Chapter 1 : Color of Water Rhetorical | Free Essays - calendrierdelascience.com

The Colors Of Rhetoric has 5 ratings and 1 review: Published by University of Chicago Press, Paperback. The Colors Of Rhetoric has 5 ratings and 1 review: Published.

Background[edit] Aristotle is generally credited with developing the basics of the system of rhetoric that "thereafter served as its touchstone", [2] influencing the development of rhetorical theory from ancient through modern times. The Rhetoric is regarded by most rhetoricians as "the most important single work on persuasion ever written. The study of rhetoric was contested in classical Greece: The trio saw rhetoric and poetry as tools that were too often used to manipulate others by appealing to emotion and omitting facts. They particularly accused the sophists, including Gorgias and Isocrates , of this manipulation. Plato, particularly, laid the blame for the arrest and the death of Socrates at the feet of sophistical rhetoric. In stark contrast to the emotional rhetoric and poetry of the sophists was a rhetoric grounded in philosophy and the pursuit of enlightenment. Indeed, the first line of the Rhetoric is "Rhetoric is a counterpart antistrophe of dialectic". Dialectic is a tool for philosophical debate; it is a means for skilled audiences to test probable knowledge in order to learn. Conversely, rhetoric is a tool for practical debate; it is a means for persuading a general audience using probable knowledge to resolve practical issues. Dialectic and rhetoric create a partnership for a system of persuasion based on knowledge instead of upon manipulation and omission. English translation[edit] Most English readers in the 20th century relied on four translations of the Rhetoric. The first, by Richard C. Jebb, was published in The fourth standard translation, by Lane Cooper, came out in Published in and translated by George A. Kennedy , a leading classicist and rhetorician, [14] this work is notable for the precision of its translation and for its extensive commentary, notes, and references to modern scholarship on Aristotle and the Rhetoric. It is generally regarded today as the standard scholarly resource on the Rhetoric. Neo-Aristotelianism rhetorical criticism Rhetorical theory and criticism in the first half of the 20th century was dominated by neo-Aristotelian criticism, the tenets of which were grounded in the Rhetoric and were traditionally considered to have been summed up most clearly in by Herbert Wichelns. Hill argues that while Wichelns traditionally gets the credit for summing up Neo-Aristotelian theory, that instead Hoyt Hopewell Hudson is more deserving of this credit. Book I offers a general overview, presenting the purposes of rhetoric and a working definition; it also offers a detailed discussion of the major contexts and types of rhetoric. Book II discusses in detail the three means of persuasion that an orator must rely on: Book III introduces the elements of style word choice, metaphor, and sentence structure and arrangement organization. Some attention is paid to delivery, but generally the reader is referred to the Poetics for more information in that area. Chapter One Aristotle first defines rhetoric as the counterpart antistrophe of dialectic Book 1: He explains the similarities between the two but fails to comment on the differences. Here he introduces the term enthymeme Book 1: Of the pisteis provided through speech there are three parts: He introduces paradigms and syllogisms as means of persuasion. Chapter Three Introduces the three genres of rhetoric: Here he also touches on the "ends" the orators of each of these genres hope to reach with their persuasions—which are discussed in further detail in later chapters Book 1: Aristotle introduces these three genres by saying that "[t]he kinds of rhetoric are three in number, corresponding to the three kinds of hearers". The five most common are finance, war and peace, national defense, imports and exports, and the framing of laws. Chapter Five Aristotle discusses the different ethical topics of deliberative rhetoric. Aristotle identifies the goal of human action with "happiness" and describes the many factors contributing to it Book 1: Chapter Six This is a continuation of Chapter Five, explaining in greater detail the stoikhea elements of the "good" described in the previous chapter. Chapter Seven Introduces the term koinon of degree. Discusses the "ends" of deliberative rhetoric in relation to the greater good or more advantageous. Chapter Eight Aristotle defines and discusses the four forms of politeia useful in deliberative rhetoric: Chapter Nine This chapter discusses the virtues and concepts of to kalon the honorable included in epideictic rhetoric. Aristotle describes what makes certain topics appropriate or worthy for praise or blame. He also states that it is important to highlight certain traits of the subject of praise. Chapter Ten Aristotle discusses what syllogisms should be derived from kategoria

accusations and apologia defenses for judicial rhetoric. He also introduces the wrongdoing, which is useful for judicial rhetoric. Chapter Eleven This chapter discusses the many different types of hedone pleasure useful for judicial rhetoric. Aristotle states these as the reasons for people doing wrong. Aristotle emphasizes the importance of willingness, or intentions, of wrongdoings. Chapter Thirteen Aristotle classifies all acts that are just and unjust defined in judicial rhetoric. He also distinguishes what kinds of actions are fair and unfair with being just. Chapter Fourteen This chapter parallels the koinon described in Chapter Seven. Aristotle is clarifying the magnitude in relation to questions of "wrongdoing" meant for judicial rhetoric. Chapter Fifteen Aristotle summarizes the arguments available to a speaker in dealing with evidence that supports or weakens a case. These atechnic pisteis contain laws, witnesses, contracts, tortures, and oaths. Specifically, Aristotle refers to the effect of ethos and pathos on an audience since a speaker needs to exhibit these modes of persuasion before that audience. Chapter 1[edit] In Chapter 1, Aristotle notes that emotions cause men to change their opinions and judgments. As such, emotions have specific causes and effects Book 2. A speaker can therefore employ this understanding to stimulate particular emotions from an audience. However, Aristotle states that along with pathos, the speaker must also exhibit ethos, which for Aristotle encompasses phronesis , arete , and eunoia Book 2. Chapters 2â€"11[edit] Chapters 2â€"11 explore those emotions useful to a rhetorical speaker. Aristotle provides an account on how to arouse these emotions in an audience so that a speaker might be able to produce the desired action successfully Book 2. Aristotle arranges the discussion of the emotions in opposing pairs, such as anger and calmness or friendliness and enmity. It is pertinent to understand all the components in order to stimulate a certain emotion within another person. For example, to Aristotle, anger results from the feeling of belittlement Book 2. Those who become angry are in a state of distress due to a foiling of their desires Book 2. The angry direct their emotion towards those who insult the latter or that which the latter values. These insults are the reasoning behind the anger Book 2. In this way, Aristotle proceeds to define each emotion, assess the state of mind for those experiencing the emotion, determine to whom people direct the emotion, and reveal their reasoning behind the emotion. Chapters 12â€"17[edit] George A. Kennedy in On Rhetoric: A Theory of Civic Discourse remarks that ethos predominantly refers to the "moral character" of actions and mind. On page , Kennedy reveals the purpose of chapters 12â€"17 as a demonstration to the speaker of "how his ethos must attend and adjust to the ethos of varied types of auditor if he is to address them successfully. Yet, in these chapters, Aristotle analyzes the character of different groups of people so that a speaker might adjust his portrayed ethos in order to influence the audience. First, he describes the young as creatures of desire, easily changeable and swiftly satisfied. The young hate to be belittled because they long for superiority Book 2. According to Aristotle, the old are distrustful, cynical, and small-minded for unlike the young their past is long and their future short Book 2. The old do not act on a basis of desire but rather act for profit Book 2. Those in the prime of life represent the mean to Aristotle, possessing the advantages of both old and young without excess or deficiency Book 2. Chapters 18â€"26[edit] Although Book II primarily focuses on ethos and pathos, Aristotle discusses paradigm and enthymeme as two common modes of persuasion. There exist two kinds of paradigm: Maxims , or succinct, clever statements about actions, serve as the conclusion of enthymemes Book 2. In choosing a maxim, one should assess the audience views and employ a fitting maxim Book 2. In all of these techniques, Aristotle considers popular wisdom and audiences as a central guide. The transition concludes the discussion of pathos, ethos, paradigms, enthymemes, and maxims so that Book III may focus on delivery, style, and arrangement. However, Book III contains informative material on lexis style which refers to the "way of saying" in Chapters and taxis , which refers to the arrangement of words in Chapters Aristotle argues that voice should be used to most accurately represent the given situation as exemplified by poets Bk. Metaphors are also addressed as a skill that cannot be taught and should bestow "verbal beauty" Bk. Chapter 3 Deals with "frigid" language. This occurs when one uses elaborate double words, archaic , and rare words, added descriptive words or phrases, and inappropriate metaphors Bk. Chapter 4 Discusses another figurative part of speech, the simile also known as an eikon. Similes are only occasionally useful in speech due to their poetic nature and similarity to metaphor. Chapter 5 Addresses how to speak properly by using connectives, calling things by their specific name, avoiding terms with ambiguous meanings, observing the gender of nouns, and correctly using singular and plural words Bk.

Chapter 6 Gives practical advice on how to amplify language by using Onkos expansiveness and syntomia conciseness. Not using the term circle, but giving its definition, would exemplify onkos, and using the word as the definition would exemplify syntomia Bk. Chapter 7 Aristotle expands on the use of appropriate style in addressing the subject. Aristotle stresses emotion, credibility, genus like age , and moral state as important considerations Bk. Chapter 8 Rhythm should be incorporated into prose to make it well "rhythmed" but not to the extent of a poem Bk. Chapter 9 Looks at periodic style and how it should be seen as a rhythmical unit and used to complete a thought to help understand meaning Bk. Chapter 10 Aristotle further highlights the metaphor and addresses how it brings about learning and enables visualization Bk. Chapter 11 Explains why devices of style can defamiliarize language.

Chapter 2 : The Color of Water: Literary Devices by Emily dawson on Prezi

COLORS OF RHETORIC 'COLORS OF RHETORIC' is a 16 letter phrase starting and ending with C Synonyms, crossword answers and other related words for COLORS OF RHETORIC. We hope that the following list of synonyms for the word colors of rhetoric will help you to finish your crossword today.

Ethos, Logos, and Pathos. In order to be a more effective writer and speaker, you must understand these three terms. This site will help you to better understand their meanings and show you how to make your communication more eloquent and persuasive. Ethos Ethos is appeal based on the character of the speaker. An ethos-driven document relies on the reputation of the author. Go to an example of an ethos-based site. Logos Logos is appeal based on logic or reason. Documents distributed by companies or corporations are logos-driven. Scholarly documents are also often logos-driven. Go to an example of an logos-based site. Pathos Pathos is appeal based on emotion. Advertisements tend to be pathos-driven. Go to an example of an pathos-based site. Rhetorical appeals can be achieved through: Visual Information Structure; this includes how the text looks on the screen. This is achieved through the appearance of such things as the titles and the headings. Color; this includes the color of the text, the background, and the graphics. The contrast of the colors of each of these items is also important. Graphic Images; this includes the other information in the document aside from the text. This is achieved through such things as icons, buttons, and photos. See the definitions of these three terms: Ethos , Logos , Pathos. A more complete definition of: Logos To learn more about rhetorical appeals see: Further information may be obtained at vocewld mesacc.

Chapter 3 : colors of rhetoric

the word colors of rhetoric seem to be Swedish.

When printing this page, you must include the entire legal notice. This material may not be published, reproduced, broadcast, rewritten, or redistributed without permission. Use of this site constitutes acceptance of our terms and conditions of fair use. These resources will help students and teachers better understand the use of visual elements for rhetorical purposes. There are thousands of books and Websites that cover the use of color from all sorts of practical and theoretical perspectives. We will limit ourselves here to some basic ideas about color. Please note that we are only scratching the surface by giving primary consideration to contrast. Contrast is one of the most basic and critical choices for color. Basically, contrast deals with the brightness of one color relative to anotherâ€"and contrast typically is pushed to its absolute envelope on the printed page. However, black on white is not the most interesting use of color. And when designing for the screen, white may not be the best choiceâ€"it can be almost blinding on certain monitors. One of the more conservative choices, then, is to run black text over a neutral, light color like beige or even mint green. Many beginning designers, however, find themselves overwhelmed by the palettes available on most comptuers, and begin choosing colors for the palette of their designed based on favorites. However, results like that can be disastrous: Blue on Red Can you read that? Imagine an entire screen of text like that. Part of the reason that this color combination which appears more frequently on the Web than you can imagine is so hard on the eyes has to do with how computer screens handle color information. Computer screens are made up of tiny little boxes of light, called pixels. Each pixel contains a red element, a green element, and a blue element you can see this even better on a standard television set. But what happens in this case is the red element of the red areas of the screen is full on leaving green and blue dark , and the blue element of the blue areas is full on leaving red and green dark. OK, enough technical information. But another problem with this palette is the fact that blue and red do not have much contrast from one anotherâ€"they are roughly the same brightness. Worse than that, red is culturally-coded to jar us just like the bulls at the Plaza de Toros. Gray on Yellow Now, this is not an ideal paletteâ€"but it does illustrate our concern with contrast. Saturation is how much of a color there is. You might think back to when you painted with watercolors as a child. But by watering the brush down, and dabbing just the tiniest bit of yellow, you got something of a more faint, muted yellow. Think, for example, about the difference in color schemes between a Best Buy ad deep blues, bright yellows and a Fall catalogue for J. Crew deep wood-tones, crisp blue-grays. Each one conveys a level of excitement or not , and a degree of sophistication. Observe the colors around youâ€"see what they do, and what impacts they have on you. Bring those ideas with you as you design with color. Are the cultural associations, if any, accompanying the colors appropriate?

Chapter 4 : Visual Rhetoric: Color // Purdue Writing Lab

According to Boyle, RGB is a term used specifically for web design as the "images on the color video monitor are created by the use of three phosphors, red, green, and blue which are activated by an electronic beam.".

Hire Writer Racism was a great dilemma for African Americans in the past. McBride tells us of how he and his mother were faced with struggles and still prospered though because It does not matter if he is considered Jewish or Christian; It does not matter if he is considered black or white, all that matters is that you must advance. On one side he is profoundly in touch with his black side and on the other he despises it. For example, he is teased by the white, and is sent to a Jewish school. He switches between the two sides frequently. When his father dies, he pushes his family away and lives with his step sister and sees the real black life through encounters with the Chicken Man and others. On the other hand, he also traces out his white Jewish roots through his mother. He is what he makes of himself: James asks his mother whether God is black or white, when he is a boy living in a black community with a mother who is white, and is doing so because he is confised about his personal race and who he is. Racism, in this time, affected many African American childrens goal in life. During my residency in Florida, I had a African American freidn who I was not allowed to speak to due to racial discrimination. Some individuals fear them or are provoked by the color, which to me is in-humane. When will we see equality among different races? Racism can be defined as a discrimination or prejudice, based on race and a belief that a particular race is superior to others. According to Christian beliefs, all humans have two ancestors, Adam and Eve. All humans are brothers and sisters but the unique in their own separate ways. Combine this with ignorance and it gives rise to racism. Racism has been around for a long time, and its effects are still being seen. To this day racisms still exist. It may not be as worse as in the olden days, but it is still affecting individuals around the world. McBride reveals to us of how his life, during racism, was a complete struggle but still is able to prosper. Black People and Skin Color Pages: This paper â€¦ Rain Water Harvesting: No one can live and survive without water. Hence, we should not let the source of the life waste, instead we must store it. We â€¦ Racism Synthesis Pages:

Chapter 5 : Visual Rhetoric calendrierdelascience.com

The Colors of Rhetoric: Problems in the Relation Between Modern Literature and Painting [Wendy Steiner] on calendrierdelascience.com *FREE* shipping on qualifying offers. Clean cover has only mild wear.

What is Visual Rhetoric What is Visual Rhetoric Visual Rhetoric is a fairly recent theoretical development explaining how images communicate meaning to the audience. It is considered a component of visual literacy two other components being visual thinking and visual learning. Using Visual Rhetoric helps to make a text or presentation more efficient. It includes the use of images, charts, illustrations, colors, the arrangement of elements within a text, the choice of fonts etc. In the academic field, the study of Visual Rhetoric is intended to fill the gap in Traditional Rhetoric, which previously had a tendency of ignoring visual elements, considering them unimportant. The study of Visual Rhetoric is closely linked to Semiotics, a science studying signs and their meaning. The same image may mean different things to people from different cultures or societies. As the contemporary society becomes increasingly visual, knowing and understanding Visual Rhetoric becomes more significant. Even if a text is plain and has no illustrations, it still provides a certain visual image to its readers. What is visual rhetoric? However, there is much more to visual rhetoric than image manipulation. Visual rhetoric is seen in a number of different industries, the most prevalent being in politics and in advertising. This image is powerful. Not only does it speak to the viewer, it persuades them to think and act in a manner that might be different from how they typically would respond. When viewing the advert, ask yourself the following: What is the purpose of the ad? In order to conduct a proper visual rhetoric analysis, follow these steps: Write down absolutely everything you see in the ad. Notice the colors, the objects, every possible detail. Determine the importance of the objects and pictures. Ask yourself why the advertiser chose to use that particular picture. How do you feel? What do you think? What is the overall goal? Do they want to inspire? Determine who the audience is â€" the rules of visual rhetoric can be changed based on who the author is speaking to. Different audiences will respond differently. Now, back to the ad in our example. Focusing on the elements of visual rhetoric, our analysis might look like this: This picture instills fear. The audience immediately feels empathy for the people who go through this in real life. People naturally are more sensitive to violence against women and children, hence why the advertiser chose a mother and child. The colors are calm and the image depicts the love of a mother and her baby â€" all elements that are contradictory to the violence shown. The words have an impact, however, they are smaller in scale to the image so that they do not distract from the main message. Would the impact have been the same if the image was smaller and the wording larger? The strategic use of imagery in arguments The way that various elements are arranged on a page The specific type of font or other typography used The analysis of images and visual cues on a page or in a document Visual rhetoric is everywhere, and you would be hard-pressed to go even one day without seeing an example in one form or another. Here are some of the places you might experience visual rhetoric:

Chapter 6 : A Simple Guide to Visual Rhetoric Analysis - A Research Guide

The Art of Rhetoric:* How to Use Aristotle's Three Main Rhetorical Styles Rhetoric (n) - the art of speaking or writing effectively. (Webster's Definition)According to Aristotle, rhetoric is: "the ability, in each particular case, to see the available means of persuasion.".

If we are rhetorically savvy, we have the ability to choose the appropriate words, phrases, images, icons, colors, tone, organizational structure, and so forth that will most likely persuade the person or people listening to us to agree with what we have to say. This is true of simple face-to-face conversations or of large-scale marketing campaigns. In any communication, rhetoric is at play. Obviously, it will change depending on what you are creating and who your audience is. But imagine you own a small insurance company and you need to send out a mailer to your current customers. What might your available means be? If you give a presentation, other available means affect your persuasiveness, including the fluctuation of your voice, your confidence, the technology you use to present your message, and even the way you dress. Failures in any of these areas may be the slow demise of your persuasiveness in that situation. Every nuance in a communication piece changes perception. I consider these canons a huge part of the creative process. Although these canons were created in ancient times as a means to be a better orator, the canons can apply to any type of communication. Here are the five canons, in order: Invention Invention is all about coming up with an idea. Usually, the invention process starts with a communication problem. Maybe your customers seem confused or ask the same questions over and over again. Maybe you need to advertise an upcoming concert at the local community center. Maybe you need to present an idea to some investors. Or, maybe you need to simply get a good grade on your final project. Whatever the case may be, you are faced with a problem that needs a solution. Should you create a physical poster or email a digital flyer? Do you need to create a website or will a pamphlet be more effective? Come up with something brilliant and brainstorm with others to make sure it is a good idea ; this is your starting point! Arrangement Arrangement has to do with the way in which you organize your information. Are you going to sandwich an idea between two anecdotes? Should you use a bulleted list with several headings? What is your most important piece of information and should it come first or last? There should always be some logic in the way you communicate an idea; arbitrarily placed informationâ€"be it visual, oral, or textualâ€"is either painfully obvious or painfully ambiguous to an audience; neither is good. One of the greatest pitfalls in strong communication design is not thinking through the logical arrangement of information. Style Style, as it may be inferred, is about personality. Style is where your creative voice is expressed or left out entirely, if needed. Some fields and industries like science or academic publishing follow communication conventions and your readers and viewers may be expecting you to follow them. Other fields, like commercial business, are always inventing new ways to express style. Know what conventions you should or should not follow. Then, see how you can use colors, tone, diction, and graphics to suggest a very specific personality to your communication piece. Memory This tends to be the canon that is most misunderstood or forgotten. What, really, is at stake here, though, is your credibility. Memory suggests that you know more than what you actually present in a given document. In other words, you may writing an instruction manual for how to put together a table, but do you actually know how the table was constructed? When you present information, you might expect that your audience will ask you more about it. You should be as knowledgeable as you can about the information you present in a communication piece so that you can pull from memory knowledge more details to spring back at your audience. You will seem much more adept and capable and, as a result, more persuasive. Delivery Last in order but certainly not least in importance is delivery. Delivery is related to style, since the style is most perceivable during delivery. But you might think of delivery as a first impression and then an impressionable end. Delivery has to do with the way your communication as a whole looks and feels. Is it fun, professional, serious, exciting, dynamic, or just plain boring? Think about timing and location. Think about volume and texture. Should you send that mailer in a cheap, see-through white envelope or in a thick and shiny, fluorescent green one? Whenever you approach a communication problem, keep these in mind.

Chapter 7 : Rhetoric - Wikipedia

Color of Water Rhetorical Racism was a great dilemma for African Americans in the past. James McBride, who was the writer The Color of Water, is a great example on the hardships of racism.

Scope[edit] Scholars have debated the scope of rhetoric since ancient times. Although some have limited rhetoric to the specific realm of political discourse, many modern scholars liberate it to encompass every aspect of culture. Contemporary studies of rhetoric address a much more diverse range of domains than was the case in ancient times. While classical rhetoric trained speakers to be effective persuaders in public forums and institutions such as courtrooms and assemblies, contemporary rhetoric investigates human discourse writ large. Rhetoricians have studied the discourses of a wide variety of domains, including the natural and social sciences, fine art, religion, journalism, digital media, fiction, history, cartography, and architecture, along with the more traditional domains of politics and the law. Public relations, lobbying, law, marketing, professional and technical writing, and advertising are modern professions that employ rhetorical practitioners. Because the ancient Greeks highly valued public political participation, rhetoric emerged as a crucial tool to influence politics. Consequently, rhetoric remains associated with its political origins. However, even the original instructors of Western speechâ€"the Sophists â€"disputed this limited view of rhetoric. According to the Sophists, such as Gorgias , a successful rhetorician could speak convincingly on any topic, regardless of his experience in that field. This method suggested rhetoric could be a means of communicating any expertise, not just politics. In his Encomium to Helen , Gorgias even applied rhetoric to fiction by seeking for his own pleasure to prove the blamelessness of the mythical Helen of Troy in starting the Trojan War. He criticized the Sophists for using rhetoric as a means of deceit instead of discovering truth. In "Gorgias", one of his Socratic Dialogues , Plato defines rhetoric as the persuasion of ignorant masses within the courts and assemblies. Thus, Plato considered any speech of lengthy prose aimed at flattery as within the scope of rhetoric. Aristotle both redeemed rhetoric from his teacher and narrowed its focus by defining three genres of rhetoricâ€" deliberative , forensic or judicial, and epideictic. When one considers that rhetoric included torture in the sense that the practice of torture is a form of persuasion or coercion , it is clear that rhetoric cannot be viewed only in academic terms. However, the enthymeme based upon logic especially, based upon the syllogism was viewed as the basis of rhetoric. However, since the time of Aristotle, logic has changed. For example, Modal logic has undergone a major development that also modifies rhetoric. He restricted rhetoric to the domain of the contingent or probable: The contemporary neo-Aristotelian and neo-Sophistic positions on rhetoric mirror the division between the Sophists and Aristotle. Neo-Aristotelians generally study rhetoric as political discourse, while the neo-Sophistic view contends that rhetoric cannot be so limited. Rhetorical scholar Michael Leff characterizes the conflict between these positions as viewing rhetoric as a "thing contained" versus a "container". The neo-Aristotelian view threatens the study of rhetoric by restraining it to such a limited field, ignoring many critical applications of rhetorical theory, criticism, and practice. Simultaneously, the neo-Sophists threaten to expand rhetoric beyond a point of coherent theoretical value. Over the past century, people studying rhetoric have tended to enlarge its object domain beyond speech texts. Kenneth Burke asserted humans use rhetoric to resolve conflicts by identifying shared characteristics and interests in symbols. By nature, humans engage in identification , either to identify themselves or another individual with a group. This definition of rhetoric as identification broadened the scope from strategic and overt political persuasion to the more implicit tactics of identification found in an immense range of sources. Influenced by theories of social construction , White argues that culture is "reconstituted" through language. Just as language influences people, people influence language. Language is socially constructed, and depends on the meanings people attach to it. Because language is not rigid and changes depending on the situation, the very usage of language is rhetorical. An author, White would say, is always trying to construct a new world and persuading his or her readers to share that world within the text. Even in the field of science , the practices of which were once viewed as being merely the objective testing and reporting of knowledge, scientists must persuade their audience to accept their findings by sufficiently demonstrating that their study or experiment was conducted

reliably and resulted in sufficient evidence to support their conclusions. The vast scope of rhetoric is difficult to define; however, political discourse remains, in many ways, the paradigmatic example for studying and theorizing specific techniques and conceptions of persuasion, considered by many a synonym for "rhetoric". Because of its associations with democratic institutions, rhetoric is commonly said to flourish in open and democratic societies with rights of free speech , free assembly, and political enfranchisement for some portion of the population. Those who classify rhetoric as a civic art believe that rhetoric has the power to shape communities, form the character of citizens and greatly effect civic life. Rhetoric was viewed as a civic art by several of the ancient philosophers. Aristotle and Isocrates were two of the first to see rhetoric in this light. In his work, Antidosis , Isocrates states, "We have come together and founded cities and made laws and invented arts; and, generally speaking, there is no institution devised by man which the power of speech has not helped us to establish. He further argues in his piece Against the Sophists that rhetoric, although it cannot be taught to just anyone, is capable of shaping the character of man. He writes, "I do think that the study of political discourse can help more than any other thing to stimulate and form such qualities of character. In the words of Aristotle, in the Rhetoric, rhetoric is " According to Aristotle, this art of persuasion could be used in public settings in three different ways. Garver writes, "Rhetoric articulates a civic art of rhetoric, combining the almost incompatible properties of techne and appropriateness to citizens. Because rhetoric is a public art capable of shaping opinion, some of the ancients including Plato found fault in it. They claimed that while it could be used to improve civic life, it could be used equally easily to deceive or manipulate with negative effects on the city. The masses were incapable of analyzing or deciding anything on their own and would therefore be swayed by the most persuasive speeches. Thus, civic life could be controlled by the one who could deliver the best speech. Plato explores the problematic moral status of rhetoric twice: This concern is still maintained to nowadays. More trusting in the power of rhetoric to support a republic, the Roman orator Cicero argued that art required something more than eloquence. A good orator needed also to be a good man, a person enlightened on a variety of civic topics. Modern day works continue to support the claims of the ancients that rhetoric is an art capable of influencing civic life. In his work Political Style, Robert Hariman claims, "Furthermore, questions of freedom, equality, and justice often are raised and addressed through performances ranging from debates to demonstrations without loss of moral content". In his book, When Words Lose Their Meaning, he argues that words of persuasion and identification define community and civic life. He states that words produce "the methods by which culture is maintained, criticized, and transformed". In modern times, rhetoric has consistently remained relevant as a civic art. In speeches, as well as in non-verbal forms, rhetoric continues to be used as a tool to influence communities from local to national levels. As a course of study[edit] Rhetoric as a course of study has evolved significantly since its ancient beginnings. Through the ages, the study and teaching of rhetoric has adapted to the particular exigencies of the time and venue. Rhetoric began as a civic art in Ancient Greece where students were trained to develop tactics of oratorical persuasion, especially in legal disputes. Rhetoric originated in a school of pre-Socratic philosophers known as the Sophists circa BC. Demosthenes and Lysias emerged as major orators during this period, and Isocrates and Gorgias as prominent teachers. Rhetorical education focused on five particular canons: Modern teachings continue to reference these rhetorical leaders and their work in discussions of classical rhetoric and persuasion. Rhetoric was later taught in universities during the Middle Ages as one of the three original liberal arts or trivium along with logic and grammar. With the rise of European monarchs in following centuries, rhetoric shifted into the courtly and religious applications. Augustine exerted strong influence on Christian rhetoric in the Middle Ages, advocating the use of rhetoric to lead audiences to truth and understanding, especially in the church. The study of liberal arts, he believed, contributed to rhetorical study: That is, influential scholars like Ramus argued that the processes of invention and arrangement should be elevated to the domain of philosophy, while rhetorical instruction should be chiefly concerned with the use of figures and other forms of the ornamentation of language. Scholars such as Francis Bacon developed the study of "scientific rhetoric". In the 18th century, rhetoric assumed a more social role, initiating the creation of new education systems. In his most famous work "Lectures on Rhetoric and Belles Lettres", he advocates rhetorical study for common citizens as a resource for social success. The rhetorical studies of ancient Greece

and Rome were resurrected in the studies of the era as speakers and teachers looked to Cicero and others to inspire defense of the new republic. Leading rhetorical theorists included John Quincy Adams of Harvard who advocated the democratic advancement of rhetorical art. Recently, there have been studies conducted examining the rhetoric used in political speech acts to illustrate how political figures will persuade audiences for their own purposes. The American lyceum in particular was seen as both an educational and social institution, featuring group discussions and guest lecturers. Throughout the 20th century, rhetoric developed as a concentrated field of study with the establishment of rhetorical courses in high schools and universities. Courses such as public speaking and speech analysis apply fundamental Greek theories such as the modes of persuasion: Rhetoric has earned a more esteemed reputation as a field of study with the emergence of Communication Studies departments as well as Rhetoric and Composition programs within English departments in universities and in conjunction with the linguistic turn. Rhetorical study has broadened in scope, and is especially utilized by the fields of marketing, politics, and literature. Rhetoric, as an area of study, is concerned with how humans use symbols, especially language, to reach agreement that permits coordinated effort of some sort. Rhetoric, in this sense, how to properly give speeches, played an important role in their training. Rhetoric was soon taught in departments of English as well. But it is fairly clear that while knowledge is primarily concerned with what is commonly known as "truth", rhetoric is primarily concerned with statements and their effects on the audience. The word "rhetoric" may also refer to "empty speak", which reflects an indifference to truth, and in this sense rhetoric is adversarial to knowledge. Plato famously criticized the Sophists for their rhetoric which had persuaded people to sentence his friend Socrates to death regardless of what was true. However, rhetoric is also used in the construction of true arguments, or in identifying what is relevant, the crux of the matter, in a selection of true but otherwise trivial statements. Hence, rhetoric is also closely related to knowledge. Eloquentia Perfecta[edit] Eloquentia Perfecta is a Jesuit rhetoric that revolves around cultivating a person as a whole, as one learns to speak and write for the common good. History[edit] Rhetoric has its origins in Mesopotamia. The Egyptians held eloquent speaking in high esteem, and it was a skill that had a very high value in their society. The "Egyptian rules of rhetoric" also clearly specified that "knowing when not to speak is essential, and very respected, rhetorical knowledge". Their "approach to rhetoric" was thus a "balance between eloquence and wise silence". Their rules of speech also strongly emphasized "adherence to social behaviors that support a conservative status quo" and they held that "skilled speech should support, not question, society". The tradition of Confucianism emphasized the use of eloquence in speaking.

Chapter 8 : The Art of Rhetoric: Ethos, Logos, and Pathos

Rhetorical Essay Racism was a great dilemma for African Americans in the past. James McBride, who was the writer The Color of Water, is a great example on the hardships of racism.

A Web Site[edit] Argument This web site is intended to convince potential customers to purchase a home security system from Brinks. It also guides subscribers to information about their current service. This familiar symbol serves to authenticate the site. The blue and white color scheme of the logo is carried throughout the rest of the page providing visual continuity. Four main picture areas are prominently displayed, each with their own description and color to clearly differentiate between the main topics. The reader is drawn to these tabs. There is other information below the main tabs, including links and a brief statement. This information does not take up as much room on the screen and is nearer the bottom; both of these style elements indicate that this content is of less importance and thus give the visitor a clearer indication to focus on the four main images above. Pathos The image in the first tab shows a man with a headset on, apparently speaking to a client. This is an example of pathos, producing in the viewer a sense of personal responsibility and reliability on the part of Brinks. In the second tab is a photograph of an inviting home with warm light streaming out of the windows. In the last tab we see what appears to be a satisfied customer sitting down to manage her account on-line. Here is yet another example of pathos, where the visitor to the site is assured of a carefree experience when making changes to their service or paying their monthly dues. Ethos The photograph of the Brinks lawn sign in the second main tab is very familiar, even those people who do not recognize the name. Most viewers have on more than one occasion seen a home or business that they trust display this sign. This will certainly help establish the credibility of Brinks with most people. In tab three there is conveyed a sense of history and dependability through the use of an old black and white photograph of the company. A reminder of their longevity, it suggests that for the company to be around this long it must be serving its customers well. Critique Below the trademark is a series of three short phrases. These can roughly be seen to correspond with the first three pictures present in the main tabs. In the final estimation we take this site to be an effective example of using ethos and pathos, primarily through images, to provide the mind of the typical visitor with the incentive to accept the premise of the site and the services it tries to sell. A Graph[edit] Graph depicting the evolution and relation of Unix-like systems2 Before we analyze this tree, some vocabulary needs to be developed: Nodes are in blue and represent a specific version of Unix Unix PDP-7 from the graph is an example of a root node Edges are the black lines that connect two or more nodes Trees are a collection of nodes and edges This graph organizes the relationships between Unix-like operating systems into a tree. Microsoft Windows is an example of an operating system; however, Unix-like operating systems have been around since when Unix PDP-7, the root node, was developed. Since then there have been several variations which are related in subtle ways and the edges of the graph connecting the nodes represent these relationships. Argument The graph depicts the logical relationships and heirarchy of Unix-like operating systems. Logos Tree graphs are a very logical way to organize this information because it is able to depict both the passage of time and the relationships between the operating systems. Many of the operating systems on the graph share source code, the recipe of software, so the relationships are fact. Critique One of the first thing that I noticed about the tree graph are the dates on the left. This is a very helpful layout giving the reader information on how the Unix-like operating systems are related in time. However the distance between the nodes is variable which makes it difficult to scan the graph. For that reason uniform spacing of nodes would have been more effective. Another point of difficulty is that some of the relationships between the projects are more complicated then the graph would reveal. For example, GNU, a node on the right side of the graph, runs on top of Linux and makes up only part of a full operating system. In other words, the GNU and Linux nodes share a much different relationship then the other nodes on the graph. If the graph were a family tree graph it would be like adding a pet as a node. The history of WANG is defined in terms of licenses or the rules that mandate how the code and software can be used. Adding color to the nodes to explain the licenses would have added additional valuable information. For example, it would help to explain why Linux and Minix are in

trees of their own. These small improvements would offer to increase the readability of the graph and increase the amount of information it portrays without substantially increasing the size or complexity. A Promo[edit] Advertisement warning about the dangers of forest fires http: Moreover, with the accompanying words, the ad emphasizes that protecting the environment is a human responsibility, particularly for American citizens. Pathos The author uses pathos to generate emotions in audiences in order to persuade them, particularly, emotions such as pity for the wild animals and anger for what humans have done to the environment. Both the accompanying words and the image itself generate these emotions in viewers through the facial expression of the animals. Moreover,showing the animals being victimized emphasizes that humans are responsible for this environmental hazard. Critique The image succeeds in generating human emotions in viewers using images of animals. However, since the image is not photograph of the environmental hazards, the credibility is weak. If there was an actual photograph that showed how destroyed the current environment is, the ad could have shown more credibility. Moreover, the image is not very specific about what kinds of environmental hazards it tries to prevent. Even though there is the image of the fire which implies forest fire, it would be still difficult for the audiences to know what is exactly happening to the environment, such as consequences of the forest fire. Audiences might guess that this ad tries to prevent the destruction of the environment, but because there are only techniques that try to generate emotions, audiences can not get enough information to determine what this ad really tries to promote. Showing the animals being victimized emphasizes that humans are responsible for this environmental hazard. A Chart[edit] Chart depicting the "Breakbeat" family of electronic music from http: Using a unique color scheme and funky font, the author attempts to grab your attention as a way of getting your approval. The colors are in very uncommon shades switching back and forth between dull greens to bright blues. The font is not only larger than most, but the letters are in all capitals, giving the impression that each step of the chart is just as important as every other. Ethos Using a form of the ethos persuasive strategy, the author draws us in. He presents his information by telling us that this is his opinion, but he thinks he is right because how could he be wrong with all of these facts? We also know that the author is a very popular DJ, which gives him a lot of credibility. After all, it is his job to know music. However,this knowledge had to come from some where and he does not provide his viewers with any form of bibliography so that his viewers can double check this information or develop opinions of their own. Logos The chart starts with the most popular genre of music and spreads to more uncommon elements. The author first uses terms that many of his readers would know without having to do more research. Then as he moves through the different decades, he moves away from commonly-known music categories. Pathos The author wants your attention and he wants it in very specific places. He gets it there by using a very specific set of colors. In other less important areas, the author uses dull, even unattractive colors. Critique As a website, the chart is fairly navigable, but in any other form the busy page might become somewhat distracting. The author chose a layout that called for musical terms that may not be common to the average viewer. Music descriptions such as Nu Skool, Booty Bass, or Acid might take away from the authors credibility or the opportunity to use a chart such as this in a formal presentation. A viewer could also get lost trying to follow the chart from decade to decade. It is hard to tell whether the color scheme is what separates each of the genres of music or if it may be the lines that appear sporadically. Another problem the author creates for himself, is that his chart does not appear to follow any type of system. As you get further away from the original starting point, it becomes harder and harder to tell which group of music goes with another. There are several different types of lines that appear on the chart without any explanation of where they came from or what purpose they serve. The author also does not provide a key for any of his symbols forcing the reader to guess what he means by all of his lines, circles and colors. Overall, the chart is presented in a very eye catching format. The boldness and choice of words might make a viewer want to take a closer look at how the world of music is all interconnected. However, this is where the curiosity ends and confusion begins. How do you know what each musical term means or whether Tribal and Gangsta are part of the same beat or generation? And if so, what exactly do those terms mean? The author makes an admirable attempt at providing good information, but unfortunately gets lost in his own work. Art[edit] File: The Disturbed Tree by Bakenius. De Wijs, whose username is bakenus on the website, created the image using Adobe Photoshop and Corel Painter. Argument By depicting a scene of a tree breaking

through an artificial surface with a background of greenery and light, the image appears to be saying that the natural world will overcome the artificial constructions that human beings build. Pathos De Wijs employs pathos through the composition of the piece itself; the unsaturated colors and the use of softly blended line-work create a misty effect that contributes to a calm emotional quality. If de Wijs had employed a different compositional technique, such as sharper lines or a higher-contrasting color pallet, the piece might have appeared violent or expressed anger. Instead, the emotional quality of the piece is calming and soothing, suggesting that the portrayed scene of nature overcoming human creations is nothing to be feared. Logos De Wijs employs logos in two different ways. First, the image itself is relatively realistic. He makes no special effort to exaggerate or over-saturate the colors to an extent that might make the piece explicitly farcical or "cartoon" style image. Additionally, de Wijs creates a sort of logical paradox through his decision to use an entirely "artificial" medium to make a comment about the strength and resilience of nature over artificial constructions. The image appears to have been created with more conventional or traditional medium such as oil pastels or paints, but is in reality a completely digital image. Its unclear if it is meant to undermine and weaken the argument, or strengthen it by illustrating how a natural-looking scene can "come through" a digital or artificial mediumâ€"much like how the tree is seen coming through the artificial concrete. The paradox has the effect of forcing the audience to think more deeply about the relationship between the natural and artificial both as depicted in the picture and as aspects of the composition itself. Another animation with a similar conflict between the natural world and the artificial world is an animation he calls "Growing Pains,"6 which depicts a tree struggling to grow while an advanced civilization grows up around it. De Wijs appears to have a significant reputation for working with ideas of this nature. Conclusion[edit] Each of the pieces we have analyzed appears to contain an argument or claim about the product or idea that it is depicting.

Chapter 9 : Rhetoric (Aristotle) - Wikipedia

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Finding the Right Type Some styles of type are utilitarian. Some are attention grabbing. Your first consideration is your audience. If they are business professionals, a type style like Times New Roman or Arial is a logical choice: Both fonts are simple, straightforward and easy to read. In visual rhetoric, the choice of an unusual text font not only affects readability but also may prevent your message from getting through at all if the audience finds it too distracting. You can get somewhat more creative with the fonts you choose for headings or headlines, but always keep readability and continuity in mind. Serif fonts have extra strokes at the ends of the letters and are great for reading printed material. San serif fonts do not have extra stokes on the ends of the letters and are easier to read on screen. If you were, say, creating a poster for an music event, you could benefit from using a slab serif font, as these are associated with being funky and modern. Check out this infographic on the Psychology of Fonts. You can also emphasize certain words or phrases by making them bold. Maybe you want to make your word bigger, bolder, or emphasize it with colorâ€¦ This brings us to the next topic: What Do Your Colors Convey? Although dozens of considerations go into selecting rhetorical colors, your primary focuses should be contrast, saturation and psychological impact. Because color is key to conveying meaning, choose your hues a fancy word for the actual name of a color wisely. Consider Your Text Contrast describes the way two colors offset each other. While royal blue and navy blue contrast just a little, black and white contrast quite a bit. The better the contrast between your text, images and background, the more powerfully they will convey your meaning. Here, the small gray rectangles inside the larger rectangles are the same exact shade of gray. Think about how strong the contrast is between your text and background, and if you are visually creating the desired effect. Saturation is another critical element of color. A bright, lemon yellow has more saturation than pale, mustardy, yellow. While highly saturated colors are certainly attractive, too much vibrance is liable to distract your viewers from your ultimate meaning if you force them to read text on a highly saturated background. In many cases, but not always, more muted tones convey your meaning best and provide for legibility. Consider Your Overall Color Scheme Colors evoke strong emotions, and you can use their psychological impact on your viewers as a visual rhetoric tool. The vast majority of campaign posters, for example, are based on a patriotic palette to create the impression that each candidate is dedicated to serving the country. The colors you select should reflect your topic and the impression you want to convey. You might choose earth tones for an environmental theme or vivid colors for a site on flower gardening. View an infographic on the Psychology of Color. Note that the infographic above accounts for color psychology for North Americans. Polishing Your Image The visual images you use should clearly provide information, illustrate your main objectives or help win over your audience. Any images you use must confirm your credibility. Visual images consist of: For example, if you claim that one country creates more solid waste than any other, incorporate a pie chart that graphically illustrates the percentage of waste different countries produce. Which grape image below â€" the scientific diagram or the colorful photo â€" makes you hungry? Your photos and drawings should convey at least as much as your text in terms of proof. To be most effective, they must be eye-catching, sharp, and clearly applicable to your message or theme. The image below shows a split screen view of different contrast levels: Photos shot from above will make the human subject look weak, while those shot from below will make the subject look powerful. Here is an example of a photo shot from above. How do you perceive this little boy? Putting It All Together Once you have selected your visual elements, arrange them on the page for maximum impact. Provide viewers with an entry point, such as a captivating headline or image, and then lead them through your treatise using the visual cues of font style and size, color and images. At first glance, the page should create a spark of interest. Each aspect of your visual appeal should be compelling enough to maintain that interest until your argument is complete. Often, a powerful image and a few words conveys meaning best, as in the World War II poster below: Notice the use

of muted reds that focuses the message. The white makes the envelopes stand out and links the letter on the desk with those that the soldiers are holding. The italic font on top looks somewhat like handwriting and reinforces the theme of the poster. The lettering below is plain and official looking, like the military. Visual Rhetoric Activity Select one of the options below and explain how the artist uses elements of visual rhetoric to make a strong argument. Discuss text font and sizes, color, images and composition, as well as any additional components that contribute.