

“raw materials” that you will then refine into a well-organized analysis, and these steps are likely to produce more material than you can actually use in the draft you submit to readers.

1. Your audience for this paper (your classmates and I) will want to know the main point of your paper right off the bat, so, after deciding what discourse community you want to write about, come up with a **claim** (*Everything's an Argument*, pg. 130-31) that you were successful in joining that community.

2. It's not enough just to make a claim—your audience will expect you to prove it. Thus, you need to explain why your claim is valid by supporting it with **reasons** (*Everything's an Argument*, pp. 131-33). Your reasons should state that you mastered **ethos, logos, and pathos appeals** (*Everything's an Argument*, pp. 23-24) that were *specific* to this particular community.

3. Even after you've made a claim and supported it with reasons, your audience still won't be satisfied. Readers will expect you to provide **evidence** (*Everything's an Argument*, pp. 131-33) that you really did master ethos, logos, and pathos appeals specific to your discourse community. **Please note that this step will generate the majority of content for your analysis, so this is the most important step in your inventional process.**

Where will you find evidence for this paper? You won't find it in the library or on the internet because it must come from you! Reflect deeply on your own experiences. Come up with specific examples and significant anecdotes that will prove to your audience that, indeed, you learned to make successful ethos, logos, and pathos appeals to other members of the community.

For ethos appeals, provide readers with vividly drawn anecdotes/examples that demonstrate your insider status. Then, provide ample metacommentary (*They Say/I Say*, Ch. 10) that explains *why* and *how* the anecdotes you share exemplify a member of this community using ethos appeals (language-based demonstrations of your credibility, character, values, etc.) in the manner of an established insider.

Similar to your analysis of ethos appeals, your analysis of logos appeals should draw on specific anecdotes or examples. Then, in order to position these anecdotes/examples *as* logos appeals, provide ample metacommentary that explains to readers *why* and *how* these anecdotes/examples illustrate logos appeals (community-specific knowledge and ways of reasoning as expressed through discourse) at work.

For pathos, again you should draw on specific anecdotes/examples that you follow up with metacommentary that explains *why* and *how* these anecdotes/examples function as pathos appeals (language-based appeals to the values, emotions, and imaginations of other community members) that demonstrate your ability to sway other insiders.

Please note: this is a *discourse* community analysis, which means that all the anecdotes/examples you analyze should be instances of language use. Making the football team or advancing in the military or reading every book in a series does *not* make you a member of those discourse communities. Rather, membership in a discourse community

requires that you communicate successfully with other members of the community using rhetorical appeals specific to that community.

4. The level of proficiency required for one to be considered a true insider in a discourse community is always debatable. Imagine a **naysayer** (*They Say/I Say*, Ch. 6) who questions whether your level of proficiency qualifies you to be a legitimate member of the discourse community you discuss. Offer a rebuttal that explains why you believe you have set the bar high enough, why the criteria you met are sufficient to certify you as an insider in this community.

5. The previous four inventional steps will help you generate the logos appeals of your Discourse Community Analysis, the logical proofs that will help you convince your classmates and me that you mastered the discourse conventions of the community you select. You will also make ethos appeals to your classmates and me in order to convince us that you are a person of good character, good sense, and good will. To make effective ethos appeals, make sure you:

- know what you're talking about. Provide detailed anecdotes/examples and thoughtful analysis of those anecdotes/examples in order to show that you've reflected deeply on your experiences and have fully accepted the burden of proof.
- show regard for your readers. Try to come across as approachable and thoughtful, not arrogant or insensitive.
- treat skeptical readers with respect—don't ignore or demean their opinions just because they expect more proof.
- are careful and meticulous in your writing, not sloppy or disorganized.

6. Finally, you will make pathos appeals to your classmates and me in order to sway our emotions, connect with our values, and stir our imaginations. To make effective pathos appeals, make sure you:

- draw on the lessons of Ch. 9 in *They Say/I Say* in order to mix standard written English with “the kinds of expressions and turns of phrase that you use every day when texting or conversing with family and friends” (121). No need to stick to stuffy academic prose in this paper, but you also don't want to be so informal that your classmates and I can't understand you.
- evoke emotions (sympathy, outrage, anger, delight, awe, horror, etc.) in your classmates and me that make your paper more moving.
- evoke sensations (seeing, hearing, touching, tasting, smelling) in your classmates and me that make your writing vivid and help us to experience things imaginatively.
- appeal to values (freedom, justice, tolerance, fairness, equality, etc.) that your classmates and I share.

Arrangement

In rhetorical studies, arrangement refers to the selection of content generated during the inventional stage and the organization of that content into an effective composition.

To begin your paper, follow the advice offered in Ch. 1 of *They Say/I Say*: “To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only what his or her thesis is, but also what larger conversation that thesis is responding to” (20). The larger conversation you’re responding to is our class discussion of discourse communities, rhetoric, rhetorical appeals, the rhetorical situation, rhetorical reading and writing, etc. Indicate at the beginning of your paper—before you state your thesis—that you’re writing in response to those conversations.

Once you’ve acknowledged the “they say” and followed it with your “I say” (i.e., your thesis), continue by adhering to the advice in Ch. 7 of *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (92-93). Don’t assume that your classmates and I care about what you have to say—*make* us care by explaining what is at stake in your paper and why it should be important to us. Feel free to use the templates in Ch. 7 of *They Say/I Say*.

After you’ve completed these introductory moves, the arrangement of your analysis is up to you. You should include material from each step in the inventional stage, but your selection and organization of that material should follow your own judgment as to what will prove most effective with your classmates and me.

Style

In rhetorical studies, style refers to the appropriate language for the occasion, subject matter, and audience.

One purpose of ENGL 1301 is give you practice writing in a variety of styles. For this paper, your style should be clear but informal. As mentioned earlier, you should follow the advice in Ch. 9 of *They Say/I Say* and mix standard written English with “the kinds of expressions and turns of phrase that you use every day when texting or conversing with family and friends” (121). This paper will allow your classmates and me to get to know you better, so write in a style that is your own.

Readers appreciate coherent, unified paragraphs, even when reading an informal piece of writing. Your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Visit the Purdue OWL website (<https://owl.english.purdue.edu/owl/>) for questions you have regarding style.

Other Requirements

Your paper should be **no longer than five pages**—anything beyond that length will be considered a failure to adhere to one of the assignment’s basic requirements. It should be double-spaced, typed in Times New Roman font, with 12-point character size and one-inch margins all the way around.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready for your classmates and me to read. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.