CHAPTER 2
Understanding Strategies of Persuasion

The Lessons of Chapter 2

The pedagogical purpose of Chapter 2 is to instruct students in argumentative strategies and formal rhetorical concepts as preparation for written analysis papers. At the same time, the chapter offers lessons in visual literacy by focusing on ads as compact visual arguments. The chapter begins with a discussion of argumentative strategies, such as comparison-contrast, description, analogy, cause and effect, and more. Then, it offers a reading that demonstrates how a professional writer, Seth Stevenson, conducts an analysis of an ad. This prepares students for the extensive discussion of the rhetorical appeals of ethos, pathos and logos that follows. You can point out to students how the analysis of sample ads in the chapter can serve as a model for their own written analysis of ads; when teaching this chapter, we often ask students to open the book to the ad they enjoyed most, and then we talk them through how the textbook offers a careful analysis of that ad. Finally, we can ask students to select ads of their own choosing and write an analysis essay using the prewriting checklist, as well as the student writing posted on the Envision Website (http://www.pearsonhighered.com/envision/46).

PEDAGOGICAL PRACTICE: BEGIN WITH THE CHAPTER PREVIEW QUESTIONS

When we teach Chapter 2, we sometimes have students freewrite their answers to the Chapter Preview Questions on page 38 as a way to determine their baseline understanding of how ads work rhetorically and how deeply they understand strategies of persuasion and concepts from classical rhetoric. Since many high
school courses and pre-college entrance exams are beginning to offer instruction in these areas, it is helpful for you as a teacher to have a sense of your audience—the students—before you embark on the learning provided in this chapter.

**Teaching the Chapter’s Opening Image, the iPod Ad**

Figure 2.1, the famous iPod ad showing a silhouetted figure dancing to music, asks students to think about how a relatively simple ad campaign involving monochromatic colors, a still shot of a person, and the emphasis on the product, can be so appealing. The opening questions beside Figure 2.1 subtly raise all the content points of the chapter—suggesting that the following pages will answer these questions by introducing strategies of argumentation, as well as the classical rhetorical appeals: logos, pathos, and ethos. You might spend some time discussing this ad in class, or projecting up a more recent Apple ad for the iPad or latest iPhone and raise similar opening questions about it. In this way, you get students interested in learning how persuasion works as a combination of factors, such as composition, color, layout, story and more. You encourage them to think critically about the design of particular ads and how the effect on the audience changes according to the venue of the ad (billboards, television, Internet, radio, magazines, coffee cup holders, hat brims, etc.). Teaching the chapter’s opening image in this way can excite your students to approach ads in their lives as critical thinkers and as writers and researchers.

**Writing Activity for Analyzing Ads as Arguments**

Use the list of strategies for argumentation on pages 39–40 to help students think about the rhetorical situation of ads they encounter. Have them bring to class one or two ads to analyze. They can bring a print copy from a magazine or campus newspaper, or they can bring a digital copy—a video, Website ad, or pop-up ad. Ask the students to work through the list and determine how their chosen ads work as powerful, compact arguments according to comparison-contrast, description, analogy, cause and effect, and so forth. Then, have all students share their findings with the class. Alternatively, you might assign the list as homework and ask students to come in with examples of ads for each strategy of argumentation. This could be done in teams or over the course of a week. Have them write a brief reflection in
which they articulate which strategies of argumentation they find to be most persuasive.

TEACHING THE CHAPTER READING: “YOU AND YOUR SHADOW” BY SETH STEVENSON

The reading in Chapter 2, a short article by Seth Stevenson on the advertising campaign for iPod entitled “You and Your Shadow,” provides a model for how to analyze an ad and transform emotional reactions into strong, effective writing. As an instructor, you can work through the entire piece in class, asking students to read passages out loud or read out the annotations provided in the margins. This way, students will learn how an argument is constructed piece by piece, from the introductory tone to the use of evidence to the use of specific strategies of argumentation. At the same time, because of the opinionated nature of Stevenson’s piece, students can begin to understand the way in which ads have different emotional effects on people.

In teaching this article, you might point out to students that Stevenson is both alarmed and bothered by the famous iPod ad of silhouetted people dancing because it succeeds in making him feel obsolete, or less important than his technology. In registering his alarm, he crafts a very interesting thesis about how the iPod ad creates its rhetorical appeal. Thus, his article provides a model for how students can turn what might be gut reactions to ads or other types of popular culture into well-crafted, thesis-driven arguments. It also shows how research can strengthen a written argument. In writing the piece, Stevenson researched earlier similar ads like the DeBeers, “A Diamond is Forever” campaign, and he develops an elaborate comparison/contrast strategy before offering a witty and memorable conclusion.

You might provide students with background on the article, explaining what appeared in Stevenson’s column “The Ad Report Card,” found in the Business & Tech section of slate.com. To extend the learning, you might consider supplementing “You and Your Shadow” with one of Stevenson’s more recent articles, or to compare this article with a piece on the newest Apple product (the iPad or latest iPhone, for instance).
One way to create a lesson plan around this article is to watch one of the ads in class together, ask students to develop an analysis of it in small groups using the strategies of argumentation listed in Analyzing Ads as Arguments on page 39–40, and then read Stevenson’s interpretation, comparing points of argument and choice of rhetorical style to the analysis the groups developed.

**Teaching Understanding the Rhetorical Appeals**

As an effective way of introducing students to the classical rhetorical appeals of *logos* (the logical appeal), *pathos* (the emotional appeal), and *ethos* (the appeal to character), ask students to open their books to page 44. Spend some time discussing Figure 2.3 to show how the appeals often work in combination or in a hybrid fashion. Have students read out the At a Glance box on Rhetorical Appeals so they have a firm grasp of these concepts.

**Writing Activity for Understanding the Rhetoric Appeals**

When we teach this section of Chapter 2, we often ask our students to conduct an invention writing activity. Specifically, we invite our students to create new, contemporary appeals that might be added to Aristotle’s classic list of three. Stanford student David Baron came up with “humos” for the strategic use of humor in ads, while student Lena Sweeney developed “kiddos” for the appeal to children in many ads, and Logan Ensign invented “Reaganos” to suggest how politicians appeal to former President Reagan’s legacy and character today. Many of your students will probably come up with “sexos” as the appeal to sexuality in ads. What matters in this invention activity is that your students begin to think critically about how ads work as arguments, and that they use writing to convey their interpretations.

*Technology Tip:* When completing the writing activity, it may be helpful to base it on a specific ad. You can ask students either to select ads from the extensive database of links available on the Envision Website (see Student Resources/Chapter 2/Resources and Readings/Advertisement Resources: Print Ads at http://www.pearsonhighered.com/envision) or to analyze hard-copy ads that they bring to class. One year, in teaching this activity, we realized our students were not prepared and had not come in
with materials. We gave them ten minutes to search the halls, and, in that
time every single one located a print ad—a poster, a flier, a newspaper ad, a
magazine insert—showing the ubiquity of ads as arguments shaping our
world.

PEDAGOGICAL PRACTICE: TEACHING THE STUDENT WRITING ON THE WEBSITE

After working through the text on page 46 about the Chevron ad’s reliance on
logos, have students follow the link to Fred Chang’s essay on the Envision Website
(http://www.pearsonhighered.com/envision/46). Ask students to work in groups
examining each paragraph of the essay and how the writing shows the author’s
understanding of logos. Then, ask students to go to the main page for student
writing for Chapter 2 at http://www.pearsonhighered.com/envision and select two
or three essays that intrigue them. They might choose Janelle Cornwall’s analysis of
the Got Milk? commercials or Rachel Lambert’s look at sexuality and religion in ads
from the Middle East. Then, ask students to compose annotations for how the
essays work as persuasive critical arguments. The point of this activity is that
students learn best from studying models. Reading these essays will deepen their
understanding of how rhetoric works and enable them to observe strategies they can
apply when writing their own essays.

Technology Tip: If you are in a high-technology classroom, you can have
students open the essays for discussion directly from the Envision Website.
If not, you might consider printing these essays and bringing in copies for
your students to use in class analysis of the writing strategies.

TEACHING LOGOS

After discussing Figure 2.4 and 2.5, have students brainstorm in groups about some
recent examples of logos-based ads. Remind students that logos works through
evidence, fact or reason, and is a form of persuasion that appeals through reasoning,
statistics and formal proofs. Students may come up with examples of causal arguments
and cause-and-effect arguments used in ads. Have students locate the actual logos-
based ads and to pay particular attention to how the visual elements factor into an
argument based on reasons. Students may find it challenging to find logos-based ads
in some magazines, especially fashion magazines; this could open up an interesting
discussion about which rhetorical appeals are featured most prominently in advertisements and why this is the case.

**Writing Activity for Logical Fallacies**

Turn to page 47 and go over the Crest ad in Figure 2.5 as a class. Then, ask students to use the At a Glance box, Logical Fallacies, on page 48, and write up a critique of the ad. You might tell them that the textbook can’t openly criticize the ads in this way or we would not get permission to publish them as examples. But as writers, they can do this important cultural work.

**TEACHING PATHOS**

Turn to the image of the Volkswagen ad in Figure 2.6 and the Vidal Sassoon ad in Figure 2.7. Remind students that *pathos* is the act of putting the audience in a particular state of emotion to be receptive to a message. Have them compare the visual elements of the two ads to the words from the insurance ad on page 49. Then, have students share their own chosen ads in class. Discuss how subtle strategies such as word choice, withholding information until a particular time, and image placement can make or break an emotional appeal. Visual and verbal texts work through *pathos* by creating a climate of fear and anxiety, or by creating strong positive emotions around sexuality, nationalism, or belonging to a group.

**Writing Activity for Exaggerated Use of Pathos**

Have students break into groups and write down at least three instances in which they were persuaded by a pathetic appeal in an ad. What was the emotion, or combination of emotions, that came up and why? If you are in a high-technology classroom, you can have students navigate to the Envision Website’s ad banks (see Student Resources/Chapter 2/Resources and Readings/Advertisement Resources: Print Ads at http://www.pearsonhighered.com/envision), or look up magazines such as *Vogue, Cosmopolitan, GQ, Maxim*, etc. Then, ask students to write out a brief informal analysis of the ads by working through the types of exaggeration listed in the At a Glance box on page 52.
Working with Student Writing
Assign the student essay from page 50, Cyrus Chee’s rhetorical analysis, “Perspectives of Hope: a Comparison of Holocaust Images” as a model for understanding the pathos-driven appeal (http://www.pearsonhighered.com/envision/50). If you are in a high-technology classroom, copy the two movie poster images from the text and ask students to discuss their visual and textual components. Then read through Chee’s analysis and compare results. If you are not in a high-technology classroom, you can bring copies of the poster images and text of the essay to class for the same exercise.

TEACHING ETHOS
Ethos, or the character, goodwill or credibility of a speaker, helps to establish the credibility of an argument. It can also be used to help students to differentiate between their own authoritative voices and their opinions. Explain to students that there are many different types of authority—such as celebrity authority, the authority of everyday people, and brand authority. The amount of weight each type of authority carries depends upon the context of any given ad or piece of writing. Remind students that Aristotle viewed ethos as the most important appeal, since—once a speaker lost credibility, there was no chance for persuasion. This point can offer a helpful set-up for a discussion of plagiarism and writing ethics. At the same time, Aristotle developed his curriculum in rhetoric as a means for any person to be persuasive. He argued that power did not come from position or privilege but from the speaker’s own words: the speaker built ethos or authority through his speech. We often share this historical perspective with our students as a way to help them develop confidence in their writing and speaking: as they build their skills, they will build their authority.

Working with the Creative Practice
The activity on page 54 asks students to analyze the ethos of two car ads, as shown in Figures 2.8 and 2.9. One of the interesting aspects of ad campaigns, however, is that they must keep a brand identity consistent over time and yet be continually new. Assign students the task of finding more recent ads for high-powered cars and hybrid cars. How does the ethos change or remain the same? Then, ask students to study Figure 2.10, a Longines billboard ad photographed by the authors in Beijing,
China. How does the watch company convey its ethos in other countries or places? Have students look on the Internet for Longines ads and look in their cities and communities for other watch ads and make a presentation to the class about what kind of ethos different brands try to sell.

Writing Activity on Ethos-based Parody
To take the learning of this section on ethos one step further, spend some time discussing how ad hominem attacks often take the form of parody. Have students analyze the parody ad in Figure 2.11, the Truth.com’s attack on the ethos of the Marlboro man. Next, have students consult the student writing listed on page 56, the essays by Amanda Johnson and Georgia Duan. Have the students write letters to these student authors commenting on the analysis of parody ads. Finally, assign students the “Branding, Ethos and Parody” activity on the Envision Website (see Student Resources/Chapter 2/Handouts, Exercises, and Assignments/Branding, Ethos, and Parody at http://www.pearsonhighered.com/envision). This exercise asks students to think about the authority of the Nike swoosh in advertising. It challenges students to manipulate this symbol for the purposes of parody. You do not need to have a high-technology classroom to perform this exercise; most students are familiar with the Nike swoosh, and the instructions for the exercise can be printed directly from the Envision Website (see Student Resources/Chapter 2/Handouts, Exercises, and Assignments/Branding, Ethos, and Parody—PDF document at http://www.pearsonhighered.com/envision). Once students have analyzed the Nike swoosh, the assignment asks them to think of other famous logos and the types of authority they embody, then to create parodies that serve as visual arguments for their ad hominem attacks. You might have them write up a plan for their parodies or create visual drafts. You could refer to the section on visual arguments in Chapter 9, including the thetruth.com Website and the section on op-ads, for more instruction.

Teaching Considering Context: Kairos
One of the most important rhetorical concepts is kairos, or attention to time and place. We often explain this to our students by telling them, “You’ve probably heard the saying, ‘There’s a time and place for everything.’ Ads are no exception to this rule.” The concept of kairos adds complexity to the rhetorical situation of an ad or
any other form of persuasion since it makes visible the context. What persuasive strategies worked one hundred, fifty, or even five years ago may not work at all today. To bring this point home, have students compare the Coca-Cola ads in Figure 2.12 and 2.13. Then, ask students to bring in other Coca-Cola ads, such as those found through the Envision Website (see Student Resources/Chapter 2/Resources and Readings/Advertisement Resources: Print Ads/Coca-Cola Soda Ads at http://www.pearsonhighered.com/envision) and discuss how the ads reflect changing cultural values even while they also seek to mold a society’s desires.

**Writing Activity for Understanding Kairos**

Ask students to visit the library in person or online and research ads for the same product over a period of time. Have students write one paragraph in which they describe elements of the ad that reveal its attention to kairos according to different time periods. They should bring their results to class and share with other students.

Imagining the preparation that goes into an advertisement in order to make sure that it appeals to its target audience can help students think about the process of designing a plan of research and crafting an academic argument for a specific audience in a fun and familiar way.

**Teaching the Writer’s Process**

Having read through and discussed a few examples of rhetorical analyses of advertisements in class, students are now ready to start working on their own analyses. They should determine their choice of ad, perhaps referring back to the At a Glance list in Chapter 1 (on page 23) for Selecting an Image. Have them write up responses to the list as prewriting. Then, they can work through the PreWriting Checklist for their ad. Next, ask students to go through the At a Glance boxes on Logical Fallacies (page 48), Exaggerated Uses of Pathos (page 52), and Misuses of Ethos (page 56) to determine how the ad works. With this prewriting material, they will have ample evidence for a strong and evidence-based argument about their chosen text.
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WRITING ACTIVITY FOR THE WRITER’S PROCESS:

To students with a taste of creative advertising design, you might bring in several examples or images of random objects (a tennis shoe, an apple, a hat, a phone, a computer, a book, a pen, etc.). Have students work in groups to create an advertising plan for their object based on rhetorical appeals and strategies of argumentation. They might even create a slogan for their object. By practicing writing up their plan for an ad campaign in this structured classroom exercise, students will begin to understand ads from “the other side” and thus be more careful and critical writers of rhetorical analysis essays.

BREAKING THE CHAPTER INTO DAYS OF THE WEEK

DAY ONE (PAGES 38–43)
Introduce students to the idea of strategies of persuasion and the way ads work as compact visual arguments meant to move a reader to buy or act. Begin to discuss some of the formal strategies of argument that appear in ads, and have students bring in examples to use in class. Discuss Seth Stevenson’s article (pages 41–43) and have them write up their brief analysis of an ad. Consult the resources on ads available through the Envision Website (see Student Resources/Chapter 2/Resources and Readings/Advertisement Resources: Print Ads at http://www.pearsonhighered.com/envision).

DAY TWO (PAGES 43–57)
Take time to discuss three core rhetorical appeals based on Figure 2.3 and the At a Glance box on page 44. Introduce the rhetorical concepts of logos, pathos, and ethos by having students complete collaborative work on print or Internet ads. Specifically, you might have students work in groups analyzing ads in terms of different types of logical arguments for various products. Introduce the topic of pathos-driven arguments and have students identify certain emotions they felt as a result of a particular ad and have them experiment with analyzing ads under the lens of the pathos-driven argument. Introduce the idea of ethos—the character or credibility of the speaker—and have students complete the Branding, Ethos and Parody exercise off the Envision Website (see Student Resources/Chapter 2/Handouts, Exercises, and Assignments/Exercise: Branding, Ethos, and Parody at http://www.
Study the many student essays from the Envision Website (see Student Resources/Chapter 2/Student Writing at http://www.pearsonhighered.com/envision) to see how peers analyzed ads of their choosing. Have students complete the At a Glance box on Logical Fallacies (page 48), Exaggerated Uses of Pathos (page 52), and Misuse of Ethos (56) based on ads of their own choosing.

**DAY THREE (PAGES 57–63)**

Continue the discussion of rhetorical appeals by introducing the notion of *kairos*. Have students perform the exercise in which they are asked to analyze a series of ads from different time periods, paying close attention to the *kairos* references in each ad. Review the Prewriting Checklist on pages 60–61, stressing the similarities between designing an ad that makes a strong appeal and designing a research paper that will make an effective argument. Have students complete the activity for Prewriting with the Envision Website on page 62. Assign one of the Writing Projects to the class as a whole. Ask students to examine the Student Writing on the Envision Website (http://www.pearsonhighered.com/envision/50), and then complete their own essays to turn in to you.
### ONLINE RESOURCES FOR CHAPTER 2

#### At a Glance: Chapter 2 on the Envision Website

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### MyCompLab Resources for Chapter 2

1. **Finding a New Power Source**: research paper with visuals. Find at Resources > Writing > Writing Purposes > Writing to Argue or Persuade > Multimedia > Writing Argument Sample: Finding a New Power Source

2. **Writing to Argue**: additional instruction. Find at Resources > Writing > Writing Purposes > Writing to Argue or Persuade > Instruction > Writing to Argue

**VISIT**

http://www.pearsonhighered.com/envision for expanded assignment guidelines and student projects.

http://www.mycomplab.com for additional general writing and research resources