

will help us understand how they work and how we can respond critically to them. In fact, you'll find that analyzing the strategies of persuasion in ads will help you assess conventional written texts with greater depth and understanding.

Chapter Preview Questions

- How do rhetorical strategies work?
- What are specific strategies of argumentation?
- What role do the rhetorical appeals of logos, pathos, and ethos play in persuasion?
- What is the effect of exaggeration in these appeals?
- How does parody work in advertisements?
- What is *kairos* and how does an awareness of context work to create a persuasive argument?
- How can you write a rhetorical or contextual analysis of advertisements?

Examining Rhetorical Strategies

Visual rhetoric, much like writing and speaking, operates through particular persuasive means we call **rhetorical strategies**—the techniques rhetoricians use to move and convince an audience. In this chapter, by focusing on advertisements, we will examine how such strategies work in powerful arguments across a range of texts. For, in our visually saturated world, advertisements represent one of the most ubiquitous forms of persuasion. In many ways, ads are arguments in incredibly compact and complex forms. There is little room to spare in an ad; persuasion must be locked into a single frame or into a brief 30-second spot. Yet, at the same time, ads offer us ample material with which to work as we try to understand exactly *how* visual rhetoric functions as persuasion.

Advertising is the most obvious place we might expect to find rhetorical figures (of which there are literally hundreds). In the first place, there is no doubt that someone is setting out deliberately to persuade; in the second place, there is little doubt that everything in the advertisement has been most carefully placed for maximum effect.

—Victor Burgin

Understanding the Strategies of Persuasion

What convinces you to buy a product, to make the decision to take a specific course, or to choose to attend a college? Some sort of text—a commercial, a course catalog, a brochure—undoubtedly influences your decision. Look at the college brochure in Figure 2.1, for instance. What strategies of persuasion does it use? Notice the way the brochure relies on a photo of a young female student working in the library. How does this picture catch your eye? Does it appeal to your enthusiasm for college study or make you identify with the student at the center of the ad?

Think now about other advertisements you have seen. How does the look of an ad make you pause and pay attention? Does a magazine ad show someone famous, a good-looking model, or characters that you can identify with emotionally? Does a television spot tell a compelling story? Does a brochure offer startling statistics or evidence? Perhaps it was not one factor but a combination of the above that you found so persuasive. Often, we are moved to buy a product, take a course, or select a specific school through persuasive effects that are so subtle we may not recognize them at first.

Brochures, ads, flyers, and other visual-verbal texts employ many of the same strategies as written arguments, often in condensed form. Applying our analysis of visual rhetoric to these texts



FIGURE 2.1. The cover of *Approaching Stanford 2002–2003* functions as an ad for the university.

CREATIVE PRACTICE

Examine the advertisements distributed by your university for prospective students: Websites, brochures, catalogs, and flyers in the mail. Look closely at both the images and the words. If the materials are advertising the “college experience,” then what tools are they using to persuade you to attend the university? For example, what are the students doing? What types of activities do the photographs show and what kind of font, layout, and headings are used in the design of the ad? How do these choices construct a particular “character” for the school? Next, compare two different forms of ads, such as a brochure and a catalog. Is one more focused on sports photographs, pictures of teachers, or the landscape of the campus? What can you deduce from this selection of images? Now examine the school’s Website. Does the page show students laughing, playing a sport or a musical instrument, or smiling in class? What kinds of emotions are such images designed to produce in you as the key audience and prospective customer?



Student Writing

Traci Bair analyzes the advertising strategies of Oklahoma City University’s viewbook for prospective students in her essay, “In Loco Parentis.” www.ablongman.com/envision008

You may have noticed how the college Websites you explored in the above Creative Practice work as advertisements for potential students. These sites’ use of carefully crafted visual rhetoric shows an attempt to target, attract, and secure a particular audience. We may not think of college Websites as ads; they seem to exist as purely informational texts. Yet clearly they have a rhetorical function: they want *you* to enroll at their college.

The promotional materials distributed by colleges and universities represent only a small fraction of the advertising circulating within our culture. As part of the “stuff” of our everyday lives, the average adult encounters 3000 advertisements every day (Twitchell, *Adcult* 2). This statistic becomes a little less shocking if you consider all the places ads appear nowadays: not just in magazines or on the television or radio, but on billboards, on the sides of buses, trains, and buildings, on computer screens, in sports stadiums, even spray-painted on the sidewalk.

You probably can think of other places you’ve seen advertisements lately, places that may have surprised you: in a restroom, on the back of a soda can, on your roommate’s T-shirt. As citizens of what cultural critic James Twitchell calls “Adcult USA,” we are constantly exposed

“Every time a message seems to grab us, and we think, ‘I just might try it,’ we are at the nexus of choice and persuasion that is advertising.”

—Andrew Hacker

to visual rhetoric that appeals to us on many different levels. In this chapter, we’ll gain a working vocabulary and concrete strategies of rhetorical persuasion that you can use when you turn to craft your own persuasive texts. The work we do here will make you a sharper, more strategic writer, as well as a savvy reader of advertisements.

Thinking Critically about Argumentation

By looking closely at advertisements, we can detect the rhetorical choices writers and artists select to make their points and convince their audiences. In this way, we realize that advertisers are rhetoricians, careful to attend to the *rhetorical situation*. For instance, advertisements adopt a specific strategy of argumentation to make their case.

- They might use **narration** to sell their product—using their ad to tell a story.
- They might employ **comparison-contrast** to encourage the consumer to buy their product rather than their competitor’s.
- They might rely upon **example** or **illustration** to show how their product can be used or how it can impact a person’s life.
- They might use **cause and effect** to demonstrate the benefits of using their product.
- They might utilize **definition** to clarify their product’s purpose or function.
- They might create an **analogy** to help make a difficult selling point or product—like fragrance—more accessible to their audience.
- They might structure their ad around **process** to demonstrate the way a product can be used.
- They might focus solely on **description** to show you the specifications of a desktop system or a new SUV.
- They might use **classification** and **division** to help the reader conceptualize how the product fits into a larger scheme.

These strategies are equally effective in both written and visual texts. Moreover, they can be used effectively to structure both a smaller unit (a paragraph, a part of an ad) and a larger one (the text as a whole, the whole ad).

Even a single commercial can be structured around multiple strategies. The famous “This Is Your Brain on Drugs” commercial from the late 1980s used *analogy* (a comparison to something else—in this case, comparing using drugs and frying an egg) and *process* (reliance on a sequence of events—here, how taking drugs affects the user’s brain)

Seeing Connections

For a review of the rhetorical situation, see Chapter 1.

“There must be a fourth rhetorical appeal: HUMOR, the use of humor as a persuasive strategy.”
—David Baron,
Stanford student

COLLABORATIVE CHALLENGE

Select a recent edition of a popular magazine. With a partner, look through it, selecting a few ads that you find persuasive. Discuss what strategies of argumentation you see at work in these visual rhetoric texts. Try to find an example of each of the different approaches; share the ads you selected with the rest of the class.

AT A GLANCE

Rhetorical Appeals

- **Logos** entails rational argument: appeals to reason and an attempt to persuade the audience through clear reasoning and philosophy. Statistics, facts, definitions, and formal proofs, as well as interpretations such as syllogisms or deductively reasoned arguments, are all examples of means of persuasion we call “the logical appeal.”
- **Pathos**, or “the pathetic appeal,” generally refers to an appeal to the emotions: the speaker attempts to put the audience into a particular emotional state so that the audience will be receptive to and ultimately convinced by the speaker’s message. Inflammatory language, sad stories, appeals to nationalist sentiments, and jokes are all examples of pathos.
- **Ethos** is an appeal to authority or character; according to Aristotle, *ethos* meant the character or goodwill of the speaker. Today we also consider the speaker’s reliance on authority, credibility, or benevolence when discussing strategies of ethos. But while we call this third mode of persuasion the “ethical appeal,” it does not mean strictly the use of ethics or ethical reasoning. Keep in mind that ethos is the deliberate use of the speaker’s character as a mode of persuasion.

Understanding the Rhetorical Appeals of Logos, Pathos, and Ethos

The rhetorical strategies we’ve examined so far can be filtered through the lens of classical modes of persuasion dating back to around 500 BCE. Their formal terms are **logos**, **pathos**, and **ethos**. It might be helpful to consider some preliminary definitions provided in the box to the right and then explore concrete examples of each of these appeals in turn.

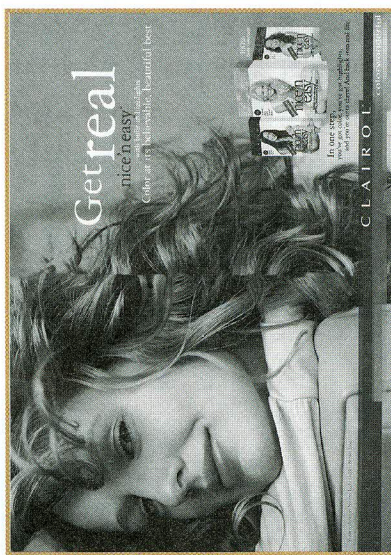
These rhetorical appeals each represent a mode of persuasion that can be used by itself or in combination. As you might imagine, a text often will employ more than one mode of persuasion, such as “passionate logic”—a rational argument written with highly charged prose, “good-willed pathos”—an emotional statement that relies on the character of the speaker to be believed, or “logical ethos”—a strong line of reasoning employed by a speaker to build authority. Moreover, texts often use rhetorical appeals in combinations that produce an *overarching effect* such as irony or humor. You might also think of humor as one of the most effective forms of persuasion. Jokes and other forms of

to warn its audience away from drug use. In this 30-second spot, the spokesperson holds up an egg, saying, “This is your brain.” In the next shot, the camera focuses on an ordinary frying pan as he states, “This is drugs.” We as the audience begin to slowly add up parts A and B, almost anticipating his next move. As the ad moves to the visual crescendo, we hear him say, “This is your brain on drugs”: the image of the egg sizzling in the frying pan fills the screen. The final words seem almost anticlimactic after this powerful image: “Any questions?”

These strategies function just as persuasively in print ads as well. For example, look at the three-page advertisement for Clairol Nice’n Easy hair color in Figure 2.2, an ad designed to move the reader literally through its visual argument. Coming across the first image, the reader would probably pause to contemplate the interesting visual and textual question posed by the ad, “Got hide-under hair?” The colloquial tone of the print text is echoed by the image: an extreme close-up of a young woman, making direct eye contact with the reader while hiding her hair beneath a floppy throw-pillow. She serves as an *example* or *illustration* of the ad’s problem; turning the page, the reader finds the solution. In the two-page spread that follows, the reader is reintroduced to the model, her hair now uncovered, shining, and flowing, setting up a powerful *comparison-contrast* to the original image. To the right of the image, the ad showcases the secret behind this transformation: Nice’n Easy hair color. We can in fact read this ad as a *cause and effect* argument, one that uses a powerful visual strategy of argumentation to convey the benefit of using the product.



FIGURE 2.2. This three-page Clairol hair-color spread utilizes several different strategies of argumentation.



A Closer Look

For a particularly striking example of a television ad featuring comparison-contrast, view Apple’s “Big and Small” laptop ad. www.ablongman.com/envision009

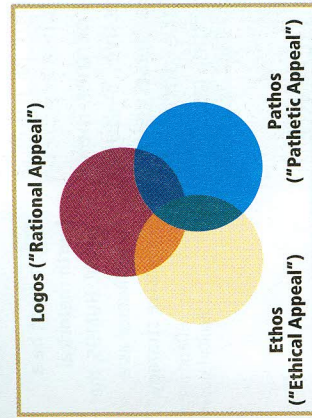


FIGURE 2.3. Rhetorical appeals as intersecting strategies of persuasion.

humor are basically appeals to pathos because they put the audience in the right emotional state to be receptive to an argument, but they can also involve reasoning or the use of the writer's authority to sway an audience.

Since they appear so frequently in combination, you might find that conceptualizing logos, pathos, and ethos through a visual representation helps you to understand how they relate to one another (see Figure 2.3).

As you read this chapter, consider how each visual text relies upon various rhetorical appeals to construct its message.

Appeals to Reason

As we defined earlier, *logos* entails strategies of logical argument. According to the second edition of the *Oxford English Dictionary*, the Greek word *logos* can be translated as “reason” or “word.” We use the modern derivative of this word every day: whether you’re an avid *Star Trek* fan or a philosophy student, you probably are quite familiar with the principle of logic. As a writer, you use logos when you construct an essay around facts and reason; in general, an argument based on logos will favor the use of logic, statistical evidence, quotations from authorities, and proven facts. But appeals to logic can also include interpretations of “hard evidence,” such as found in syllogisms, reasoned arguments, closing statements in law, inferences in the form of statistical models, and appeals to “common sense” or cultural assumptions.

We see logos deployed in various ways—not just in formal logic or courts of law, but in advertisements. In fact, the majority of advertising utilizes an implicit *causal argument*: if you buy this product, then you or your life will be like the one featured in the ad. Sometimes the associations are explicit: if you use Pantene, then your hair will be shinier; if you buy Tide detergent, then your clothes will be cleaner; if you buy a Volvo, then your family will be safer driving on the road. Sometimes the *cause-effect argument* is more subtle: buying Sure deodorant will make you more confident; drinking Coke will make you happier; wearing Nike will make you perform better on the court. In each case, logos, or the use of logical reasoning, is the tool of persuasion responsible for the ad’s argumentative force.

When we first look at the ad for Crest Whitening Strips in Figure 2.4 our eyes are drawn immediately to the model’s white smile, posi-

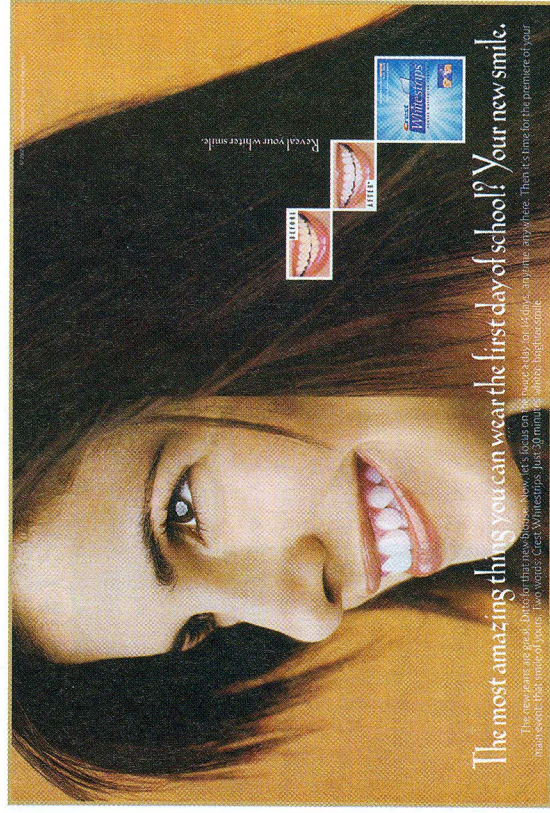


FIGURE 2.4. Crest Whitening Strips advertisement. Inset images offer visual evidence for the ad’s argument.

tioned near the center of the two-page spread. Our gaze next moves up to her eyes and then down again to the two juxtaposed close-up shots of her teeth.

The two close-up photos of her teeth are captioned, but the visual images really carry the force of the argument. They are before-and-after stills, demonstrating in brilliant color the whitening power of Crest. The contrast between the two images makes a deliberate *logos* appeal by constructing a *cause-and-effect* argument. The captions—the words beneath the two boxes—confirm the message imparted by the visual image. The final small box insert shows the product and suggests the solution to the logical equation at work in this ad. That is, the graphic of the product

box is our last visual stop. The fact that the ad’s words, “Your new smile” appear beneath the smile—as the conclusion of the logical argument—reinforces the persuasive message that Crest indeed will give its viewers such white teeth. To put the logic



Student Writing

Fred Chang analyzes Apple Computer’s reliance on logos in its advertising battle with Intel.

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Autonobile PASPORT 8500 WINNER
"The new 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—Car and Driver, 1/10/07

Popular Mechanics
"The Escort is the most advanced radar detector in its class, with the most advanced features in its class."
—Popular Mechanics, 1/10/07

MOTOR TREND PASPORT 8500 WINNER
"The new 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—Motor Trend, 1/10/07

Motorsports Consumer
"I have been able to catch it [the Escort] in the past. But now there's a less expensive alternative, the Passport 8500, and it's a lot better than the Escort."
—Motorsports Consumer, 1/10/07

Car and Driver PASPORT 8500 WINNER
"The new 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—Car and Driver, 1/10/07

Redline PASPORT 8500 WINNER
"The new 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—Redline, 1/10/07

SpeedPasses PASPORT 8500 WINNER
"The new 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—SpeedPasses, 1/10/07

Vette
"With the 8500, you can drive in your normal manner and not worry about supporting a community's hobby."
—Vette, 1/10/07

Radartest.com PASPORT 8500 WINNER
"The new Passport 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—Radartest.com, 1/10/07

World's Best
"The new Passport 8500 is the most advanced radar detector in its class, with the most advanced features in its class."
—World's Best, 1/10/07

Take a 30-day test drive — You'll be convinced day one

At Escort, we never stop working to advance the science of radar detection. The result is the most advanced radar detector in its class, the Escort Passport 8500. It's the most advanced radar detector in its class, with the most advanced features in its class.

Test-Winning Performance
The Escort Passport 8500 provides instant-on radar (even new low-powered Ka-band), industry-leading detection of laser, and "AutoSensitivity" feature virtually eliminates false alarms. The testers agree. But don't take their word for it. Call us toll-free today, and test-drive this incredible detector for 30 days at no risk. You may only wish you had it sooner. Call today for more information. Call us toll-free today, and test-drive this incredible detector for 30 days at no risk. You may only wish you had it sooner. Call today for more information.

Call Toll Free 1-800-433-3487

PASPORT 8500\$299.95
Plus with 90 minutes and 1.5 hr. use tax
Escort Inc., 2449 West Chester Road
515-970-8500 • Fax 515-970-8509
Department 123456

ESCORT DETECT THE DIFFERENCE
www.escortradar.com

FIGURE 2.5. Escort Passport Radar Detector ad persuades through the logical appeal of evidence and statistics.

Seeing Connections

See Chapter 5 for a discussion of the reliability of statistics.

plainly: if viewers use this product, then they too will achieve this end result. The images convey a visual promise of the product's performance. In this way, the ad relies on logos to attract and convince its audience.

As you can see, the mode of persuasion we call logos often operates through a combination of image and text. Consider the Escort Passport Radar Detector ad in Figure 2.5.

This ad relies at least in part on the strategic visual layout of its composition; in Western cultures, we normally read from top left to bottom right, and the ad uses this visual path to load up the space near the top with its evidence: a series of expert testimonies and recognizable headings from sources such as *Motor Trend*, *Car and Driver*, *Popular Mechanics* and *Radartest.com*. This careful composition strategy reveals the importance of evidential material to develop the argument for the product's value.

Moreover, the ad places at the center a bold claim for being “the best” and cites statistics that compare the speed detector with its competitors and thereby “proves” its superiority. Such statistical evidence, comparative tables, and listing of “specs” or specifications are a proven marketing strategy for many technology-based products. While we can recognize them as appeals to logos, we might be wary of how data could have been modified to shape audience response.

COLLABORATIVE CHALLENGE

With a partner, find two additional ads that use logos as a persuasive appeal. Choose one that relies on images for its appeal and one that depends on the meaning of the words in the ad for its argumentative force. Together, draft a paragraph in which you compare the ads. Share your analysis with another group. How did your analyses differ? What did you learn from this exercise?

The different interpretations that you and your classmates produced for the Collaborative Challenge points to the way in which readers participate in shaping the meaning of texts. As cultural critic Paul Messaris asserts, because images don't follow the same principles of grammar and syntax as written language, additional responsibility is placed on the viewer to make connections and to construct the message of the advertisement. Indeed, even advertising experts attribute a great deal to the role of the audience in the rhetorical situation.

A Closer Look

See *Visual Persuasion: The Role of Images in Advertising*, by Paul Messaris (Sage Publications, 1997) for a theoretical discussion of how ads work.

It is my assertion that the carefully guided recall of a series of stored memories is the secret to powerful advertising. Do the words of your ad cause the listener to imagine a series of personal experiences? (The experiences can be real or imagined. The important thing is that they be recalled from the mind in such a manner as to actively engage the listener in your ad.) To put it plainly, the listener must be a participant in your advertising. You must cause him to imagine himself taking precisely the action you so artfully describe.

—Roy H. Williams

Logical Fallacies

Once you appreciate the way in which ads work through rational arguments, then you can recognize the care that must be taken in using appeals like logos. When crafting your own written analysis of advertisements, be careful not to rely upon mistaken or misleading uses of logos, commonly called **logical fallacies**. The causal strategy underlying most advertising can be seen as an example of faulty logic, for surely it is fraudulent to suggest that wearing a certain brand of clothing will make you popular or that drinking a certain beer will make

AT A GLANCE

Logical Fallacies

- **The post hoc fallacy:** confusing cause and effect
- **The hasty generalization:** drawing a conclusion too quickly without providing enough supporting evidence
- **The either-or argument:** reducing an argument to a choice between two diametrically opposed choices, ignoring other possible scenarios
- **Stacking the evidence:** offering evidence that shows only one side of the issue
- **Begging the question:** using an argument as evidence for itself
- **The red herring:** distracting the audience rather than focusing on the argument itself

you attractive to the opposite sex. For instance, consider the typical weight-loss advertisement. “I lost 31 pounds in 3 months!” one happy dieter exclaims on camera. The camera shows an old video clip of the subject at her previous weight, and then it moves to the newly trimmed-down version, usually with stylish hair style and tight-fitting clothes—a clear before-and-after strategy. However, more and more often, you now find these images captioned with one telling phrase: “These results not typical.” This disclaimer points to advertisers’ recognition that they, like other rhetoricians, need to be careful in their use of logos as an argumentative appeal.

Appeals to Emotion

Roughly defined as “suffering” or “feeling” in its original Greek, the term *pathos* actually means to put the audience in a particular mood or frame of mind. Modern derivations of the word *pathos* include “pathology” and “pathetic,” and indeed we speak of *pathos* as *the pathetic appeal*. But *pathos* is more a technique than a state: writers use it as a tool of persuasion to establish an intimate connection with the audience by producing powerful emotions in the reader. We encounter ads that rely on *pathos* all the time, and indeed, the visual composition of an ad often taps our emotions in ways we barely recognize.

In our discussion of logos, we looked at how car companies rely on statistical data, authoritative testimony, and facts to sell their cars. But *pathos* is a compelling strategy that works well in many ads. Consider the Porsche commercial showing a sleek red car speeding along a windy mountain road, the Ford Explorer TV spot featuring the rugged SUV plowing through a muddy off-road trail, or the Volkswagen bug ad using nostalgia and uniqueness as a selling point for its small beetle-like car. Each of these ads uses *pathos* to produce a specific feeling in its viewer: I want to drive fast, wind in my hair; I want to get off the beaten path, forge into a new frontier; I want to stand out in a crowd, make a statement.

One famous ad campaign that relied on *pathos* to persuade its audience was the “Reach Out” campaign created by Bell Systems (now AT&T), one of the biggest telephone companies in the 1980s. In a recent revitalization of this concept, AT&T has launched a series of print and television ads that capitalize on an emotional connection with the reader. From the father, stranded in an airport, bonding with his 6-year-old daughter on the other end of a phone; to the commuting mother, stuck on a bus, listening to her son’s piano recital on her cell phone; the newlywed couple making up through text messaging after a fight, each of these ads relies on the power of *pathos* as a driving force of modern persuasion.

In one ad from this series (Figure 2.6), AT&T employs *pathos* through a visual juxtaposition of images to suggest the way its wireless services connects people. When first looking at the ad, the viewer focuses on a snapshot of a grandmother, leaning forward, her lips slightly pursed as if preparing to blow out candles. Her posture then draws the reader’s attention across the page to the festive birthday cake, with candles lit, and the small figure of a child whose gaze falls softly back on her grandmother’s face. It is only after further reflection that the reader realizes that she is looking at not one image but two: a pair of overlaid photos linked by the theme of love and shared experience. The ad’s argument is this: using AT&T wireless phones will connect us to our loved ones, no matter how distant, and allow us to be part of the special moments in their lives. In this way, the strong family ties suggested by the visual layout of the ad function as *pathos*, playing on our emotions by tapping our need for family connection, intimacy, and closeness with those we love.

Student Writing

Cyrus Chee’s rhetorical analysis reads the appeals to *pathos* in two different poster ads for contemporary films about the Holocaust.

www.ablongman.com/envision011



FIGURE 2.6. This “Reach Out” advertisement relies on emotional appeal.

CREATIVE PRACTICE

Examine the ad sequence in Figures 2.7 and 2.8 and compare the rhetorical appeals used in each. Notice how the visual rhetoric of Figure 2.8 depends more on *pathos* (or an appeal to emotions) than does Figure 2.7, which relies mostly on *logos* (or an appeal to reason). Now write your own close analysis of each ad.



FIGURE 2.7. A somber anti-smoking ad.

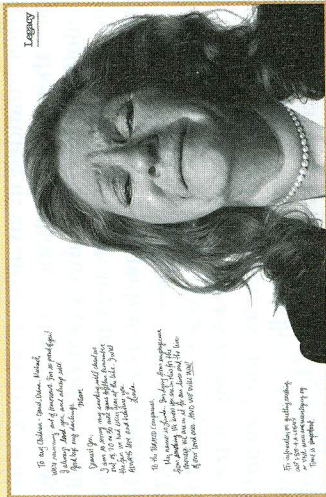


FIGURE 2.8. A more emotional anti-smoking ad, also by the American Legacy Foundation.

As you worked through the Creative Practice, you probably noted the subtle distinctions between the ads, even without being able to decipher the handwriting to read the content of each letter. The woman in Figure 2.7 with resigned demeanor, professional dress, and downcast gaze, suggests a pensive, rational approach to the issue—an approach mirrored in the steady lines of her handwritten note. The woman in Figure 2.8 by contrast, engages the audience with her pained expression, contorted posture, and erratic handwriting, all reflecting her distraught emotional state. Each ad advocates the same message—that tobacco companies must take responsibility for the damaging effects of their products—but they do so through using pronouncedly different appeals.

In addition, *pathos* also works as an appeal to sexuality. You may have been waiting for this part of our analysis of advertisements, for clearly one of the most tried-and-true principles of advertising operates through the emotions produced by sexual imagery. Clearly, “Sex Sells.” Look at Calvin Klein models posed in near nudity or a recent Abercrombie and Fitch catalog where models are more likely to show off their midrifts than a pair of khakis, and you can see how in many



A Closer Look

For examples of ads that rely on sexuality as a persuasive strategy, link to the Unofficial Calvin Klein Website and others.
www.ablongman.com/envision012

cases advertisers tend to appeal more to nonrational impulses than to our powers of logical reasoning. One Calvin Klein ad for cologne, for example, uses a strong red color, bold lines in the shape of an arrow pointing at a man's body, and the exposed chest of the model to attract a viewer's attention. The ad works cleverly to sell perfume, not on the merits of the scent or on its chemical composition, but through the visual rhetoric of sexuality and our emotional responses to it.

COLLABORATIVE CHALLENGE

Find five advertisements from recent magazines—for instance, *Cosmo*, *Vogue*, *Seventeen*, *GQ*, *Details*, *Esquire*—that use sexuality to sell their products. In your group, compare the use of pathos in these different ads. When is this appeal an effective marketing strategy? When does it seem ineffectual or inappropriate?

Exaggerated Uses of Pathos

While these strategies of persuasion successfully move their audience, sometimes advertisers exaggerate the appeal to emotion for more dramatic effect.

Consider the case of exaggerated pathos found in the Listerine campaign from the early twentieth century. In the 1920s, Gerard Lambert introduced the term *halitosis* into the popular vocabulary as a marketing strategy; he used it to convince Americans that Listerine was their only alternative to public embarrassment from bad breath (Twitchell, *Adcult* 144). Regardless of the fact that Listerine's primary use at the time was as a hospital disinfectant, Lambert transformed American culture through his successful use of **false needs**.

In Figure 2.9, we see an example from the 1950s of this famous ad campaign. The words of the headline, spoken by the two women in the upper right corner (“He's Hanging Himself Right Now!”) are a bit

AT A GLANCE

Exaggerated Uses of Pathos

- **Over-sentimentalization:** distracting the audience from evidence or relevant issues
- **The scare tactic:** capitalizing on the audience's fears to make a pitch
- **The false need:** amplifying a perceived need or creating a completely new one
- **The slippery slope fallacy:** suggesting that an event or action will send the audience spiraling down a “slippery slope” to a serious consequence



FIGURE 2.9. This Listerine ad uses numerous appeals to pathos to persuade viewers to use its product.

A Closer Look

James B. Twitchell provides a historical study of the ad campaign in "Listerine: Gerard Lambert and Selling the Need" in *Twenty Ads that Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All*. (New York: Three Rivers Press, 2000): 60–69

cryptic so that the reader has to look to the image in the center of the ad to understand its message. The drawing of the man and woman makes a direct correlation between personal hygiene and romantic relationships, creating a sense of *false need* in the consumer for the product. In this case, the woman's averted head suggests her rejection of the suitor. Moreover, as you can see, the ad also uses the **scare tactic**; the disapproval on the women's faces produces a fear of rejection in the viewers. The way in which the woman's body turns away from the man augments this pathos appeal. Having deciphered the meaning of the ad from the image, the words now seem to confirm the idea in the headline that the man stands little chance of a romantic encounter. Image and word collaborate here to produce a powerful emotional reaction in the audience. Moreover, the threat of impending loss signifies a successful use of the **slippery slope**: first bad breath and then solitude.

The more contemporary advertisement campaign for Clearasil works in a similar way to the Listerine ad with regard to acne; the company defined a problem and then offered its product up as a solution. Take a moment now to think about times in your own life where you may have been motivated to purchase a product through *false needs*: have you ever bought a man's or woman's razor? pump-up basketball shoes? an angled toothbrush? curl-enhancing mascara? What other examples of exaggerated pathos can you recall?

Appeals to Character and Authority

The last of the three appeals that we'll look at in this chapter is *ethos*—literally “character.” Perhaps you have used ethos in other disciplines to mean an argument based on ethical principles. But the *rhetorical* meaning of the term is slightly different: according to Aristotle, *ethos* works as a rhetorical strategy by establishing the goodwill or credibility of the writer or speaker. In fact, as a writer you use ethos every time you pick up a pen or proofread your essay; you are constructing an argument in which your power to persuade depends on credibility. Let's look at how advertisements rely on *ethos* to construct compelling and memorable campaigns.

One of the most prominent features of many contemporary advertisements is the celebrity endorsement. This form of ethos appears in ads everywhere. You can't turn on the television without spotting a familiar big-screen face promoting a small-screen product: NFL linebacker Terry Tate promoting Reebok; Michael Jordan selling Gatorade; Catherine Zeta-Jones arguing the merits of T-Mobile; even the Osbournes from MTV serving as spokespersons for Pepsi. While there is a rational appeal at work behind some endorsements—having basketball superstar LeBron James sell basketball shoes, for instance, makes sense—many campaigns rely not only on the celebrity's suitability for selling a product but also on the person's star appeal, character, and goodwill. Consider the power of the famous “Got Milk?” campaign. Here's the argument: if this celebrity likes milk, shouldn't we? Indeed, when we see Michael Meyers—or others, such as Venus Williams, Hillary Duff, Nelly, Jason Kidd, or Jackie Chan—sporting the famous milk moustache, we find the ad persuasive because these celebrities are vouching for the product. We look to their goodwill as public figures, to their character as famous people putting their reputation on the line.

If a celebrity's image takes a turn for the worse (think about the charges brought against Kobe Bryant or Michael Jackson in 2003), then we often find a quick severing of connections to avoid *guilt by association*. However, the power of advertising as a persuasive act is that, given the appropriate rhetorical situation, even a questionable reputation can be turned into a positive appeal. Consider, for instance, how child star Gary Coleman turned his own financial problems to his advantage as a spokesperson for CashCall, an online loan service; how tennis great John McEnroe used his hot-headed

Seeing Connections

See Chapter 3 for a discussion of developing your ethos as an author through *persona*.

A Closer Look

To see one of American celebrity endorsement, view their ads featuring “buddies” Jerry Seinfeld and Superman. www.ablongman.com/envision013

reputation to sell Heineken beer; how basketball coach Bobby Knight parodied his own bad temper to sell Minute Maid orange juice. In each case, these figures turned criticism and media scrutiny to their advantage, using their “bad boy” ethos to sell a product.

While the visual impact of a famous face can be a powerful use of ethos, celebrity endorsement is only one way to create this sort of appeal. Sometimes the *lack* of fame can be a strategic tool of the trade. Consider the Apple Switch ad campaign that featured everyday people stepping into the role of spokesperson for the Apple computer system. These ads featured the everyman or everywoman of various ages, nationalities, and professions speaking directly into the camera about their reasons for changing from PCs to Apple computers. The combination of an unknown spokesperson, a clear example, a simple white background, and a slightly choppy film style—designed to seem edited and somewhat amateur—brought an ethos to the campaign based not on star power but on no-nonsense use and everyday application. In assessing the rhetorical situation for creating their ads, Apple recognized an important fact: for a large part of their audience, ethos would derive not from the flash of a celebrity smile but from identification with real-life Apple users.

CREATIVE PRACTICE

Visit the Apple I-Pod, Apple I-Tunes, and Apple Switch links through the Chapter 2 resources on the *Envision* Website, and compare the use of this everyman-ethos appeal in the I-Pod, I-Tunes, and Internet-based Switch ads. As you look at these ads, jot down differences in the approach and strategies of argumentation. Having done so, write a paragraph-long analysis on one of the ads that discusses the rhetorical strategies Apple used to create its visual argument. In a second paragraph, verbally (or literally) sketch out an alternative campaign or ad that draws on different appeals and/or modes of argumentation to create a persuasive advertisement for this product.

www.ablongman.com/envision014



But advertisers do not always focus on an actual person in creating an argument based on character; sometimes an ad features a corporate ethos in order to establish the credibility of the company.

Microsoft’s “We See” campaign, for instance, sells not software, but a company image. One representative ad (see Figure 2.10) from this campaign depicts a group of young children, lined up outside their school. They are in a variety of poses: looking expectantly at the teacher, stretching their arms in the air, or reading over notes. But what makes the ad visually interesting is not just the photograph, but the images sketched in white on top of it. These drawings transform the children into an artist, an Olympic athlete, a scuba diver, a musician, and an astronaut. Complemented by the header “We see nothing small about them” and the closing tagline, “Your potential. Our passion,” the photograph becomes a window into the future, Microsoft’s rendering of the potential of the new generation. One element of the equation remains invisible: the Microsoft products that will help them reach that potential. But the message of the ad is nevertheless clear: Microsoft cares about America’s youth and wants to help them realize their dreams. Does this ad sell software? Not directly—but it sells the idea of Microsoft as a forward-thinking company committed to helping its customers reach their potential.

The quest for a positive public image, actually, is nothing more than an issue of *ethos*. When Philip Morris runs antimoking television commercials, Toyota promotes its “Global Earth Charter to promote environmental responsibility” in *Time* magazine ads, or Budweiser launches a series of advertisements discouraging underage drinking, their underlying goal is to bolster the company’s ethos. Visual rhetoric plays an important role in this process, encouraging readers to let go of old stereotypes and move to a fresh perspective.



FIGURE 2.10. This Microsoft ad promotes its company image—and its corporate ethos—rather than a particular product. Used with permission from Microsoft Corporation.

COLLABORATIVE CHALLENGE

Many viewers were disturbed by the prominence of references to September 11th in the 2002 Superbowl commercials. In one spot, for instance, the Budweiser horses leave their idyllic country landscape to make a pilgrimage to New York City, where, pausing on the outskirts of the city, they bow reverently at the sight of the ravaged skyline. After the screen faded to black, the Budweiser logo appeared. This ad received mixed reaction; voted the best Superbowl ad by the viewers at Superbowl-ads.com, it also stirred other people to react against the company. Visit the “Budweiser Superbowl Ad” link through the Chapter 2 resources on the *Envision* Website, and watch the ad with your group. Divide your group in two; one subgroup should develop an argument suggesting that the ad was a respectful tribute to a national tragedy; the other subgroup should argue that the ad exploited the audience’s emotions for commercial purposes. Debate the point, making sure that both sides rely on specific visual detail from the commercial to support each analysis. Afterward, as a class, discuss the relationship between patriotism, pathos, and ethos in American advertising.

www.ablongman.com/envision015



The Brand Logo as Ethos

In addition to calling attention to patriotism’s relationship to ethos, the example discussed in the Collaborative Challenge points to another feature of advertising that relies upon the good character or reputation of the corporation: the brand **logo**. In essence, the brand logo is ethos distilled into a single symbol: it transmits in a single icon the entire reputation of a company, organization, or brand identity. From the Nike swoosh, to McDonald’s golden arches, the NBC peacock, or the Apple computer apple, these symbols mark (or brand) products with ethos. In this way, a Polo horse on a shirt is an argument for the shirt’s quality or stylishness; a Pepsi symbol on a can suggests a certain taste and quality of beverage; even a looped pink ribbon, pinned to someone’s shirt, speaks to that person’s good character as a supporter of breast cancer research. We read brand logos as signs of the character of these products: they provide powerful statements about ethos in very compact form.

Misuses of Ethos

One consequence of branding is that we come to trust symbols of ethos rather than looking to the character of the product itself. This tendency points us to the concept of **authority over evidence**—namely, the practice of overemphasizing authority or ethos rather than focusing on the merits of the evidence itself, a strategic exaggeration of ethos that helps entice audiences and sell products.

The most prominent examples of *authority over evidence* can be found in celebrity endorsements; in many commercials, the spokesperson sells the product not based on its merits but based upon the argument, “Believe what I say because you know me, and would I steer you wrong?” However, the American public has become increasingly skeptical of such arguments. Living in a world where rumors of Britney Spears’s preference for Coke circulate on the Internet, Tiger Woods’s \$100 million deal with Nike makes front page news, and stars like former Sprite spokesperson Macaulay Culkin publicly announces, “I’m not crazy about the stuff [Sprite]. But money is money” (Twitchell, *Twenty* 214), the credibility of celebrity spokespersons is often questionable.

However, skilled rhetoricians can turn even such skepticism into a platform for a persuasive argument. During the late 1990s, Sprite produced a series of “anti-ads” that laid bare the financial motivations of many celebrity spokespersons. In this multilayered piece of visual rhetoric, Sprite showed NBA player Grant Hill in typical spokesperson pose, holding a bottle of Sprite and, in a mechanical and artificial tone of voice, offering up banal pronouncements on how much he liked it. However, every time Hill uttered one of his banalities, a little cutout of him holding two overstuffed bags with prominent dollar signs written on them would pop up and then disappear, accompanied by the loud “cha-ching” sound of a cash register, inviting the viewer to see how Hill’s words translated into endorsement dollars. On the surface, this deliberate form of self-conscious advertising seems to undermine Sprite’s ethos; yet, in this rhetorical situation, it actually enhanced credibility with its audience, who recognized in Sprite a company just as critical of the star-product cash nexus as they were. It was a strategy that served Sprite well.

A Closer Look

To see the Sprite ad in its entirety and hear a further discussion of such self-referential advertising and its relationship to teen marketing, view the *Frontline* documentary “The Merchants of Cool.” www.ablongman.com/envision016

Some companies are not necessarily as self-referential in their skepticism of ethos; one prominent advertising strategy involves criticizing a competitor's product. You probably have seen ads of this sort: Burger King arguing that their flame-broiled hamburgers are better than McDonald's fried hamburgers; Coke claiming its soda tastes better than Pepsi's; Visa asserting its card's versatility by reminding consumers of how many companies "don't take American Express." The deliberate *comparison-contrast* builds up one company's ethos at another's expense. At times, however, this technique can be taken to an extreme, producing an **ad hominem argument**—that is, an argument that attempts to persuade through attacking an opponent's ethos or character. We see *ad hominem* at work most often in campaign advertisements, where candidates end up focusing less on the issues at hand than on an opponent's moral weaknesses, or in attacks on companies for the way they run their business rather than the quality of the products themselves. In other words, what this strategy does is try to persuade by reducing the credibility of opposing arguments.

AT A GLANCE

Misuses of Ethos

- **Authority over evidence:** placing more emphasis on ethos than on the actual validity of the evidence.
- **Ad hominem:** criticizing an opponent's character (or ethos) rather than the argument itself.

Exaggerated Ethos Through Parody

Another strategy of persuasion is attacking ethos through **parody**, or the deliberate mocking of a text or convention. Parody has long been recognized as an effective rhetorical strategy for making a powerful argument. You may have read "A Modest Proposal" by Jonathan Swift, in which he proposes quite seriously, and with ostensible goodwill toward his audience, that the Irish solve their overpopulation and poverty problems by cooking and eating their babies. Just as Swift turned a traditional political value system on its head in his mock proposal, extreme uses of ethos in visual discourse subvert traditional texts by imitating and mocking them. To see how this happens, let's turn to an ad designed by TheTruth.com, an innovative anti-tobacco organization (see Figure 2.11). Through deliberate use of setting, character, font, and layout, this ad deliberately evokes and then parodies traditional cigarette advertising to make its claim for the dangers of smoking.

Even if you are not familiar with the Masters Settlement Act, you probably have seen some of the Marlboro Country ads, often showing the lone cowboy or groups of cowboys riding across a beautiful, sunlit western American landscape. During the early part of their campaign,

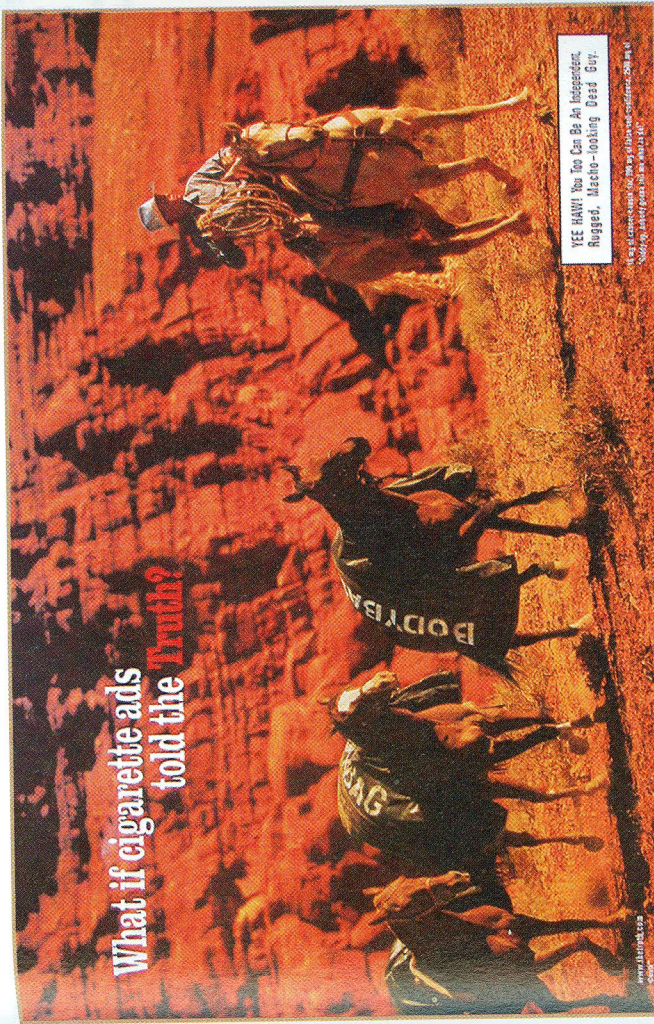


FIGURE 2.11. This Truth anti-smoking advertisement attacks ethos through parody.

TheTruth.com recognized the impact of the long tradition of cigarette advertising on the public and decided to turn this tradition to its advantage. In the TheTruth.com parody version, however, the cowboy's companions do not ride proudly beside him. Instead, they are zipped up into body bags—an image that relies on exaggerated ethos and that employs pathos to provoke a strong reaction in the audience. By producing an ad that builds upon and yet revises the logic of Philip Morris's ad campaign, TheTruth.com could get past false images (the happy cowboy) to get at their idea of the "truth": that by smoking cigarettes "You Too Can Be an Independent, Rugged, Macho-Looking Dead Guy." The visual complexity of the image (and the combination of appeals) resonates powerfully by evoking the audience's familiarity with cigarette advertisements to pack some of its punch.



Student Writing

Amanda Johnson, in her analysis of a Barbie parody ad, and Georgia Duan, in her reading of cigarette advertising, explore the construction of body image in the media. www.ablongman.com/envision017

Seeing Connections

Chapter 8 features a detailed discussion of parody in advertising.

sentiment. What you find featured in these ads are servicemen, international landscapes, and inspiring slices of Americana—all designed to respond to that specific cultural moment. Look at Figure 2.12, an advertisement for Coke from the 1940s. This picture uses paths to appeal to the audience's sense of patriotism by featuring a row of seemingly carefree servicemen, leaning from the windows of a military bus, the refreshing cokes in their hands producing smiles even far away from home. The picture draws in the audience by reassuring them on two fronts. On the one hand, it builds on the nationalistic pride in the young, handsome servicemen who so happily serve their country. On the other, it is designed to appease fears about the hostile climate abroad: as both the picture and the accompanying text assure us, Coca Cola (and the servicemen) "goes along" and "gets a hearty welcome." The power of this message relates directly to its context. An ad such as this one, premised on patriotism and pride in military service, would be most persuasive during wartime when many more people tend to support the spirit of nationalism and therefore would be moved by the image of the young serviceman shipping off to war. It is through understanding the *kairos* of this advertisement that you can appreciate the strength of the ad's rhetorical appeal.

A Closer Look

To explore how another soft drink company uses *kairos* effectively in a more recent ad, watch Pepsi's i-Tunes commercial. www.ablongman.com/envision018

Seeing Connections
Read more about visual literacy in Chapter 1.

Putting Persuasion into Practice

As you can tell from our work in this chapter, ads convey complex cultural meanings. Recognizing their persuasive presence everywhere, we realize the need to develop our own *visual literacy* in order to make more informed interpretations of ads around us. You can pursue your study of ads by conducting your own careful rhetorical analyses of these texts. You'll find over and over again that ads are a microcosm of many of the techniques of persuasion. From billboards to pop-up ads on the Internet, ads employ logos, pathos, and ethos to convey strong messages to specific audiences. We've learned how compact and sophisticated these texts are. Now it's time to apply those insights in your own writing.

As you begin to perform your individual analyses of advertisements, consider the way in which your own writing, like the ads we've discussed, can "sell" your argument to the reader. Consider the

Considering the Context of Time and Place

As you can tell from examining ads in this chapter, a successful argument must take into account not only the *rhetorical situation*, but also the context, or the right time and place. That is why a Hertz ad featuring O. J. Simpson hurdling over chairs in an airport could be so powerful in the early 1990s but would be a completely ineffective argument in late 1994 after his arrest for the alleged murder of his wife. In ancient Greek, rhetoricians called this aspect of the rhetorical situation *kairos*—namely, the contingencies of time and place for an argument.

In your own writing, you should consider *kairos* along with the other aspects of the rhetorical situation: audience, text, and writer. As a student of visual rhetoric, it is important to recognize the *kairos*—the opportune historical, ideological, or cultural moment—of a visual text when analyzing its rhetorical force. You undoubtedly already consider the context for persuasive communication in your everyday life: for instance, whether you are asking a friend to dinner or a professor for a recommendation, your assessment of the timeliness and the appropriate strategies for that time probably determines the shape that your argument takes. That is, you pick the right moment and place to make your case. In other words, the rhetorical situation involves interaction between audience, text, and writer *within* the context or *kairos*.

We can get a sense of how *kairos* works to create a powerful argument by turning once more to advertising for examples. Consider, for instance, Coca-Cola's ad campaigns. Coca-Cola has exerted a powerful presence in the advertising industry for many years in part due to its strategic advertising. During World War II, Coke ran a series of ads that built their beverage campaign around the contemporary nationalistic

Kairos is "the right or opportune time to do something, or the right measure in doing something."
—James Kinneavy



FIGURE 2.12 This Coca-Cola ad used *kairos* to create a powerful argument for its World War II audience.

rhetorical situation and the specific *kairos* of your argument. What strategies of *argumentation* and *rhetorical appeals* would be most effective in reaching your target audience? Do you want to use narration, a humorous analogy, or a stirring example to forge a connection with your reader based on *pathos*? Or is your analysis better suited to logos, following a step-by-step process of reading an ad, drawing on empirical evidence, or looking at cause and effect? Perhaps you will decide to enrich your discussion through cultivating your ethos as a writer, establishing your own authority on a subject or citing reputable work done by other scholars. It is probable that in your essay that you will use many different strategies and a combination of appeals; as we saw in the advertisements we examined earlier, from the Crest Whitening Strips to the Coca-Cola campaign, successful arguments utilize a variety of rhetorical strategies to persuade their audiences.

While focusing on the individual strategies, don't forget to keep an eye on the composition of your argument as a whole. Just as an ad is designed with attention to layout and design, so you should look at the larger organization of your essay as key to the success of your argument. As you approach the organization of elements in your essay to maximize your persuasiveness, even a question such as "Where should I insert my images?" has profound implications for your argument. Consider the difference between an essay in which the image is embedded in the text, next to the paragraph that analyzes it, or one with the image attached as an appendix. In your writing, use the persuasive power of visual rhetoric more effectively by allowing the reader to analyze the images alongside the written explanations. Use similar careful attention to organization, placement, and purpose as you craft your own analysis and begin your work with visual rhetoric.

Seeing Connections

Explore strategies of arrangement in Chapter 3.

Character and setting: What is featured by the ad? An object? a scene? a person? How are these elements portrayed? What is the ethnicity, age, socioeconomic class, and gender of any people in the advertisement? How do these choices relate to the ad's intended audience and reflect deliberate rhetorical choices?

Story: On the most basic level, what is happening in the advertisement?

Theme: What is the underlying message of the ad (beyond "buy our product")?

Medium: What medium was the advertisement produced in? Television? print? radio? How did this choice suit the rhetorical purpose of the ad and accommodate the needs of a particular audience?

Historical context: In what country and at what historical moment was the advertisement produced? How do the demands of context shape the persuasive appeals at work in the ad? How does the ad reflect, comment on, challenge, or reinforce contemporary political, economic, or gender ideology? How does this commentary situate it in terms of a larger trend or argument?

Word and image: What is the relationship between the word (written or spoken) and the imagery in the ad? Which is given priority? How does this relationship affect the persuasiveness of the advertisement?

Layout: How are the elements of the ads arranged—on a page (for a print ad) or in sequence (for a television commercial)? What is the purpose behind this organization? How does this arrangement lead the reader through—and facilitate—the ad's argument?

Design: What typeface is used? What size? What color? How do these decisions reflect attention to the ad's rhetorical situation? How do they function in relation to the ad's rhetorical appeals?

Voice: What voice does the text use to reach its audience? Is the language technical, informal, personal, authoritative? Is the voice comic or serious?

Imagery: What choices did the advertisers make in selecting imagery for this ad? If it is a static print ad, does the ad feature a line drawing? a photograph? Is the photograph black and white? a close-up? a panoramic shot? If the advertisement is drawn from television, what is the pace and sequence of the images? Where does the camera zoom in? What does it focus on? Does the ad feature a close-up or a long shot? Is the image centered? completely captured in the frame? Is it cut off? If so, how? Does it feature a head-on shot? a three-quarter shot? Whose point of view, if any, is the viewer supposed to assume?

(continued)

PREWRITING CHECKLIST

Analyzing Advertisements

- Content:** What exactly is the ad selling? An object? an idea? both?
- Message:** How is the ad selling the product? What is the persuasive message that the ad is sending to the audience?

- ❑ **Rhetorical appeals:** How does the advertiser use the images to work in conjunction with rhetorical appeals? For instance, does the image reinforce an appeal to reason? Is it designed to produce an emotional effect on the audience? Does the use of a certain style, such as black-and-white authority, contribute to the ethos of the ad?
- ❑ **Strategy of development:** What strategy of development does the ad rely upon? Narration? definition? comparison-contrast? example/illustration? classification and division? How do these strategies contribute to the ad's persuasive appeal?
- ❑ **Cultural resonance:** Does the ad use ethos—in the form of celebrities, famous events or places, or recognizable symbols—to increase its persuasiveness? If so, how does that establish audience or a particular relationship to a cultural moment?

WRITING PROJECTS



Visit the *Envision* Website for expanded assignment guidelines and student projects.

1. Visit an ad archive such as those linked through the Chapter 2 resources on the *Envision* Website, or look at old magazines in your school library. Choose two or three ads for the same product and write a rhetorical analysis on the strategies of persuasion these ads use to reach out to a specific audience. Use the prewriting checklist to help you analyze the appeals at work in the ads and to help you develop your ideas.
2. Using current print or television advertisements as your sources, find examples of ads that showcase an exaggeration of rhetorical appeals, such as logical fallacies, exaggeration of pathos, or misuse of ethos. Write an analysis of how these strategies operate within three of these ads and what the effect of this exaggeration is on the viewer. You could also include parody or self-referential ads for this assignment.

FOR ADDED CHALLENGE



Visit the *Envision* Website for expanded assignment guidelines and student projects.

1. Write a contextual analysis on the *kairos* of the Coca-Cola campaign. Examine, for instance, another Coke ad from the 1940s through the Adflip link on the *Envision* Website. Do some preliminary research and read about this era: explore the time, place, and culture in which the ad appeared. Ask yourself: How do the rhetorical

choices of the ad you select reflect an awareness of this context? How does the ad use the particular tools of logos, pathos, and ethos to comment upon or criticize this cultural moment?

2. Working in groups, look at several ads from different time periods produced by the same company. Some possible topics include ads for cigarettes, cars, hygiene products, and personal computers. Each member of your group should choose a single ad and prepare a rhetorical analysis of its persuasive appeals. Now, share your analyses and collaborate to explore how this company has modified its rhetorical approach over time. As you synthesize your argument, be sure to consider in each case how the different rhetorical situations inform the strategies used by the ads to reach their target audience. Collaborate to write a paper in which you chart the evolution of the company's persuasive strategies and how this was informed by *kairos*.
3. Write a paper in which you compare two different ad campaigns and examine the ideology behind specific constructions of our culture. Does one campaign portray particular gendered or racial ideas? How do the tools of persuasion work to produce these messages? What larger message is conveyed by the reliance on such cultural ideals or notions of identity? What representations of sexuality, gender roles, or class are presented by these ads? Write up your findings and then present them to the class, holding up examples of the ads to discuss in support of your analysis.

CHAPTER 2 ON THE WEB

Resources and Readings

- Closer Look resources and annotated readings
- Links to Websites for understanding rhetorical appeals and fallacies
- Links to advertisement resources on print ads
- Links to advertisement resources on television commercials
- Further readings list with annotations

Exercises and Assignments

- Interactive exercises with advertisements
- Rhetorical analysis of ads
- Contextual analysis
- Peer review forms
- Student self-assessment sheets
- Focus on diverse learners and students with disabilities

Student Writing

- Rhetorical analysis of print ads, Superbowl commercials, and parody ads
- Historical analysis essays of Got Milk? and Calvin Klein ad campaigns
- Comparative analysis of movie poster ads and CD covers
- Rhetorical analysis of ads developed into research papers

