**Rhetorical Situation**

**Activity One: Thank You For Arguing**

## Unit One: Activity One—Introducing the Rhetorical Situation: The Key Elements of the Rhetorical Situation

Directions For this assignment students should have read Thank You For Arguing as Summer Reading. We have a class set of Everything is an Argument and we will read sections from Chapter 1 which outlines the keys to argument. During this activity students will work in small groups to analyze rhetoric in the real world (advertisements, speeches, movies, newspapers, editorials, wherever they want). The teacher will then highlight key concept from the books as a framework for the rest of the course

Key Concepts to Introduce (hopefully reintroduce)

[Exigence](https://www.thoughtco.com/exigence-rhetoric-term-1690688), [Kairos](https://www.thoughtco.com/kairos-rhetoric-term-1691209), [Stasis](https://www.thoughtco.com/kairos-rhetoric-term-1691209), [Five Canons of Rhetoric](https://www.thoughtco.com/the-5-canons-of-classical-rhetoric-1691771) Invention, Arrangement, Style, Memory, and Delivery

Claims and Evidence

Thesis

[Logos](https://www.thoughtco.com/logos-rhetoric-term-1691264) (cause and effect, syllogism, analogy, statistics, definition)

[Pathos](https://www.thoughtco.com/pathos-rhetoric-1691598) (emotion or value)

[Ethos](https://www.thoughtco.com/ethos-rhetoric-term-1690676) (authority or validity)

**Summer Reading Persuasive Poster Assignment**

* **You will be placed into groups of no more than six.**
* **Get a tri-fold board**
* **Do each of the following, neatly and thoroughly**

**Have read carefully the chapters from**

***Thank you For Arguing by Jay Heinrichs (everyone will read chapters 1, 2, 25, and 26 and your group will have a particular chapter)* and think about the following questions**:

* What are the key concepts about argument within your chapters?
* What are some real-world examples of argument strategies associated with your chapter?
* How do those real-world examples illustrate your argument?

Everyone reads: 1: Open Your Eyes

2: Set Your Goals

25: Use the Right Medium

26: Give a Persuasive Talk

Group Assignments:

3: Control the Tense

5: Get Them to Like You

6: Make them Listen

9: Control the Mood

14: Spot Fallacies

16: Know Whom To Trust

19: Get Instant Cleverness

20: Change Reality

21: Speak Your Audience’s Language

**The assignment**:

On the left-hand side of the poster board write down key characteristics of the argumentative tools that *Thank You For Arguing* describes in your group’s chapter. Explain in your own words the characteristics and the key ideas for your chapter, what is the meaning of the chapter’s title? (at least five characteristics or qualities)

In the center create a collage of images which represent key ideas, arguments, or symbols from the real-world which illustrate the concepts from your chapter (this may be drawn or cut outs). Examples may come from but are not limited to the following:

* Political cartoons
* Advertisements
* Television shows and movies
* Songs
* Newspaper and magazine articles
* Advertisements and commercials
* Youtube videos
* Webpages
* Sporting events
* Everyday conversations

On the right-hand side write down explanations of how your real-world examples illustrate the concepts

Be prepared to present your poster and explain the key ideas including the degree to which you think the argument is supported and the degree to which you think this argument is relevant for today’s audience/society.

The accompanying rubric will be used for the evaluation of this assignment

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| --- | --- |
| |  | | --- | | **Summer Reading Poster Presentation Rubric**  Student Name:     \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_\_\_\_ | |

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| --- | --- | --- | --- | --- |
| CATEGORY | **Superior (45-50 pts)** | **Effective (40-44 pts)** | **Adequate**  **(35-39pts)** | **Inadequate/incomplete (34 and below pts)** |
| **Persuasive Argument, Claim, and Textual Support**  **50 points possible** | Persuasive argument is well explained and thoughtfully connects real-world examples to the characteristics from *Thank You For Arguing*. Supporting evidence from the text successfully defends the claims of the student. | Persuasive argument is explained effectively and supported by specific examples from the real-world to the characteristics in *Thank You For Arguing* | The persuasive argument is explained adequately but textual support may be limited, undeveloped, or lack a full understanding of the text. | Claim is not expressed clearly or elaboration of text is poorly done. |
| **Visual: 50 pts** | The visual elements are highly engaging and fluidly support the thematic explanation of the text. | Visual images are neat and developed and connect to the argument in a thoughtful and original manner. | Visuals are generally complete but the connection to the argument is limited. | Visuals seem to be thrown together with little thought put into the process. |
|  |  |  |  |  |

**Total: \_\_\_\_\_\_ Total: \_\_\_\_\_\_ Total: \_\_\_\_\_\_ Total: \_\_\_\_\_**

**Review Notes over Everything is an Argument and Thank You For Arguing**

**Purposes and Reasons for Argument**

Convince/Inform

Persuade

Make Decisions

Understand/Explain

**Occasions**

Past-did this occur

Future-should we do, policy

Presents-values of society

**Kinds**

Fact

Definition

Cause and Effect

**Audience Appeals**

Ethos

Logos

Pathos

**Rhetorical Triangle (speaker, audience, message, context)**

Thank You for Arguing Notes

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| --- | --- | --- | --- |
| The 5 Canons from Cicero pp. 304-318 | Classical Outline structure (arrangement)  pp. 306-307 and pp. 319-347 remember this for our first paper and Rogerian Argument) | Style’s Virtues  pp. 309-310 | Goals  For Argument |
| **Invention** (context, research, discovery, how you come up with ideas)  **Arrangement** (organization see structure in next column)  **Style** (4 virtues how you select words, column 3)  **Memory (images in your mind you refer to construct your argument, a storehouse of ideas)**  **Delivery (how you deliver your message, voice, volume, stability, flexibility, tone, and diction)** | **Introduction** (ethos, gets audience’s interest and establishes goodwill-credibility or authority)  **Narration** (statement of facts, logos)  **Division** (list of points with which you and your opponent agree and where you disagree)  **Proof** (state your actual argument, logos)  Refutation (challenge your opponent’s argument)  **Conclusion** (restate your best points, explain why you have been successful, call to action -pathos) | **Proper Language** (words suit occasion and audience)  **Clarity** (clearness of language)  **Vividness** (create visual images for audience, details, description, appeal to the senses)  **Decorum** (fitting in with your audience, appropriateness of your speech for your audience)  **Ornamentation**  (rhythm and clever, does it sound good when you read it aloud, flow) | **Mood** (emotions)  **Mind** (thoughts)  **Willingness** (actions) |

**Activity Two: Commencement Speech Analysis**

**Part One: Prereading—quick write**

* Do you think that we as a society are more or less likely to tell the truth than previous generations?
* Why do we Instagram ourselves? Does our Instagram—social media self-reveal our true selves?

**Part Two: Note taking**

View the sections of two speeches, the first speech is by Nigerian novelist Chimamanda Ngoze Adichie at Harvard university in 2018. The second speech is my Tara Westover the author of *Education* at Northeastern University in 2019. The entire speeches and transcripts of the speeches are listed below

Notes on the Speech-Take notes on each of the following areas

|  |  |  |
| --- | --- | --- |
| Elements | Adichie, Harvard, 2018, “Above All Else Do Not Lie” | Westover, Northeastern, 2019  “The Un-Instagram able Self” |
| Exigence and purpose-what brings the speaker here? What is the purpose of the speech? Is this explicitly or implicitly made? (where in the speech is this?) |  |  |
| Context/Audience—where is it? What values and beliefs does the speaker share with her audience? |  |  |
| Delivery and Style-how is the speech delivered? What choices does the speaker make to  impact her audience? |  |  |
| Arrangement-how do the introduction and conclusion connect to the purpose? |  |  |

Write a paragraph on a separate sheet of paper in which you select one of the speeches and respond to the following questions:

* What was the speaker’s purpose?
* What was the thesis of their argument?
* What evidence did they use to support this thesis?
* What rhetorical choices did the speaker employ to achieve those purposes?
* How were those strategies appropriate (or not appropriate for her audience)?

Part 3: Thesis writing and supporting claims

Select one of the positions from one of the speeches. Write an original thesis statement in which you take your own position on the issue. The thesis should state the issue, your position, and why you take that position. Then write down two reasons why you take that position.

Thesis

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Reason One

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Reason Two

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**Acivity Three: Simulation**

Activity : Commencement Speaker Simulation

Part One: Read the three articles on selecting commencement speakers and free speech on campus and take notes

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| --- | --- | --- | --- |
| Topic | Tim Evans Indianapolis Star article on Mike Pence commencement speech | Alex Morey  Campuses Concede to Political Correctness on Commencement  USA Today | Jim Sleeper  Political Correctness and Its Real Enemies  NY Times |
| Claim |  |  |  |
| Evidence |  |  |  |

Write a paragraph in which you take a position on the boycott of controversial commencement speakers

Part Two: In your group you will assigned one of the following roles. This person is on a committee of six to select a commencement speaker at Grantland University, a large public state university of 30,000 students. From that perspective you are to do the following three things.

* Write a one paragraph biography of the person you have
* From that individual’s perspective, create a list of five to seven criteria for selecting a commencement speaker
* Select a currently living, actual person to serve as a commencement speaker. Explain in a paragraph your decision

Jordan Tate, a graduating senior in STEMS

Marshall Foster, a graduating senior in liberal arts

Dr. Martinez, a business professor

Dr. Lee, a history professor

Morgan Pierce, a university administrator

Cameron Franklin, CEO of one of the largest corporations in the state who serves on the university’s board of trustees

Activity Four: Rhetorical Analysis of Westover

The following passage is in the prologue to Tara Westover’s 2018 memoir *Educated* in which she writes about her experiences as a young girl growing up with a survivalist father in Idaho. Read the passage. Then write an essay which analyzes the choices Westover makes to convey her message about her experiences growing up in mountains of Idaho to her audience.

I am only seven, but I understand that it is this fact, more than any other, that makes my family different: we don’t go to school.

Dad worries that the Government will force us to go but it can’t, because it doesn’t know about us. Four of my parent’s seven children don’t have birth certificates. We have no medical records because we were born at home and have never seen a doctor or a nurse. We have no school records because we’ve never set foot in a classroom. When I am nine, I will be issued a Delayed Certificate of Birth, but at this moment, according to the state of Idaho and the federal government, I do not exist.

Of course I did exist. I had grown up preparing for the Days of Abomination, watching for the sun to darken, for the moon to drip as if with blood. I spent summers bottling peaches, and my winters rotating supplies. When the World of Men failed, my family would continue on, unaffected.

I had been educated in the rhythms of the mountain, rhythms in which change was never fundamental, only cyclical. The same sun appeared each morning, swept over the valley and dropped behind the peak. The snows that fell in winter always melted in the spring. Our lives were a cycle—the cycle of day, the cycle of seasons—circles of perpetual change that, when complete, manet nothing had changed at all. I believed my family was a part of this immortal pattern, that we were, in some sense, eternal. But eternity belonged to the mountain.

There’s a story my father used to tell about the peak. She was a grand old thing, a cathedral of a mountain. The range had other mountains, taller, more imposing, but Buck’s Peak was the most finely crafted. Its base spanned a mile, its dark form swelling out of the earth and rising into a flawless spire. From a distance, you could see the impression of a woman’s body on the mountain face: her legs formed huge ravines, her hair a spray of pines fanning over the northern ridge. Her stance was commanding, one leg thrust forward in a powerful movement, more stride than step.

My father called her the Indian Princess. She emerged each year when the snows began to melt, facing south, watching the buffalo return to the valley. Dad said the nomadic Indians had watched her appearance as a sign of spring, a signal the mountain was thawing, winter was over, and it was time to come home.

All my father’s stories were about our mountain, our valley, our jagged little patch of Idaho. He never told me what to do if I left the mountain, if I crossed oceans and continents and found myself in strange terrain, where I could no longer search the horizon for the Princess. He never told me how I’d know when it was time to come home.

The following passage is in the last chapter to Tara Westover’s 2018 memoir *Educated* in which she reflects upon her experiences growing up with a survivalist father, leaving that father, and receiving a college degree, and eventually a doctorate in history. Read the passage. Then write an essay which analyzes the choices Westover makes to convey her message about the changes she has experienced and the impact those changes have had upon her to her audience.

I shed my guilt when I accepted my decision on its own terms, without endlessly prosecuting old grievances, without weighing his sins against mine. Without thinking of my father at all. I learned to accept my decision for my own sake, because of me, not because of him. Because I needed it, not because he deserved it.

It was the only way I could love him.

When my father was in my life, wrestling me for control of that life, I perceived him with the eyes of a soldier, through a fog of conflict. I could not make out his tender qualities. When he was before me, towering indignant, I could not remember how, when I was young, his laugh used to shake his gut and make his glasses shine. In his stern presence, I could never recall the pleasant way his lips used to twitch, before they were burned away, when a memory tugged tears from his eyes. I can only remember those things now, with a span of miles and years between us.

But what has come between me and my father is more than time or distance. It is a change in the self. I am not the child my father raised, but he is the father who raised her.

If there was a single moment when the breach between us, which had been cracking and splintering for two decades, was at last too vast to be breached, I believe it was that winter night, when I stared at my reflection in the bathroom mirror, while, without my knowing it, my father grasped the phone in his knotted hands and dialed my brother. Diego, the knife. What followed was very dramatic. But the real drama had already played out in the bathroom.

It had played out when, for reasons I don’t understand, I was unable to climb through the mirror and send out my sixteen-year-old self in my place.

Until that moment she had always been there. No matter how much I appeared to have changed—how illustrious my education, how altered my appearance—I was still *her*. At best I was two people, a fractured mind. She was inside, and emerged whenever I crossed the threshold of my father’s house.

That night I called her and she didn’t answer. She left me. She stayed in the mirror. The decisions I made after that moment were not the ones she would have made. They were the choices of a changed person, a new self.

You could call this selfhood many things. Transformation. Metamorphosis. Falsity. Betrayal.

I call it an education.