom of every person; (2) Beneficence, which requires that researchers maximize benefits and minimize harms or risks associated with research; and (3) Justice, which requires the equitable selection and recruitment and fair treatment of research subjects

ethical treatment

treatment in accordance with the rules or standards for right conduct or practice, especially the standards of a profession

Ethos

refers to the reputation or believability of a speaker/rhetor; ethical appeals tap into the values or ideologies that the audience holds (audience values) or appeals that lean on the reputation or believability of the speaker/author (authorial credibility)

evidence

data, or what writers use to support or defend their argument, the validity of which depends on the academic discipline or academic audience

exigence

the event or occurrence that prompts rhetorical discourse; the event begins the “cycle” of rhetorical discourse about a particular issue

figurative language

the use of words in a way that deviates from the conventional order and meaning in order to convey a complicated meaning, colorful writing, clarity, or evocative comparison

First Year Composition

(also known as first-year writing, freshman composition, or freshman English) is usually two introductory core curriculum writing courses that are required of students in U.S. colleges and universities; these courses generally focus on improving students' abilities to compose, as well as develop a rhetorical understanding of writing

format

the shape, size, and general makeup (as of something printed); general plan of organization, arrangement, or choice of material (as for a composition)

genre

often thought of as a type or category of writing, e.g. business memos, organization charts, menus, book reviews; a discursive response to a recurrent, social action; materials that mediate social interaction

genre analysis

an analysis of the conventions and deviations for a specific genre

genre conventions

the norms and expectations (or similarities) of a genre

genre deviations

the differences between particular instances within a genre

gestural

of or pertaining to gesture; consisting of gestures

growth mindset

a state of mind that happens "when students understand that their abilities can be developed" (Dweck, 2014).

guidelines

an indication or outline of policy or conduct

Humanities

literary learning or scholarship; the branch of learning concerned with human culture; the academic subjects collectively comprising this branch of learning include history, literature, ancient and modern languages, law, philosophy, art, and music

hypothesis

a proposition or principle put forth or stated as a basis for reasoning or argument, or as a premise from which to draw a conclusion; a supposition or educated guess based on available evidence

in-text citation

a reference made within the body of an academic essay that alerts the reader to a source that has informed the writing and ensures that credit is given to original authors or theorists

inductive

of, relating to, or employing mathematical or logical induction

informed consent

Valid informed consent for research must include three major elements: (1) disclosure of information, (2) competency of the patient (or surrogate) to make a decision, and (3) voluntary nature of the decision.

Institutional Review Boards (IRB)

a group that has been formally designated to review and monitor biomedical research involving human subjects. In accordance with FDA regulations, an IRB has the authority to approve, require modifications in (to secure approval), or disapprove research. This group review serves an important role in the protection of the rights and welfare of human research subjects. (Food and Drug Administration)

intention

a determination to act in a certain way; the product of attention directed to an object of knowledge

intertextuality

the relationship between texts, especially literary ones; a concept that describes how other people's language is seamlessly embedded in our own

interview protocol

an instrument of inquiry—asking questions for specific information related to the aims of a study (Patton, 2015) as well as an instrument for conversation about a particular topic (i.e., someone's life or certain ideas and experiences)

Invention

the finding out or selection of topics to be treated,

or arguments to be used; often referred to as the brainstorming or prewriting stage of the writing process, though invention takes place across the writing process

Invitational Rhetoric

approaches communication as collaborative rather than argumentative or combative; the purpose of invitational rhetoric is understanding rather than persuasion

Kairos

refers to the timeliness of speech/writing: the opportune or right time for speech/writing; indications of why a text is timely or relevant

kairotic

Related to or characteristic of *kairos*; adjective used to describe something that happens at the right or opportune time; often combined with the word *moment*

keywords

a word (usually one of several) chosen to indicate or represent the content of a larger document or record in an index, catalog, or database

linguistic

of or relating to language; (also) of or relating to linguistics

Linguistics

the scientific study of language and its structure; specialized area of studies include theoretical linguistics, sociolinguistics, synchronous linguistics

literacy

the quality, condition, or state of being literate; the ability to read, write, speak; the ability to 'read' a specified subject or medium; competence or knowledge in a particular area

literature review

a summary and synthesis of other scholars' work that has previously been published on the topic that a given composition addresses; often found at the beginning of an academic article

logic

the reason or evidence for an argument

logical fallacies

flawed, deceptive, or false arguments that can be proven wrong with reasoning

Logos

data or evidence for an argument; rhetorical logical appeals rely on reason, rationality, and often quantitative data

main idea

also known as thesis; an author's central claim

medium

a system or channel through which a speaker or writer addresses their audience; an outlet that a sender uses to express meaning to their audience; can include written, verbal or nonverbal elements

Memory

the perpetuated knowledge or recollection (of something); that which is remembered of a person, object, or event; (good or bad) posthumous reputation; the capacity for retaining, perpetuating, or reviving the thought of things past; the faculty by which things are remembered considered as residing in the awareness or consciousness of a particular individual or group

metacognition

awareness and understanding of one's own thought processes

methodology

the thinking surrounding a research process and selection of research methods; the answers to such questions as How do you decide what method is appropriate for a particular research project? How do you make data meaningful in a particular context?; a research methodology is the approach to a method, or the understanding and thinking that organizes a particular method

mixed methods

uses both quantitative and qualitative methods to answer a research question; produces numerical and non-numerical data, which can be collected using a variety of research instruments

MLA

the initialism for the Modern Language Association; the documentation style commonly used in English and other humanities courses

model texts

a term used to refer to texts that are often seen as examples of good and effective writing

modes

ways of presenting communication

multimodal composition

a composition that incorporates more than one mode of expression, such as text, image, audio, gesture, or video

multimodality

the employment of more than one mode: text, sound, voice, image

new literacies

new forms of literacy made possible by digital technology developments: instant messaging, blogging, social networking, conducting online searches . . .

new media

any media – from newspaper articles and blogs to music and podcasts – that are delivered digitally

objective

impartial, detached approach

observe

notice or perceive (something) and register it as being significant

paraphrasing

translations of an author's or theorist's original idea

into an author's own words that retain the detail of the original thought but include alternate sentence structure and wording

Pathos

emotions or feeling; rhetorical pathetic appeals draw on an audience's emotions to support an argument

peer-reviewed

research that has been considered and shared by a community of experts

peer-reviewed source

research that has been considered and approved by a community of experts

personal anecdotes

narratives or first-person accounts; a small narrative incident meant to illustrate a personal experience related to a larger topic

persuasive discourse

language or writing that is likely to convince the reader or listener to adopt an idea, attitude, or action

philosophy

the study of the fundamental nature of knowledge, reality, and existence, especially when considered as an academic discipline

place

the material situation in which composition occurs; a rhetorical consideration for communication

Play the Believing Game

a practice developed by Peter Elbow that encourages audience members to suspend potential disbelief or critique of a text; approaching the text with the intent to actually believe whatever the author is suggesting

positivist

the assumption that there is one clear answer to a research question

pre-writing

the first stage of the writing process that include a combination of outlining, diagramming, storyboarding, and clustering; a way to record thoughts about a topic before trying to draft an organized text

prescriptive writing

is a traditional approach of grammar that tells people how to use the English language, what forms they should utilize, and what functions they should serve

primary research

information that has not yet been critiqued, interpreted or analyzed by a second (or third, etc)

party; information gathered through first-hand or personal experience or study

primary source

texts that arise directly from a particular event or time period; any content that comes out of direct involvement with an event or a research study

productive failure

is a learning design that entails conditions for learners to persist in generating and exploring representations and solution methods for solving complex, novel problems

proximity

nearness in space, time, or relationship

public facing

written for a specific public

purpose

the author's motivations for creating the text

qualitative methods

methods that collect observable or discursive data, which may include opinions or experiences and which generate non-numerical data

quantitative methods

methods that collect and generate numerical or countable data

quoting

direct quotes are portions of an existing composition that are taken word for word and placed inside of a different work; these are denoted by the use of quotation marks and an in-text citation

reading pedagogies

is the principle methods of instruction that teachers use with students when teaching the principles, practices, and profession of teaching reading

recursive

move back and forth between various stages of a process, as both those engaging in a research process or a writing process do

reflection

the action or process of thinking carefully or deeply about a particular subject, typically involving influence from one's past life and experiences; contemplation, deep or serious thought or consideration; the process or faculty by which the mind observes and examines its own experiences and emotions; intelligent self-awareness, introspection, metacognition

research

primary - information that has not yet been critiqued, interpreted or analyzed by a second (or third, etc) party; information gathered through first-hand or personal experience or study

secondary - information gathered from another source or that has been interpreted or analyzed by someone else

research design

the overall strategy that chosen for the intergradation of different components of a study in a coherent and logical way

Research Ethics

moral principles that guide researchers to conduct and report research without deception or intention to harm the participants of the study or members of the society as a whole, whether knowingly or unknowingly; the evolving conventions, codes of conduct, and standards research communities adopt to protect audiences, authors, and their research contributions; the practice of striving for ethical development and circulation of research

research gap

in an academic article, the section that identifies what has not been said or examined by previous scholars; a space out of which a scholar's own

research develops; an area where existing research does not provide enough scholarly information

research method

broadly refers to tools for collecting data; research methods may be qualitative, methods that collect discursive data that cannot be counted; quantitative, methods that collect numeric or countable data; and mixed, methods that draw on both quantitative and qualitative measures

research proposal

a detailed plan or 'blueprint' for the intended study and approach to design

research protocols

your plan for research

research question

a question that guides an academic study in such a way that the answer adds new knowledge to a field or discipline

Research questions**research strategy**

a step-by-step plan of action that gives direction to your thoughts and efforts, enabling you to conduct research systematically and on schedule to produce quality results and detailed reporting

research strategy or design

a plan for finding the kinds of evidence and information that will aid in effectively answering a research question

Rhetoric

both the study and use of strategic communication, or talk and text in social interaction; the way that rhetors/authors/writers/composers use language in order to communicate with an audience; the art of using language effectively so as to communicate with, persuade, or influence others

rhetorical analysis

the careful study of a text/speech where the context, audience, and purpose for discourse are considered; the process that helps demonstrate the significance of a text by carefully considering the rhetorical situation in which it develops and the ways that it supports its purpose

rhetorical approach

an approach that examines texts primarily as acts of communication or as performances rather than as static objects; the study of both production and reception of discourse

rhetorical context

(also known as rhetorical situation) the set of

circumstances out of which a text arises, which includes attention to author, audience, purpose, setting, text

rhetorical genre studies

(a term coined by Aviva Freedman) are studies in which scholars examine genre as typified social action, as ways of acting based in recurrent social situations (the founding idea for which can be found in Carolyn R. Miller's essay "Genre as Social Action")

rhetorical listening

a particular method of listening developed by rhetoric scholar Krista Ratcliffe in which the listener is not trying to evaluate whether they agree or disagree with the speaker but instead listen to hear and identify with the speaker

rhetorical situation

(also known as rhetorical context) the context or set of circumstances out of which a text arises (author, audience, purpose, setting, text)

author - the creator of a text or speech; the person or organization who is communicating in order to try to effect a change in his or her audience

audience - any person or group who is the intended recipient of the text and also the person/people the author is trying to influence

purpose - the author's motivations for creating the text

setting - the particular occasion or event that prompted the text's creation at the particular time it was created

text - the author's composition, including the format and medium in which it was composed

rhetorical theory

thoughts and assertion that have been made about rhetoric in a formal fashion

rhetorical topoi

in rhetoric, stock formulas such as puns, proverbs, cause and effect, and comparison, which rhetors use to produce arguments

rhetorical velocity

the state that happens when rhetoricians strategically theorize and anticipate the third party recomposition of their texts

rhetors

an orator or author who can be considered a master of rhetorical principles

Rogerian argument

a form of argumentation named after psychologist Carl Rogers who, in 1951, developed an argumentative structure so that people on different sides of an issue would have the experience of

believing counterarguments; like invitational rhetoric, Rogerian Argument is similarly devised to build understanding amongst rhetors, particularly those who believe differently

scholarly journal

(also known as academic journal) a periodical that contains articles written by experts in a particular field of study, which are intended to be read by other experts or students of the field and may use more specialized or advanced language than the articles found in general magazines

scripts

the particular way you will describe your research to participants

secondary research

information gathered from another source or that has been interpreted or analyzed by someone else

secondary source

sources that summarize, interpret, critique, analyze, or offer commentary on primary sources; in a secondary source, an author's subject is not necessarily something that he/she/they directly experienced

semantic phase

a phase in research where you will be attentive to keywords in the text you've selected

sensorality

invites attention to the information we receive with our five senses (often minimized in Western rhetorical traditions)

setting

the particular occasion or event that prompted the text's creation at the particular time it was created

signal phrase

(also known as attributive tag) a device used to smoothly integrate quotations and paraphrases into a composition; a basic signal phrase consists of an author's name and an active verb indicating how the author is presenting the material

Source

primary - texts that arise directly from a particular event or time period; any content that comes out of direct involvement with an event or a research study

secondary - sources that summarize, interpret, critique, analyze, or offer commentary on primary sources; in a secondary source, an author's subject is not necessarily something that he/she/they directly experienced

statistics

the systematic collection and arrangement of numerical facts or data of any kind

Style

the associated genre conventions with which an author chooses to compose; these conventions include tone, level of formality, choice of register, punctuation, and grammar and syntactical concerns

subjective

influenced by or based on personal beliefs or feelings, rather than based on facts

subjectivities

existing in the mind; belonging to the thinking subject rather than to the object of thought

summarizing

describing general ideas from a source such that the result is a shortened version that communicates the primary claims

synthesis

the composition or combination of parts or elements so as to form a whole

synthesize

to put together or combine into a complex whole; to make up by combination of parts or elements

tertiary

sources that identify and locate primary and secondary sources

text

refers to any form of communication, primarily written or oral, that forms a coherent unit, often as an object of study; A book can be a text, and a speech can be a text, but television commercials, magazine ads, website, and emails can also be texts.

The Aristotelian Appeals

Aristotle taught that a speaker's ability to persuade an audience is based on how well the speaker appeals to that audience in three different areas: logos, ethos, and pathos.

thesis

the author's central or main claim

threshold concept

is a concept that, once understood, changes the way that a person thinks about a topic

tone

a particular style in discourse or writing, which expresses the person's sentiment or reveals his/her/their character

transfer

the act of bringing knowledge or skills from one context to another; the goal of a first-year writing course is to transfer the writing skills developed in the class to other writing situations

transitional phrases

powerful links between ideas that aid a reader's understandings of a text

uptake

the ways in which genres are circulated (or not); can be a measure of a genre's success with an audience

utterance

a spoken word, statement, or vocal sound

vertical curriculum

a learning plan through which what students learn in one lesson, course, or grade level prepares them for the next lesson, course, or grade level

visual analysis

a method of understanding that focuses on visual elements, such as color, line, texture, and scale

Visual Rhetoric

the use of images to convey meaning or message in order to argue or persuade

Wikipedia

a free, open content online encyclopedia created through the collaborative effort of a community of users; a public site on which anyone registered can create an article for publication and the non-registered can edit articles

works cited

at the end of academic articles, a list of all the works that authors considered or cited in designing their article

writer's block

the condition of being unable to think of what to write or how to proceed with writing

Writing Pedagogy

"is a body of knowledge consisting of theories of and research on teaching, learning, literacy, writing, and rhetoric, and the related practices that emerge. It is the deliberate integration of theory, research,

personal philosophy, and rhetorical praxis into composition instruction at all levels from the daily lesson plan to the writing program and the communities it serves." – *A Guide to Composition Pedagogy*

writing process

an iterative, recursive process in which authors develop compositions

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