Teaching / Advising Contribution Artifact Rhetorical Analysis Sequence
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This packet shows the sequence of activities that – along with class and group analysis, discussion, draft and peer review, and workshopping – construct the required 1102 rhetorical analysis assignment.

**Materials Submitted:**

1. Prompt Rhetorical Analysis
2. Rhetorical Analysis: How To Write
3. Outline for Intro
4. Color-coded Intro
5. Sample Intros from Past 1102 Students
6. Rhetorical Analysis: How To Write a Conclusion
7. Citation Guide MLA / APA
8. Devin’s Sample Paper: Rhetorical Analysis
9. Rhetorical Analysis Revision Heuristic
10. Rhetorical Analysis Rubric
11. Rhetorical Analysis Critical Reflection
Rhetorical Analysis of an Argument

References
Relevant chapters from our course text
References to our course readings and films

YOUR MISSION

Drawing from our close reading and class discussion of “Invisible Child” and the rhetorical situation, you are asked to write a 5-6-page rhetorical analysis (double-spaced) that focuses on one of the following strategies we worked on in groups:

- **logos**: how does the author use material and/or data and evidence to create this story?
- **pathos**: how does the author establish an emotional connection between the audience and the story?
- **ethos**: how does the author present a trustworthy picture of herself as reporter?
- **kairos**: in what ways is this story very relevant at this particular time (winter 2014)?
- **nomos**: how does the author base this story on our shared cultural values, and how does the story serve to affirm or extend those values?

YOUR TASK (& THE QUESTIONS THAT SHOULD GUIDE YOUR MIDTERM PAPER)

Your task in this paper (and midterm planning) is to address the following specific points, with direct reference to your text (paraphrase and quotation). You may include a visual quotation as well (no larger than 3”). Your paper should be formatted in APA citation, and show evidence of careful proofreading.

1. Provide a complete identification of your text (title, author, and genre).

2. Explain what the purpose and “argument” of the text are.

3. What strategy is the particular focus of your project here? Define it – define, too, its power to communicate the message of this narrative to us, the audience.

4. You want to move toward a statement of the stakes involved: who wins? who loses? what is the gain or the loss? What’s the significance of this text & its argument?

5. How and why is the argument of the story effective? This is not entirely a personal question – you are part of the intended audience here. Why do you think this material appeals to you? What is the urgency, or exigence, of this story? What does it require us to think, or to do?
Rhetorical Analysis of an Argument: What Your Paper Should Talk About When

Construct an account of the argument in “Invisible Child.” Your goal is to show how Elliot’s use of a specific rhetorical strategy serves to support the claims in the text, and to explain how the argument is effective in terms of the author’s use of this rhetorical strategy. Your paper should respond, in order, to the following specific questions:

Part 1. The intro should answer these questions, after a full ID of the text and author:

- What is the author’s project? What is the author doing (investigating, researching, comparing, defending, proposing, challenging …)?
- What is the author’s argument? What is the author trying to persuade us to believe?
- What are YOU going to talk about in this paper? What do you intend to show us? (For example, “In my analysis of this text I will examine [what?] and show [what?]”)

Part 2. The central analysis should include this information:

- What rhetorical strategy does the author employ in presenting this claim? Does the author rely most powerfully on emotion (pathos), reason (logos), moral authority (ethos), timeliness (kairos), or cultural values (nomos)?
  - What evidence does the author use to persuade us?
  - Nail with a quote from the text.
  - Why is this quote useful here? What are you showing us?
  - How does this strategy in this situation serve to advance the author’s theme or idea?

- (In 2 or 3 additional sections, connected smoothly to the first example) What further evidence of this strategy do you discern in this text?
  - Same questions for writing about these examples.

Part 3: The conclusion should tell us: “So what?”

What are the stakes of this story, this argument? Does the author “make it work”? Do the author’s claims enable you to comprehend the issue addressed here more clearly? Has your thinking on this issue changed as a result of your experience with this text? Please explain the conclusions you’ve drawn – based on the strategy employed to empower this argument, this text.

The analysis should be 5-6 pages in length, APA format (title page, 1-inch margins, double-spaced, 12-point Times Roman Font, Works Cited page).
OUTLINE FOR INTRO, RHETORICAL ANALYSIS: Some assistance, draft ideas, models, samples, suggestions, theories – if in doubt, read the intros posted as samples.

1. Hook the reader by answering this question in a creative way: what is the topic of this paper? (You’ve all done that sort of opening by now.)
   
   Remember – you can open creatively with a short anecdote from the text – or from an image from the text – or an image of NYC – or a question – or a shocking statistic. (I always open with a short written “visual” close-up of a person that’s part of the story I’m telling or analyzing.)

2. What is the title & who is author of the text you’re talking about here?

3. What is her investigation that led to this text? Whom and what did she study? What was she up to? What was her project? What was the purpose of that work, the questions she was pursuing?

4. What is her argument? What does she want this text to do?
   a. (…make us think about …)
   b. (…confront us with …)
   c. (…challenge us with …)
   d. (…persuade us to believe that …)

5. Take your pick (or draft your own: you’re always free to do that):
   a. “In this paper I will explore her creation of logos …”
   b. “In this paper I will explore her creation of ethos …”
   c. “In this paper I will demonstrate how she uses the pathos appeal, which can be viewed as the strongest means of persuasion, to draw us deeply into the story of …”
   d. “The author’s strongest rhetorical move is her strategic use of evidence to demonstrate her claims – which, it could be argued, she presents in the evidence itself, allowing the data and stories to build an airtight case.”

6. By examining her use of logos, for example, or the kairos of this text, what will you show us? What will you teach us? What will you clarify for us?

7. Read it over and make sure it hangs together, and each sentence leads nicely to the next.
Final Paper Intro

Andrea Elliot’s article, *Invisible Child*, Elliot presents the sad reality of the life of a young girl named Dasani. Dasani is one of the many homeless children that struggle to live in New York. Throughout the article, Elliot brings up many heart wrenching details of Dasani’s daily struggle to live a normal life in modern day New York. For example, Elliot mentions how the Auburn Family Residence, the homeless shelter Dasani and her family reside in, is described as “a place where mold creeps up walls and roaches swarm, where feces and vomit plug communal toilets, where sexual predators have roamed and small children stand guard for their single mothers outside filthy showers.” These disgusting details strongly go against what is culturally known as normal here in the United States. Many of these details are strongly interconnected with the strategy of *nomos*, because Elliot shows that despite the many obstacles in Dasani’s life that go against the cultural norms, there is always a small sense of hope. For example, Elliot mentions how even her name is a symbol of hope, for Dasani’s mother had chosen to give her that name because her family could not afford to have anything like bottled water. I believe that this small sense of hope is strongly linked with the “American Dream.” The American Dream is the opportunity for any citizen to become successful through pure determination and hard work. In my analysis, I will explain how Elliot uses the strategy of *nomos* to persuade us that despite all the hardships Dasani faces in her everyday life, the small glimmer of hope in Dasani’s hard life is proof that “American Dream” is alive and well, even in the most dire of circumstances.
#1 “Gentrification, Race, and Classism in New York City”

New York City, the United States’ most popular urban agglomeration, is known for being a staple in the worlds of art, fashion, commerce, finance, and several other important systems, economic and entertainment alike. However, outside the gates of $18 million dollar condos in 18 Gramercy Park, at the feet of colossal, glittering skyscrapers, and between the buildings housing the world’s top fashion designers, lies a whole different world, but not a good world. In November, 2013, homelessness in New York City reached its highest levels since The Great Depression, with a recorded 53,270 homeless people; within that number, a recorded 22,675 of those homeless, were children.

Among these children, is Dasani, who, at the time of this story, is an eleven year old girl living in the Auburn Family Residence, a rundown, decrepit shelter run by the city. It receives insufficient funding, and is superannuated. The writer, Andrea Elliot, captures a sobering and horrific look into the not-so-glamorous life of the homeless living in New York City, who are being crushed beneath senseless gentrification which is being used, in this sense, to cover up the ignored cries of help from the steadily growing homeless community. This story serves as a realistic, up-close-and-personal look into a community that is getting worse and worse with each passing day, and in my essay, I will use logos to exemplify Elliot uses information and date on how gentrification and classism are doing almost nothing but taking the lives of the lower and middle classes and reducing them to nothing.


#2 “Invisible Child: Girl in the Shadows: Dasani’s Homeless Life”

The “Invisible Child: Girl in the Shadows: Dasani’s Homeless Life” by Andrea Elliott is a New York Times article that follows the life of a young girl named Dasani who lives with her large family in a very rundown homeless shelter located in New York. Elliott investigates the daily life and struggles of Dasani and her family for 15 months to instill a sense of urgency in the audience and inspire change in the rising population of homeless people. Dasani’s story is the means in which Elliott makes her argument, to say just because someone has nothing, it does not mean that society should not right him or her off as unimportant because of a tax bracket.

Elliott’s use of statistical data is a means of relating to the audience of the New York Times. The readers of this paper rely on statistics to give them a slight overview of how issues affect the public. Elliott’s true purpose of using Dasani’s story is put a face to these statistics, a real face to homelessness. By creating a non-fictional character, erasing the mindset of a statistic, the audience is able to really get to know a remarkable girl with so much potential. Elliott creates a sense of urgency to become aware and help children like Dasani. The urgency is also very relevant to the time of an economic crisis as well. The topics low minimum wages and lack of jobs in the media demonstrate and relate to the instability of Dasani and her family. In my analysis of this text I will demonstrate how kairos, or the time relevancy of an argument, plays a significant role in Elliott’s argument. I will explore the effectiveness in the release date of this story, and the potential of Dasani and other children in her same position.
“The ranks of the poor have risen, with almost half of New Yorkers living near or below the poverty line.” Poverty and homelessness is a huge concern to Andrea Elliott, the author of the notable argument, “Invisible Child: Girl in the Shadows: Dasani’s Homeless Life”. Elliott seeks to find the suffering and the meaning and the strength behind 11 year old Dasani, who is a homeless girl, living in the poverty of New York with her family and helping raise the seven siblings she has, all while trying to maintain being as normal as possible to the kids who do not know what homelessness is even like. She grew up in a rundown homeless shelter called Auburn, unfit for even rats to live there, and encaged with about 280 other children and numerous amounts of families. She is practically the mother of her siblings, as her parents are past drug addicts, unfit for playing a role of parenthood. While learning how to cope with her family issues of not having clean clothes to wear, and trying to blend in with the other girls at school so no one figures out her true identity, Dasani has to figure out what she wants from life and stop what happened to her parents, from happening to her. Growing up in poverty should be avoided at all costs, and no family or child let alone, should have to deal with the worries of having no place to go and no financial support in life, which is Elliott’s purpose of this article. In my analysis, I will demonstrate through Elliott’s use of pathos, that even though life throws hardballs, to not give up on dreams, no matter the circumstances. As Elliot stated, “Opportunity comes rarely, and Dasani is always waiting.” I will explain how even through the toughest moments of life, Dasani never once called it quits.
The Work of the Conclusion

1. Please don’t tell us what you’ve already told us in this paper.
   Move on down the road.

2. The conclusion should tell us, “So What?”

3. What is the importance – or “the stakes” – of this argument?
   (Stakes are high if there is something very precious or
   necessary that could be lost – that hangs in the balance – like
   civil liberty in ISIS-occupied territory right now. Stakes give an
   issue its urgency.) Why is this argument crucial?

4. What is the power of this text to change – expand – our
   thinking about this issue? Do we need to hear this argument
   and act on it? What difference does it make? Explain your
   conclusion about this.
Fox Edele Citation Guide

Notice the differences between the two citation styles. You need to follow the punctuation and abbreviations, as if you were following computer code or your password and it doesn’t work if you forget to type a comma or period, etc.

**APA**
Notice: **only the first initial; date follows in parenthesis; title has only the first word capitalized; website is given.**


**MLA**
Notice: **full name, date is at the end (date it was published and date you saw it); title is written the way Elliott writes it. No website: just “Web.”**


On the Edge of a Knife

I don’t know how people do it because you are really living—you know—right on the edge of a knife. – Morgan Spurlock, “30 Days: Minimum Wage”

When another generation shall have doubled the census of our city, and to that vast army of workers, held captive by poverty, the very name of home shall be a bitter mockery, what will the harvest be? – Jacob Riis, How the Other Half Lives

New York City—the great metropolis—is arguably America’s home for success. As Frank Sinatra croons: “If I can make it there, I’ll make it anywhere.” Its bustling streets and sky-high edifices are populated with the likes of up-and-coming Broadway stars, fashion designers, entrepreneurs, and business moguls. Somewhere on the outskirts of this class of rising stars and urbanites and somewhere lodged between their old brownstones and shiny modern apartments is another world: a world of want and struggle; a world of poverty, addiction, violence, and despair; the world of homelessness.

This dichotomy within New York has spanned the city’s history. Today’s conditions mirror those of 1890 New York as described in the book How the Other Half Lives by journalist
Jacob Riis. In *How the Other Half Lives*, Riis exposes the living conditions of New York’s poor population—their abject tenement housing, the disease, the poverty that affects all cultures, and the hopelessness of those who cannot escape that cycle: “We know there is no way out; that the ‘system’ was the evil offspring of public neglect and private greed has come to stay, a storm center forever of our civilization” (6). Unfortunately, Jacob Riis’s observation is still applicable to the present. Despite the Progressive efforts of the early twentieth century to improve the condition of the poor and working classes—poverty and homelessness remain.

Then and now, the most tragic victims of this homelessness are children. The homeless children of New York—22,000 in number—live a vastly different life than their middle and upper class counterparts (Elliott, Part 1). They live in inadequate, overcrowded shelters similar to the tenement houses of Riis’s day and are likely “to have drug addiction, psychological trauma and disease, or wind up in prison” (Elliott, Part 1). Among the ranks of these children is a girl who has the potential to break this cycle of her parents, her caste, and the precedents of history—to begin a new legacy by transcending the adversities that are inflicting her. Her name is Dasani.

2. *Nomos*: “Invisible Child” and Security

In her five-part article, “Invisible Child: Girl in the Shadows: Dasani’s Homeless Life,” Andrea Elliott details the life of eleven-year-old Dasani. Elliott entered Dasani’s world and followed her for a year—observing the scenery and circumstances in Dasani’s daily life: her living conditions, her school performance, her passions, and her struggles. This article penetrates social barriers to reveal the tribulations faced by the oft-ignored homeless citizens of New York City and the connections between their welfare and the decisions of the city’s bureaucracy—using statistics to ground her emotional plea. Through this exposé, Elliott wishes to humanize the face of the homeless and to inform the reader of the plight of Dasani’s forgotten class.
In *How the Other Half Lives*, Riis describes the home of the poor: “Dirt and desolation reign in the wide hall-way, and danger lurks on the stairs” (21). Similarly, Elliott describes Dasani’s residence as “a place where mold creeps up walls and roaches swarm, where feces and vomit plug communal toilets, where sexual predators have roamed and small children stand guard for their single mothers outside filthy showers” (Part 1). This depiction reveals how contrary Dasani’s situation is to the ideal for a secure home for a child and how this ideal can be traced throughout history.

This concept of a value—such as safety—held by most individuals of a culture is referred to by the Greek word *nomos*. Elliott uses this *nomos* of security—safety from unsanitary conditions, safety from violence, safety from physical hazards, and safety from emotional trauma—to arrest the attention of the reader and alert them to the injustice of Dasani’s condition. In this paper, I will discuss how Elliott incorporates the concept of *nomos* in her narrative through the depiction of Dasani’s insecure situation.

3. Christmas Cheer, Christmas Fear

Elliott appeals to her audience’s collective consciousness through her frank depiction of Dasani’s life. Her narrative follows Dasani from the minutia of day-to-day life to the happenings of the holidays. For those who celebrate Christmas, the holidays are usually a time of “peace and good will”: a time to spend opening presents and being at harmony with family. However, when Elliott introduces Christmastime with Dasani, she immediately confronts her audience with the condition of the house they are visiting. A sparsely decorated Christmas tree finds its place among “faded decals of Bambi,” “empty liquor bottles,” and “a Roman-numeral clock that is permanently stopped at 2:47” (Elliott, Part 1). This depiction of a dysfunctional holiday environment foreshadows the dysfunction that will rattle Dasani’s family’s holiday stay. There is
no familial harmony when Dasani’s Uncle Josh and Uncle Lamont start a fight. As Elliott recounts:

A few nights later, the children are roused by shouts and a loud crash. Uncle Josh has punched his hand through a window and is threatening to kill Uncle Lamont. Josh lunges at his brother with a knife. The men tumble to the floor as Chanel throws herself between them. Upstairs, the children cower and scream. (Part 1)

After a struggle between the brothers, Uncle Josh is arrested, and Uncle Lamont is taken to the hospital. All of this trouble results from a fight “over a teenage girl” (Elliot, Part 1).

Elliott uses this contrast between the usually wholesome holiday and the violence and terror surrounding Dasani as an element of *nomos* to show the audience the intrinsic injustice of Dasani’s condition. Dasani is not safe. In this scene, it becomes apparent that Dasani spends the holiday in an environment in which she is exposed to physical hazards, violence, and emotional trauma. Another danger lies within the cause of the fight. Dasani is not far from being a teenager herself, and in another situation, she could be the teenage girl that grown men fight over. Elliott uses these images of Christmas terror that oppose the common notion of how a holiday should be spent and that oppose the collective concept of security to shock her audience into the realization that homeless individuals deserve the same security they value for themselves. Elliott appeals to her audience’s *nomos* by using a setting most Americans are familiar with and turning it on end.

4. “The very name of home shall be a bitter mockery”

Upon their arrival at 39 Auburn Place—the homeless shelter where Dasani lives—families are given a booklet which reassuringly “guarantees residents ‘protection from harm’ and ‘the right to live in a secure, safe facility’” (Elliot, Part 2). This message reflects the *nomos* succinctly expressed by director Morgan Spurlock: “Home is a refuge—you know. It’s a sanctuary” (“Minimum Wage”). The home is generally regarded as this “refuge” for the family where meals are eaten together and its inhabitants are kept safe. Despite the positive
advertisement, Auburn does not comply with the nomos of home—inadequately providing even the most basic needs of life.

In recent years, there has been an increased effort to change what children eat and help them to make healthier, more nutritious choices. Despite this revolution in consumption, Dasani and poor children around America are forced to eat inexpensive, poor-quality food or food provided by the homeless shelters. Elliott describes some of Dasani’s meals as being “the Swedish meatballs that come frozen in prepackaged trays or the Cheerios served one night for dinner” (Part 2). In addition to providing poor nutrition to its residents, Auburn often lacks typical building requirements such as handicap accessibility when the elevators go out of order—a frequent occurrence. These two factors jeopardized Dasani’s health. Elliott describes an episode in Dasani’s life when she falls “gravely ill when the elevators are broken” (Part 2). Dasani “rocks and vomits bile” (Elliott, Part 2). Chanel “helps Dasani down four sets of stairs before she collapses on a row of chairs in the lobby” (Elliott, Part 2) After Chanel and a security guard call 911 five times, the ambulance comes for Dasani an hour later. Elliot implies that the culprit of this illness was “a shelter dinner of spinach lasagna” (Part 2)

While the Christmas scene was used to show Dasani’s vulnerability to violence, Elliott uses this scene of Dasani’s illness to show the health hazards she faces within her residence. The shelter’s conditions contrast with modern notions of nutrition and building accessibility. The very food intended to nourish her causes food poisoning. Despite the prevalence of building codes that include necessary handicap accessibility, Dasani must be carried down four flights of stairs because the elevators are out of order. Even more disturbing is the duration of time which passes before the ambulance arrives at Auburn. A full hour and five 911 calls transpire before a vomiting Dasani is able to reach the emergency room. The purpose of ambulance service is the
swift help for ill individuals, and Dasani’s food poisoning could have been fatal. Although Elliott does not emphasize the issue, it can be assumed that Dasani’s emergency room trip affects her family financially if they do not have health insurance.

5. *Nomos* and “Minimum Wage”

Through “Invisible Child,” Elliott uses the rhetorical strategy of *nomos* to argue that poverty breeds an atmosphere that is unsafe and does not adequately meet the most basic needs for comfortable living. This argument is substantiated by Morgan Spurlock in his television documentary “30 Days: Minimum Wage.” In the documentary, Spurlock and his then-fiancée, Alexandra Jamieson, experience living on minimum wage for a month. In this endeavor, they encounter incredible difficulty in sustaining a secure life.

In the beginning of “Minimum Wage,” Spurlock and Jamieson scour the city for an apartment with rent that they will be able to afford with minimum wage. When they find an apartment, it is in an area of the city called “The Bottoms” which is known for its criminal activity (“Minimum Wage”). The particular apartment they rent has previously been occupied by a “street person” and is located above another apartment that has been recently used as a crack house. Another issue that Spurlock and Jamieson face—which is faced by millions of Americans with health complications and no insurance—is that of affordable health care. When they both encounter medical problems—Jamieson’s urinary tract infection and Spurlock’s wrist injury—their inability to afford health insurance leads to financial complications. Spurlock’s personal experience with living in poverty demonstrates how dire circumstances are to those who cannot afford the basic luxuries often taken for granted by those who can afford them: a safe house, adequate food, and health care.

6. “What will the harvest be?”
In “Minimum Wage,” Morgan Spurlock describes the life of poverty as “living . . . right on the edge of a knife.” This precarious position does not just effect Dasani, but 14.8 percent of America (United States Census Bureau). According to the United States Census Bureau, in 2014 there were 46.7 million people living in poverty in the United States. Dasani is one face in a group of children and adults who do not have the money to afford the same security or wellbeing that should be guaranteed to American citizens. However, society continues to improve the lot of the middle and upper classes at the expense of the lower. For a society to function, that society must strive to raise the standard of living for every individual and ensure that the citizen’s basic needs are sufficiently met.

How the Other Half Lives was published 125 years ago, yet this statement still rings eerily true today: “Long ago it was said ‘one half of the world does not know how the other half lives.’ That was true then. It did not know because it did not care” (5). As Spurlock says towards the end of “Minimum Wage,” “We don’t see the people that surround us. We don’t see the people who are struggling to get by—that are right next to us.” These quotes reveal the indifference of well-off individuals towards those that are homeless or in poverty. Even Elliott’s title “Invisible Child” speaks of the little presence homeless individuals have on the forefront of America’s mind. These three texts argue that America should be informed about the wellbeing of the “other half.”

In 1890, Jacob Riis used his rhetoric—both written and visual—to help inspire a movement to improve the social landscape of this nation and help the plight of the downtrodden individual. Similarly, Elliott, and Spurlock used their rhetoric to raise awareness for the struggles faced each day by millions of Americans living in poverty. Riis, Elliott, and Spurlock did not create their arguments solely for the sake of appealing to society’s collective values with nomos.
They used this strategy—among others—to motivate their audiences to seek change. Riis advocated for the improvement of the tenement system, Spurlock advocated for the raising of the minimum wage, and Elliott advocated for the improvement of homeless shelters. Their missions varied, but their mandates were the same: to recognize the problem, notice the people it affects, and realize that the fate of the afflicted affects the fate of society as a whole. It is imperative that the audience not only develop an awareness of such issues, but that they act on those issues by engaging in rhetoric, contributing to a solution, and exercising the rights to the democracy inherited to them. Until an informed audience takes action, 46.7 million individuals will continue “living . . . right on the edge of a knife.”
Works Cited


Fox Edele Heuristic (Checklist) for Revision

1. **Title your paper.**

2. Number your pages.

3. Use APA or MLA format (in our text). Cite all your source material.

4. Use the author’s full name when introducing her; last name only, later.

5. Use “quotations marks” for stories or articles or poems, *italics for book titles.*

6. Remember you’re analyzing – not summarizing, or scolding, or preaching. Your purpose isn’t to retell the story. (That’s a book report.) No “I feel.”

   a. **Project** = what is the author doing? (challenging, investigating …)
   b. **Argument** = what is the author trying to persuade us to believe or do?
   c. **Ethos** = how does the author persuade us to believe him/her?
   d. **Logos** = the actual material we are told or shown (not logic, which is math; or a logo, which is on your shirt).
   e. **Pathos** = how does the author engage feelings/attitudes we share?
   f. **Nomos** = our cultural values (like: every child should have … ??)
   g. **Kairos** = the perfect time for to say or do something important

8. **Follow the outline in terms of procedures for an academic essay.**

9. Put your central paragraphs in the same order as the examples in your thesis (not jumbled around) – we have to be able to follow you.

10. Each central paragraph should have a topic sentence and concluding sentence that answers the questions, “So what? What’s the point?”
    b. Tell what your example shows, how it creates the argument.

11. To incorporate quotes – you don’t want, “The quote on p. 100 says …” You want something like this: *Indeed, Elliott emphasizes the harsh reality that children often face at school because of their homelife: “The quote”* (76).

12. Entire paper should be in present tense (unless the information is historical, as in “Martin Luther King Jr. was a significant leader in the Civil Rights Era …”

13. No slang – No contractions – No “you” (2nd person).

14. Write out numbers.

15. Spellcheck – visit Writing Lab for revision assistance.
**FOX RHETORICAL ANALYSIS RUBRIC: (100 points)**

It's really a good idea to draft your paper with the final rubric right in front of you, so that you know exactly the ways your paper will be assessed. Use *Praxis* – either MLA or APA documentation -- for citing sources.

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|                     |  - Includes an introduction with a logical persuasive thesis statement and a conclusion that wraps up the essay. The “magic sentence” (thesis) is effective and needs little revision for the final project.  
  - Supports main points effectively and clearly (outside sources used to support arguments) and skillfully follows drafting guidelines. Shows original thought.  
  - Refers to required sources in the body of the paper and on the references page.  
  - Meets 5+ page length requirement. |

**Organization and Style**

- Paragraphs are well developed, coherent, and logically organized to support topic sentence.  
  - Topics are supported by quotations and references to source material  
  - The style is appropriate for an academic essay, and sentences are engaging to read as well as clear, concise, and precise.

**Mechanics and MLA/APA**

- Project is free of serious errors; grammar, punctuation, and spelling help to clarify the meaning by following accepted conventions of Standard American English.  
  - Follows MLA/APA guidelines for the document layout and citations.

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|                    |  - Includes an introduction with a logical thesis statement and a conclusion that wraps up the essay; these need some revision but form a good basis for the project. The “magic sentence” may need to be clearer or more persuasive.  
  - Supports most main points effectively and clearly (outside sources usually used to support arguments where appropriate) and generally follows drafting guidelines. Shows original thought.  
  - Refers to required sources in the body of the paper and on the references page.  
  - Not quite 5 pages. |

**Organization and Style:**

- Paragraphs are developed and organized effectively, but transitions within or between paragraphs need to be stronger.  
  - Topics are supported by quotes and references to source material  
  - The style is mostly appropriate for an academic essay. Sentences are clear and precise, but may not be as engaging to read or as concise as those in the “A” project.

**Mechanics and MLA/APA:**

- Project contains some generally minor grammatical and punctuation errors. Few misspellings. Generally follows the accepted conventions of Standard American English.  
  - Mostly follows MLA/APA guidelines for the document layout and citations, with some minor errors.
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| C     | 70-79  | - Includes a “magic sentence” that is too general or non-directive. The introduction and conclusion do not set up or close the paper very effectively and lack sufficient specific information or analysis.  
- Main points are adequately defined in some parts of the paper, but some may be repeated and others underdeveloped. Offers little interpretation or analysis: stays descriptive and literal, although correct.  
- Relies too heavily on personal experience or does not include in-text and reference page citations. Paper is largely informative and lacks rhetorical analysis.  
- One half page short of the 5-page requirement. | - Paragraphs may have problems with development, coherence, and/or transitions.  
- The style may not always be appropriate for an academic essay (frequent use of 2nd person pronouns or use of informal or slang language, for example). Language may be vague or sentences too wordy. | - Numerous grammatical and punctuation errors. Misspellings are more frequent, but they may not be caught by a spell checker. Does not always follow the accepted conventions of Standard American English.  
- An attempt at MLA/APA formatting and citations was made, but project contains several significant errors in layout or citation style. |
| D     | 60-69  | - The paper identifies a topic but lacks a clear thesis statement with a persuasive claim. Lacks an introduction and/or conclusion.  
- The main points are not clearly identified. Too little original thought.  
- Relies on personal experience or common knowledge to the near exclusion of outside research and does not meet the source requirements. Sources are not appropriate for an academic audience. The essay is informative with no identifiably persuasive elements.  
- A page or more short of the length requirement. | - Paragraphs are underdeveloped and lack coherence and transitions.  
- The style is inappropriate for an academic essay and interferes with the development and clarity of the main points. | - Many serious and minor grammar, punctuation, and spelling errors, including those that would be flagged by a spell and grammar checker. Often fails to meet the conventions of Standard American English.  
- Citation and formatting meet few MLA /APA guidelines |
| F     | 59-below | - It meets no or few of the assignment’s guidelines.  
- The components outlined for a ‘D’ paper are not met.  
- It may be plagiarized. | | |
Fox Edele English Critical Reflection (25 points) Major Project #2

Please respond interestingly to the following questions about your paper. Skip a space between each statement and be specific. Research shows that this type of writing – called “metadiscourse,” or “writing about writing,” allows you to learn from the work you do: I highly recommend it after your projects and experiences! And I will use your answers in reporting about this assignment to the department and the Dean.

About Your Analysis Paper:

1. Thinking about the rhetorical strategy you chose: why is this topic specifically meaningful or interesting to you? How does the topic demonstrate a crucial value or need in our culture? (Be specific.)

2. From your experience analyzing this story and situation, what did you find most enjoyable, interesting, or useful about speaking your piece – using your Critical “I”? What did you find difficult about analyzing an argument?

Comparing “Invisible Child” and “Minimum Wage”:

3. Each text was able to transform the lives of the people portrayed. Cite at least one specific example from each text that seems to you powerful in delivering its message (of hope; of despair; of lives needing to be saved) that was intended by the author to provoke change.

4. Building on your answer to #3: The arguments actually did make a difference in the lives of the people profiled.
   (a) The shelters like Auburn were closed and families moved to more humane housing. 
   (b) Minimum wage was raised to attempt to meet the cost of living, and is in the process of raising again: Seattle has gone to $15 per hour and seen an equal increased in hiring; both New York and Florida are working on bills to do this; Berkeley is moving to $19 per hour. 
   (c) The ACA passed and here is its status according to CNN, in reference to the lines at the free clinic, the Latino couple without healthcare, & cost of the ER: “About 2.3 million of the 16.4 million who have gained coverage under Obamacare are adults under 26 who were able to remain on their parents’ plan. Obamacare delivered the biggest gains among Latinos, for whom the uninsured rate fell by 12.3% since the first enrollment period in Oct. 2013.”

What does that teach you about the power of rhetoric to change minds? What have you learned about the ways arguments are created – verbal and visual and a combo of both – with a purpose and urgency? Be specific.

Doing Rhetorical Analysis:

5. Cite three specific strategies, techniques, or skills that you have acquired through the writing of this rhetorical analysis. Why do you think the university requires this paper for students of Public Writing? How does the ability to analyze rhetorically help you navigate the oceans of data and stories in our world?