



***Bridging the Gaps Between Rhetoric and Stylistics Using Jay Heinrich's  
Thank You for Arguing and Truman Capote's In Cold Blood***

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This curriculum unit is recommended for:  
AP English Language and Composition, Honors English/Grade 11

**Keywords:** English, Advanced Placement English Language and Composition, Heinrichs, Thank You for Arguing, Capote, In Cold Blood, Language Analysis, Stylistics, Rhetoric, Style, Writing

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** Students will engage in close reading and analysis of nonfiction texts, deepening their understanding of the connections between rhetoric and logic as they delve into the stylistic choices that may include syntax, diction and other relevant devices. Improving these analytical skills will help students become stronger writers as they incorporate those same strategies in their own writing. This curriculum unit is structured around two main nonfiction texts. Jay Heinrich's *Thank You for Arguing* is an informational text that introduces the main issues of rhetorical and stylistic analysis. Truman Capote's *In Cold Blood* will give students an opportunity to explore complex issues as they apply the strategies discussed in *Thank You for Arguing*. Although the text is nonfiction, it is often referred to as a "journalistic novel" or a "nonfiction novel" since it stylistically mimics a literary text with its use of diction, syntax and tone.

*I plan to teach this unit during the coming year to 115 students in AP English Language and Composition/Grade 11.*

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## **Bridging the Gaps Between Rhetoric and Stylistics Using Jay Heinrich's *Thank You for Arguing* and Truman Capote's *In Cold Blood***

*Marva Hutchinson*

### **Introduction**

The curriculum of The Advanced Placement English Language and Composition Course, sponsored by The College Board, focuses on training students to “analyze, synthesize, and evaluate nonfiction texts.”<sup>i</sup> The course offers tremendous variety, and I routinely tell my students that we can apply our analytical strategies to any text at any time. We look at political speeches and sermons, biographies and autobiographies, advertisements and personal reflections. We look at essays and passages from politics, history, social sciences, and the arts. We explore readings in the fields of education and economics, readings focused on civil rights and gender issues, and readings that examine issues of language and popular culture.

As I have become more comfortable integrating a variety of subjects and media into the course, I have searched for ways to incorporate fresh and challenging material while maintaining continuity with core texts. The course objectives focus on creating strong analysts who can identify rhetorical choices, connect them to stylistic devices, and explain how the precise language of the text works to achieve the author's purpose. So while any text I choose regarding course content must be one we can use to practice these skills of language/rhetorical analysis and writing, that really leaves the course wide open in terms of content since, theoretically, we should be able to apply these strategies to the analysis of any text.

An analysis of the trends in the College Board content selection reveals a more thematic approach that is incorporating more modern and complex texts. For example, students fifteen years ago might have been asked to analyze Lincoln's “Second Inaugural Address;” now they might be asked to look at two different passages to see how an author “satirizes the language of two groups that hold opposing attitudes about environmentalism” and construct an essay explaining how “the satire illustrates the unproductive nature of such a discussion.”<sup>iii</sup> Textbooks recently published for the course have begun grouping selections by content. The most recent CMS adoption, for example, has chapters on education, community, economy, gender, sports, language, popular culture, environment and politics. Students are encouraged to explore the complexities of issues and synthesize different viewpoints.

Content selection is critical. Ultimately content with sophistication and complexity offers students the opportunity to improve critical thinking skills. So while I focus on skills, I also focus on content that allows them to think and become more analytical. *In*

*Cold Blood* is an example of a text that broadens the scope of the curriculum, offering students an opportunity to explore issues of privilege, violence, community and catharsis and, of course, the death penalty as a form of punishment and/or deterrent. But students at this level will need guidance in navigating these complex issues. In reintroducing *In Cold Blood* into the curriculum after a ten-year hiatus, I want to push students outside their initial assumptions that the text is simply a story about why we should eliminate the death penalty. I also want them to see that a nonfiction text can incorporate strategies they may recognize from their previous English classes.

## **Background**

Teaching Advanced Placement Language and Composition in the Charlotte-Mecklenburg school system is challenging. The primary goal of the AP Language course is to create strong analysts with the skills to write effectively. Students must identify rhetorical choices, connect them to stylistic devices, and explain how the precise language of the text works to achieve the purpose of the author. The focus of The College Board examination is nonfiction; however, in Charlotte the task is complicated by the fact that the course also serves as a student's primary English credit for eleventh grade. In other words, we must teach these skills of nonfiction analysis while also incorporating texts from the traditional American literary canon—along with whatever other local requirements might come along in the ever-evolving implementation of the Graduation Project standards—and suddenly we find ourselves with far less time to focus on the new and challenging curriculum, essentially teaching three classes in one.

The course itself is one of the more difficult sponsored by The College Board. Only twenty-eight percent of students who took the test in 2015 scored a four or a five (compared to over sixty-four percent of the also popular and accessible AP Calculus course), and only fifty-five percent of the students received a passing score.<sup>iii</sup> These numbers have dropped significantly since 2011 when thirty-one percent of students scored a four or a five, and sixty-one percent of the students received a passing score.<sup>iv</sup> Yet while the passing rate remains low, the number of students entering the course and taking the exam has increased significantly. The number of students taking the AP Language Exam has increased from 135,428 in 2001<sup>v</sup> to 547,575 in 2016.<sup>vi</sup>

Further complicating the issue is the fact that students are coming increasingly unprepared for the course. I have taught the course for eleven years, and when I began, the jump in curriculum was so enormous that I struggled to keep up with the pace. I was fortunate in that I could essentially select any text for my students—and because of their ability level they could turn almost any choice into a fantastic learning opportunity. I learned right along with them. One would assume that at this point I could be on some sort of “cruise control,” but every year teaching the course becomes more difficult. Because of the open-enrollment policy, students are entering the course with a variety of skill sets, many with verbal PSAT scores well below the College Board recommendation.

No Child Left Behind (NCLB) requirements focus classroom instruction on standardized test improvement—and most of those tests focus on reading comprehension or other skills for which there is one clear, correct answer—not analysis, writing, or independent thinking. Leah Hager Cohen, a writer of fiction and nonfiction in a recent report on National Public Radio, Leah Hager Cohen, a graduate of the Columbia University Graduate School of Journalism and a five-time recipient of the New York Times Notable Books of the Year distinction, says that the senior class of 2013 represents the “first generation to have grown up entirely under” NCLB legislation that puts a “premium on knowing the right answer, being able to fill in the correct oval on a test.” This focus has had a significant impact on HOW students learn as perhaps we “may not be teaching enough the value of experimentation and failure and risk-taking and the process of inquiry.”<sup>vii</sup>

In other words, students spend most of their educational careers focused on content. Young students enthusiastically memorize the alphabet and multiplication tables. Older students might be able to identify the country in South America with the highest annual rainfall totals or label the parts of the digestive system. State testing programs at the secondary level continue to reward students for the regurgitation of content knowledge—they answer multiple choice questions about science, civics and history, but they are not asked to use any skills of analysis, synthesis or application. Even on an English EOC, students might identify a simile, but they have no idea why it is significant to the author’s purpose or audience. They might have to identify the appropriate spot for a comma, but they can’t explain how punctuation can change the meaning of a text. The focus on content also allows the students to rely on outside information. Increased access to technology means that students are constantly accessing Sparksnotes or other such sources for that “right response,” and because of these endeavors they have spent years practicing reading and absorbing what someone else has told them to think—basically reading comprehension—instead of exercising their own powers of analysis and independent thought. It doesn’t matter if students are asked about the significance of The Declaration of Independence or the American Dream as it is illustrated in *The Great Gatsby*—if they are only graded on content, they can regurgitate someone’s answer without thinking or using any skills beyond reading comprehension and memory. They aren’t asked to analyze the text and explain how the significance is established. These students arrive unprepared for an AP exam that requires analysis and synthesis from a generation of students who are not accustomed to these tasks.

Moreover, students certainly aren’t asked to write. Or, if they are asked to write, they receive feedback based on whether the content is right or wrong—which really just makes it a longer form of a multiple-choice or fill-in-the-blank question. Students do not receive relevant feedback based on the construction of their text or the rhetorical and stylistic devices implemented. This lack of focus on literacy has left students without the skills they need for success at the college level. Their writing exhibits problems with clarity, organizational logic, argumentative strategies, development, language—the list

goes on. They also have difficulty writing with sources and entering into a sophisticated dialogue with writers in a given field. Universities are starting to revamp their writing requirements for incoming freshmen. Students at UNC-Chapel Hill, for example, are no longer able to exempt from the introductory writing course with their AP English Language and Composition scores. The required course in rhetoric is divided into three sections—social science, science, and humanities—and students will analyze the nuances of language particular to subject areas and implement those skills as they develop sophisticated arguments and integrate sources in a meaningful way.

The issues of analysis and writing are directly related. Students cannot thoughtfully construct a text with a consideration of audience, purpose and strategy if they have not learned how to analyze a text for these issues. AP Language and Composition focuses on this analysis. We ask ourselves how an author's choices are determined by his purpose. We analyze rhetorical appeals, argumentative techniques, syntax, diction and other relevant stylistic devices. Our studies focus on nonfiction prose selections that include personal narratives, political documents and explorations of social issues. The advanced course requirements are daunting because they are outside the realm of preparation and prior expectations. I find that the mere mention of the word *rhetoric* can induce utter panic—to say nothing of the introduction to *metonymy* or *epanalepsis*. Students need assistance in learning how to break down a text into manageable pieces so they can see how the language creates meaning. They need guidance as they move from the familiar land of reading comprehension to the undefined wilderness of analysis.

The AP exam essentially requires analysis and synthesis from a generation of students who are not accustomed to these tasks. This lack of student preparation would seem to necessitate more individualized instruction; however, demographic shifts in our population and economy have compounded the difficulties in facilitating student success in the classroom. I teach at Providence Senior High School in Charlotte, North Carolina. The combination of an explosive growth rate and a dwindling economy has impacted our ability to serve the individualized needs of our students. The Charlotte-Mecklenburg school system (CMS) has grown at a rate of three percent each year since 1996, and much of that growth has been in the southern end of the county. In other words, approximately four thousand students enter the CMS system each year, and a large percentage of them come from our attendance zone. It is anticipated that this growth will continue for ten years.<sup>viii</sup> Because Providence has a free and reduced lunch rate that is below ten percent,<sup>ix</sup> our class sizes are some of the biggest in CMS. My 2015-2016 AP English classes were actually the largest I have had in twenty-four years of teaching in CMS. Students who come to the course with limited skills need individual attention, and with class sizes above thirty-five across the board, that individualized instruction becomes more and more difficult. Our job as teachers will be to find strategies that will work effectively with larger groups of students.

This curriculum unit is structured around two main nonfiction texts. Jay Heinrich's *Thank You for Arguing* is an informational text that introduces the main issues or rhetorical and stylistic analysis. Students tend to think of an argumentative text as one that deals with an aggressive, controversial issue like abortion or gun control. In *Thank You for Arguing*, Jay Heinrichs maintains that we cannot escape argument and rhetoric in our lives and we need "to distinguish rhetorical argument from the blame-shifting, he-said-she-said squabbling"<sup>x</sup> that we tend to define as argument. Fighters attack, blame and try to win, Heinrichs distinguishes and argument as a means to a solution and an attempt to win over an audience. Truman Capote's *In Cold Blood* will give students an opportunity to explore complex issues as they apply the strategies discussed in *Thank You for Arguing*. Although the text is nonfiction, it is often referred to as a "journalistic novel" or a "nonfiction novel" since it stylistically mimics a literary text with its use of diction, syntax and tone.

## **Objectives**

Students will engage in close reading and analysis of nonfiction texts. Students will read for understanding and for comprehension, but they also will use skills of interpretation, evaluation and analysis. Students will identify the author's purpose and explain how the author's choices of rhetorical strategies and stylistic devices contribute to the construction of that purpose and meaning. As part of this analysis, students will consider the rhetorical triangle of subject, audience and speaker and identify logical, ethical and emotional appeals. Students will deepen their understanding of the connections between rhetoric and logic as they delve into the stylistic choices that may include syntax, diction and other relevant devices. Improving these analytical skills will help students become stronger writers as they incorporate those same strategies in their own writing. See *Appendix 1: Teaching Standards* for additional details.

## **Rationale and Research**

### Shifts in Student Performance

For the last several years, I have focused on improving a student's ability to identify the difference between purpose and content. Different authors might write about the same topic, say climate change or sustainability, and use completely different strategies based on audience and purpose. Students learn to discuss a text like the Declaration of Independence based on strategy instead of the historical context. While I have seen improvement in this area, I have also noticed an increase in the struggles when we apply the same concepts to the stylistic composition of literary selections. In other words, if I give students a nonfiction selection with an obvious purpose, say the Declaration of Independence or Queen Elizabeth's speech at Tilbury or Benjamin Banneker's letter against slavery, they are able to analyze the text for *logos*, *pathos* and *ethos*. They can certainly discuss the value of evidence included in the argument. But students have much

greater difficulty when it comes to the more sophisticated elements of style. They can discuss imagery and diction (often in its relation to pathos), but the more nuanced elements of syntax and tone escape them. Even when they can recognize a strategy, they have difficulty connecting the use of the strategy to purpose. They simply say something like, “the alliteration emphasizes” or “the repetition emphasizes.” The goal of this unit is to use their summer reading assignments to provide a more fluid transition between the rhetorical and stylistic elements. Students will practice working recognizing and explaining the tools that an author uses to develop his purpose. Writing in multiple form and to different audiences will offer opportunities to practice skills and increase their comfort with advanced writing assignments.

### Rhetoric First; Stylistics Later

Research consistently identifies an order of operations that begins with a basic discussion of rhetoric and moves later into a more advanced discussion of stylistics, and numerous university programs follow this format. In “Systemic stylistics: An Integrative, Rhetorical Method of Teaching and Learning in the Stylistics Classroom,” Michael Burke argues for a three-tiered pedagogical model that is “structured within Bloom’s taxonomy for educational learning objectives.”<sup>xi</sup> In this model, students learn basic rhetoric in the first year, identifying basic elements of rhetoric, including logos, pathos and ethos. Students are focused on the skills of identification and recall. In the second year students learn stylistics and focus on “analysis and analogy.”<sup>xii</sup> In the third year, the students learn to write with these tools, synthesizing and creating. Burke argues that this “rhetorical framework enhances learning, understanding, creation and cognition, and . . . makes students potentially better stylisticians than if they had just taken isolated stylistics modules.”<sup>xiii</sup> In “Rhetorical Pedagogy: Teaching Students to Write a Stylistics Paper,” Burke argues in favor of a similar model that he has witnessed at four different Dutch universities. Students take the introduction to rhetoric and argumentation in their first year, stylistics in the second, and an advanced course in the third year. The initial “level of comprehension leads to the second level of analysis, which, in turn, leads to the third level of synthesis and production.”<sup>xiv</sup>

### What Do Students Need to Know About Rhetoric?

#### *Historical Context—It’s Everywhere*

Although they once held positions of value in a classical education, the terms *rhetoric* and *argument* have developed bad reputations over the years. People think of “*argument* as *disagreement*; we think of raised voices, hurt feelings, winners and losers.”<sup>xv</sup> When the term *argument* is “applied to the darker side of human acts and motives”<sup>xvi</sup> we do end up with silly, pointless and destructive fights, the “he-said-she-said squabbling that defines conflict today.”<sup>xvii</sup>

Most people also think of *rhetoric* in a negative sense—as “language that sounds good but evades or hides the truth.”<sup>xviii</sup> When people hear the word rhetoric, they assume “that trickery or deception is afoot.”<sup>xix</sup> We think of advertisers manipulating consumers,<sup>xx</sup> clever lawyers pleading “for the acquittal of a guilty client,”<sup>xxi</sup> and politicians trying to win votes. Ultimately, most people think that rhetoric refers to the use of “empty words contrived to mislead or to disguise the desire to exert power.”<sup>xxii</sup> People think that rhetoric is “the opposite of clear communication, exists in contrast to reality, and acts as a roadblock to making progress on important issues.”<sup>xxiii</sup> Heinrichs would argue that this is confusion between the “real-life difference between fighting and arguing.”<sup>xxiv</sup>

But texts designed to introduce *rhetoric* and *argument* to students focus on an “older, fuller, and far more positive” discussion of these terms.<sup>xxv</sup> “At its best, rhetoric is a thoughtful, reflective activity leading to effective communication, including the rational exchange of opposing viewpoints.”<sup>xxvi</sup> In fact, Heinrichs opens his text with a quote from David Hume, the Scottish philosopher, who said, “Truth springs from argument among friends.”<sup>xxvii</sup> This definition of rhetoric assumes that the writer is trying to persuade the reader because he has “something valuable to say, something that arises from his or her position as an honest, inquiring, ethical person.”<sup>xxviii</sup> Students who study rhetoric develop an understanding of how every decision the author makes “constitutes a rhetorical choice based”<sup>xxix</sup> on what the author thinks will be the most persuasive. Informed citizens and consumers who “understand how rhetoric works” can read between the lines and remain “wary of manipulation” and deception “while appreciating effective and civil communication.”<sup>xxx</sup>

Becoming skilled at rhetoric is a valuable part of education. Teaching students about rhetoric is ultimately teaching them to recognize what they already know “about the way they interact with others.”<sup>xxxi</sup> Although they may not realize it, and they may not be able to put a name to it, students are surrounded by rhetoric in their daily lives. Helping students see the pervasiveness of rhetoric in their conversations, advertisements, movies, books, and interactions will help them put a name to something they know about already. They even use rhetoric, whether they realize it or not, “but becoming conscious of how rhetoric works can transform speaking, reading, and writing, making us more successful and able communicators and more discerning audiences.”<sup>xxxii</sup> Students skilled at rhetoric can understand the author’s point and analyze the decisions the writer makes to accomplish that purpose “for a specific audience.”<sup>xxxiii</sup> They can apply these same skills in carefully crafted compositions.

### *The Rhetorical Triangle: Subject, Audience, Speaker*

A basic component of rhetorical study is the rhetorical triangle, also called the Aristotelian triangle, which suggests that the person creating or analyzing a text<sup>xxxiv</sup> must consider the interaction of three elements: subject, audience and speaker. Writers must choose a topic and consider “what they already know about it, what others have said

about it, and what kind of evidence”<sup>xxxv</sup> will appropriately develop their position. The writer must also create a persona, a “character the speaker creates as he writes,”<sup>xxxvi</sup> The persona, sometimes called the voice, will change “depending on the context, purpose, subject, and audience.”<sup>xxxvii</sup> The writer may emphasize elements of “character and personality and downplay others.”<sup>xxxviii</sup> Since the elements on the triangle are interactive, these decisions are often based on a consideration of audience’s “expectations, knowledge, and disposition with regard to the subject writers explore.”<sup>xxxix</sup> Using the triangle can help students “envision the rhetorical situation”<sup>xl</sup> continue to explore issues of text construction.

### *Appeals to Audience: Logos, Pathos, Ethos*

*Logos*, or logical appeal, is “argument by logic.”<sup>xli</sup> Writers appeal to logic by offering “clear, rational ideas.”<sup>xlii</sup> Of course, the main idea must be logical, and it will be supported with relevant details, examples, expert testimony, facts and statistical data.<sup>xliii</sup> Logical appeals will be either deductive or inductive in nature. Deductive reasoning applies “a general principal to a particular matter,”<sup>xliv</sup> and inductive reasoning begins with specifics and “moves to the general.”<sup>xlvi</sup>

*Ethos*, or ethical appeal, is “argument by character—using your reputation or someone else’s as the basis of argument.”<sup>xlvi</sup> The speaker emphasizes shared values between himself and the audience as he demonstrates that he is “credible and trustworthy.”<sup>xlvii</sup> In some instances, establish *ethos* with a reputation based on their expertise, knowledge, training and sincerity.<sup>xlviii</sup> Three aspects of ethical appeal are virtue, practical wisdom and disinterest.<sup>xlix</sup>

*Pathos* is the appeal to emotion that can change the mood of an audience, make them receptive to logic, and possibly give the audience “an emotional commitment to your goal.”<sup>l</sup> Although an argument that employs only emotional appeals is “by definition weak,”<sup>li</sup> an effective writer can draw on the audience’s emotions so they will be “sympathetically inclined to accept and buy into” his argument.<sup>lii</sup>

### *The Triangle Modified: Purpose, Context.*

Teachers can add circles around or inside the traditional rhetorical triangle to discuss two elements that Aristotle omitted in his discussion: purpose and context. Every piece of writing occurs in context, “the convergence of the immediate situation calling forth from the text, any pertinent historical background information about the topic, the persona and identity of the rhetor, and the knowledge and beliefs of the audience.”<sup>liii</sup> This context influences the development of the argument and can help the student analyst understand the writer’s choices.<sup>liv</sup>

Understanding purpose might be the most important part of rhetorical analysis. The purpose, also referred to as the intention or the aim, is what the writer “wants to happen as a result of the text, what he . . . wants the audience to believe or do” as a result of reading the text.<sup>lv</sup> Intention can be clearly identified in a thesis, but other times it is simply implied in the text. Rhetoric is ultimately the way to connect a writer’s intentions with the intended response—the author makes choices to contribute to his purpose.<sup>lvi</sup>

## Advanced Discussion of Context

Peter Verdonk argues that the meaning of a text can only be identified by the “appropriate context of use.” This contextualization is the “reader’s attempt at reconstruction of the . . . writer’s intended message.”<sup>lvii</sup> Verdonk divides context into two types. The first is an “internal linguistic context,” the particulars of language within a text that include “sounds, words, phrases and clauses”<sup>lviii</sup> and other verbal patterns. The other type of context is a non-linguistic category that includes everything from the personality of a speaker to the “reader’s own perspective on the discourse.”<sup>lix</sup> “Form and content are inseparable,”<sup>lx</sup> and students must pay careful attention to each word and phrase as they “account for its possible meaning.”<sup>lxi</sup>

## Text-based Instruction

Peter Elbow says that it is important to look through the “lens of text” that eliminates the historical and biographical context.” This type of close reading helps us better see the “bare meanings and relationships.” Focusing on the background information can “muddy the water” and leave us “confused or mistaken in our reading or analysis.”<sup>lxii</sup> For practical purposes, this strategy is essential as that is what they will be expected to do on their AP Language and Composition exam. Stylistics is a “language-based approach” that is focused on the choices “available to a writer, and the reasons why particular forms and expressions are used.”<sup>lxiii</sup> This approach demands a close reading and interaction with the text. Michael Burke advocates a DAALS structure that identifies the “five canons of writing a stylistics paper.”<sup>lxiv</sup> These are discovering, analyzing, arranging, linking and stylizing. He recommends “serious stylistic annotations” that look at every linguistic level from “phonemes and morphemes right up to large chunks of discourse.”<sup>lxv</sup>

## Activities

### Activity One: Analyze a Traditional Text

Students should analyze a text to identify and explain the strategies found in *Thank You for Arguing*. Instructors might select a current article or a political speech. A short and simple example is an article published a few years ago in the *Christian Science Monitor* entitled “Do Shifts in the Words We Use Define Our Culture’s Personality?” This article offers insight into the construction of a thesis as a part of a conversation as the author is

writing in response to a previous argument (agreeing with a qualifier). There are clear examples of *logos*, *ethos*, and a brief use of *pathos* later in the essay (per Heinrich’s suggestion or organization). The author also uses cultural norms and statistical data.

For a more in-depth discussion, an instructor might want to select a current political speech. One I have used successfully is the speech that Michelle Obama gave at the Democratic National Convention in Charlotte, North Carolina, in September of 2012. Students should read and annotate the speech prior to discussion to see how many strategies they can identify. They should also consider the particulars of purpose and audience and how her choices were influenced by that particular context. The instructor can use clips of the speech to introduce particular sections prior to whole-group discussion.

The speech offers opportunity to discuss context and audience because the speech was presented at the convention, but even delegates at that convention did not have the same enthusiasm that had engulfed the nation four years prior. So her purpose was really to inspire a base that likely would still vote for her husband—get them to see the excitement of the choice and to feel the call to service instead of just viewing the vote as the best option available. The speech was routinely praised by members of both parties, another interesting nuance of context and audience. The speech uses all three of the traditional appeals. She uses *pathos* in her vivid examples and the narrative structure, speaking of her father going to work despite Multiple Sclerosis and a lack of education, and her date picking her up in “a car that was so rusted out, I could actually see the pavement going by through a hole in the passenger side door.”<sup>lxvi</sup> Of course, numerous appeals overlap, as the vivid examples also offer the *ethos* of someone who understands the plight of an average American, and her reference to Barack—the Barack she “loved just the way he was.”<sup>lxvii</sup> But it is the sophisticated and varied *logos* that balances the riskier elements of the speech; induction was obvious in the numerous examples of why we can trust Barack Obama, why he is like the rest of us, and why we can make this choice to rise up out of this struggle, but it also uses deductive reasoning to build a bridge between the examples of motherhood and public service. She uses the motif of motherhood throughout the speech, admitting that she had concerns before the last election as she worried about how life in the White House would affect her daughters. In the end she brings this full circle—arguing that to leave a better world for her own daughters, she must work for a better world for others, this great country—we’re in this together as opposed to every man for himself. Certainly there are any number of other issues that can be discussed, including anaphora, repetition and syntax.

#### Activity Two: Writing Activity Using Strategies from *Thank You for Arguing*

Directions for students are as follows:

- Choose a desire that you have that is dependent upon the cooperation of someone else and write an explanation of what you want & what you need to persuade that person to do/say/think/feel to make your dream a reality. (Ex: You want to borrow something, you want a later curfew . . .) Make sure both audiences make sense—for example, you wouldn't convince a sibling that you needed a car . . .
- Identify 2 different audiences (can be just 1 person or a group) that you would potentially have to persuade. The audiences should be as different as possible. Ex: One familiar/one formal . . . similar age/older, etc.
- For each audience write a piece that utilizes 5 particular strategies (minimum) to persuade *that audience* to give you what you want. (Some strategies might be effective in one sentence—and others might take longer.) They should be particular to that audience and work together as one presentation of sorts—so you might also need to add transition. For each of those 10 strategies (5 per audience), add an annotation (Use your comment button.) that explains the strategy and why it will work for your purpose/audience. Consider your terms from *TYFA*.
- Consider your full involvement in the activity . . . show full understanding in your explanation of strategies, and recognize that some strategies will be more common and therefore more indicative of a baseline reading—which is fine as long as you recognize the difference between good/better/best.

### Assignment Three: *In Cold Blood* Blogging Activity

Students will blog on *In Cold Blood* prior to classroom discussion. The instructor can assess their ability to determine purpose and how well they incorporate language in their initial analysis. To move them outside the basic rhetorical devices and into stylistic considerations, the instructor might eliminate the death penalty as a consideration for author's purpose. Students may still lapse into traditional discussions of literary techniques such as characterization and plot, but their efforts will give the instructor insight into how they approach such an assignment. Instructors can divide the text into sections and assign students randomly so that all initial responses do not come from the same section of the book. Students can also be required to respond to postings from their classmates. If parents or schools are uncomfortable with public blog postings, instructors can choose from a variety of instructional tools that offer private discussion opportunities, including Google Classroom, Turnitin and Google+. Directions for students are as follows:

- One of the most consistent suggestions for annotations (regardless of source) is that readers keep notations of main ideas, especially if they are repeated throughout the text. These may be in a fairly rough form in the initial stages. At least one of the articles on the website suggests keeping this list in the front or end pages of a text. As a form of self-check, here is a list I found in the front of my book. It is by no means exhaustive—you may not have all of these, and you may

have others. (You will not be getting this anymore—and if you just use my list without going through your own process, you are not learning.) nature/nurturing, family, innocence, revenge, violence, vengeance, mental illness, fear, individuality, justice, forgiveness, mistrust, appearance v reality, truth, memory, time, variations of consciousness, complexity of human nature, dreams, sounds, movement, consistency. I also have a list of strategies, motifs, images, but you need to identify these things on your own.

- Select a passage in your section and identify an idea that stands out to you in that passage. You can pick an idea from the list above, or you can select something completely different. Then identify the author's purpose. What POINT is the author making? What message is he putting out there—what might he want to share with his audience? A purpose should no longer be in rough form as it is above; it should be in a complete sentence. You cannot prove “forgiveness,” for example, you have to make a point about it and then explain how the author presents that view with the choices he makes as he constructs the text.
- DO try to say something sophisticated and thoughtful. If you fumble it--we will work on doing it better next time. So . . . in other words, don't say something that is kind of obvious or that anyone (who read or not) would say. So avoid "bad things can happen to anyone," or "the search for identify is an important part of life," or something like that. Would anyone disagree with that? Or have another angle? Think of the article we read in class.
- Do NOT consult outside sources. NEVER go look up what someone else says a text "means." Useless for our purposes--and often not that good anyway. Take a risk and stand on your own two feet. We want to practice thinking, and having our words convey that meaning, not repeating what someone else says. You may connect to other readings or cultural examples, but the strength of your argument should come from the text.
- Speaking of the drivel in the online sources that tell you what to think, I am SPECIFICALLY EXCLUDING the death penalty as an option for this assignment. I am not interested in 100 people saying that Capote is against the death penalty. Capote is actually on-record saying that he feels that a “systematically applied” death penalty would indeed be a deterrent—see link below if interested. Moreover, this automated response can lead to an oversimplified approach to a long and complex text. In fact, I might have an activity that asks you to find evidence that the text is NOT an argument against the death penalty, so keep that idea on the backburner as you select your passages.
- I am assigning you a quarter of the book (based alphabetically on last names) to make sure we have a variety of responses. (Specific breakdowns are posted.) Your passage must come from that area, although you may reference other areas as well. Try to focus on the choices of the author—be it organization, detail, style, rhetorical devices, juxtaposition—whatever. Avoid “the author said” or straight plot references if possible.

The instructor can also offer students additional information on context. In AP Language, students cannot use information about the author because they must rely only on language and not on biography or history. However, these references offer some insight into what Capote was thinking as he embarked on this journalistic task. A few ideas are listed below:

- Of *In Cold Blood*, Capote said, “This book was an important event for me. While writing it, I realized I just might have found a solution to what had always been my greatest creative quandary. I wanted to produce a journalistic novel, something on a large scale that would have the credibility of fact, the immediacy of film, the depth and freedom of prose, and the precision of poetry.”
- <https://www.nytimes.com/books/97/12/28/home/capote-interview.html>
- [http://www.openculture.com/2012/08/truman\\_capote\\_explains\\_his\\_unconventional\\_death-penalty\\_views\\_to\\_william\\_f\\_buckley\\_1968.html](http://www.openculture.com/2012/08/truman_capote_explains_his_unconventional_death-penalty_views_to_william_f_buckley_1968.html)

This should be graded as a formative assessment. A suggested one hundred-point rubric for the main response is as follows:

- 55 Fails to establish purpose or show text engagement.  
65 Accurate surface reading, minimal evidence.  
73 Accurate surface reading, stronger evidence  
77 Adequate purpose and evidence.  
83 Adequate purpose with greater text evidence OR elaboration.  
87 Adequate purpose with greater text evidence AND elaboration.  
90 Sophisticated reading with detailed evidence.  
93-100 Sophisticated reading with detailed evidence, full-text and outside-text connections, complete elaboration.

Instructors can grade individually or merge with other introductory assignments. For example, when I combined the blogging activities with their first-day writing assignments to create one formal grade. The initial assignment was worth fifty points; the main blog post was worth thirty points, and each additional response was worth ten points each. If the instructor is grading independently, a suggested one hundred-point rubric for the two additional responses is as follows:

- 50 Inadequate responses—agrees or disagrees without making a point that specifically references the text.  
70 Minimal engagements: agrees or disagrees with one example.  
80 Beyond minimal engagement but still not extending discussion.  
90-100 Sophisticated response that shows full engagement and extends discussion.

Here is an example of a strong response from a student:

Psychologists in recent years have found that if you split the corpus callosum, a bundle of nerve fibers that enable both the hemispheres in the brain to communicate, in a healthy patient, they can continue to live a healthy life. But there is a caveat. Both sides of the brain will continue to live as if the other side did not exist, often competing to complete a task or purposefully sabotaging the other to maintain dominance. Perry, whose brain is fully intact, also possesses a metaphorically split brain. He has never been able to be his true self. In his formal letter to Dr. Jones, Perry concedes that his childhood had been extremely damaging, to the point that “every night was a nightmare” (Capote 275). This is due almost entirely to the abuse and neglect that was thrust upon him in his early years, enough to completely destroy his moral compass and add “to the hatred and bitterness” he had for others (Capote 276). This is the same person who repeatedly balked at stealing, rape, and other crimes that seem contradictory for a murderer to find offense to. He is repeatedly characterized to be a person in tune with his emotions, often drawing pictures and expressing himself with carefully chosen diction. But beneath the surface lies a more violent and evil creature. Like split brained patients, this creature manifested suddenly and with remarkable force, resulting in “many violent outbursts of anger” (Capote 276). The obvious juxtaposition of Perry’s sensitive nature and his truly abhorrent behavior shows that the freedom to express yourself in all its complexity is paramount to mental health, and should it be suppressed, would result in violent consequences. Dr. Jones echoes this analysis, noting after the trial that Perry “has a great need of friendship and understanding, but he is reluctant to confide in others” and expects “to be misunderstood and even betrayed,” which is the primary cause of his “ever-present, poorly controlled rage” (Capote 297). A psychiatric evaluation of Perry clearly reveals that he is locked in a never-ending war between himself and himself. Capote characterizes him as such out of sympathy, for what greater suffering is there than to be truly and utterly alone? This suffering compounded, climaxing in the titular murders. While Perry, and everyone else, failed to grasp a logical reason for the killings, Perry himself recognized that “it wasn’t anything the Clutters did. They never hurt” him, but “the Clutters were the ones who had to pay for it” (Capote 290).

#### Assignment Four: Discuss Stylistic Elements of *In Cold Blood*

Instructors should create short discussion pieces that allow show students how to analyze stylistic elements of the text. These can be done as warmups. The possibilities are endless. For example, students can analyze the alliteration in the final passage.

“And nice to have seen you, Sue. Good luck,” he called after her as she disappeared down the path, a pretty girl in a hurry, her smooth hair swinging, shining—just such a young woman as Nancy might have been. Then, starting

home, he walked toward the trees, and under them, leaving behind him the big sky, the whisper of wind voices in the wind-bent wheat.<sup>lxviii</sup>

Begin discussion with the alliterative use of *w*. Students will notice that the sound mimics the sound of the wind referenced in the passage. The wind has connotations of movement, loneliness, peace, closure, or the indifference of nature to man's sufferings. Students can connect these ideas to statements about loneliness, the cycle of grief, the tension between moving forward and looking back at what was lost.

#### Assignment Five: Practice Stylistic Analysis

The first practice can be done with a partner and discussed as a whole-class activity. Ask the entire class to read and annotate the first Chapter of *In Cold Blood*. With a partner, students should list every example of style that they can find: diction, syntax, imagery, etc. Then they should come up with a list of descriptors or motifs that describe their findings. Then they can develop a thesis statement that identifies Capote's purpose. Discuss the varied options as a class.

#### Assignment Six: Independent Stylistic Analysis

Students (still working with partners initially) will select a random portion of text from strips of paper that divide the book into 20-30 page segments. Students will select a passage from their section and then go through the same process as above. First students will list every example of style that they can find: diction, syntax, imagery, etc. Then they should come up with a list of descriptors or motifs that describe their findings. Then they can develop a thesis statement that identifies Capote's purpose. Students can work with their partner to finalize a thesis statement and determine the relevant selections from the first section. Instructors may want to offer students the opportunity to receive feedback on the thesis statement prior to writing the essay.

Text segments are as follows:

Pages 5-24

"The master of River Valley . . . was satisfied that a thorough job had been done."

Pages 24-46

"Nancy and her protégée . . . Nuns are a bad-luck bunch."

Pages 46-66

"The Garden City representative . . . because it was really true."

Pages 66-87

"Eight non-stop passenger trains . . . and everybody else.

Pages 87-107

"Not everybody . . . he may find his peace."

Pages 107-135

"The car was parked. . . we opened for business end of 1953."

Pages 135-155

“But the expected huntsman . . . Hallelujah!”

Pages 159-179

“The young man’s name . . . him or his boy.”

Pages 180-203

“The Johnson family . . . ‘Wonderful.’”

Pages 203-226

“The closeness of Christmas . . . She would have been seventeen.”

Pages 230-248

“Postmistress Clare . . . first snow began to fall.”

Pages 251-271

“Institutional dourness . . . clasped it over her mouth.”

Pages 271-292

“The Garden City *Telegram* . . . Somebody who cares about me a little bit.”

Pages 302-336

“The aristocracy . . . the one being hanged.”

Students will write an in-class essay using the first passage, but they will independently be required to select another passage that supports the purpose. The assignment is scaffolded so that they are able to do some work with partners and feedback, and then they must practice the same skills independently in class.

Directions: Choose **one** passage from the section you have randomly selected, and select one additional passage from anywhere in the book. (It must be significantly different in terms of the location in the text.) Write an essay in which you explain how Capote uses rhetorical strategies and stylistic devices to contribute to his overall purpose as highlighted in these two passages. Students should focus on one purpose to maintain a cohesive essay. The purpose should be clearly identified in the thesis and should be expressed as a complete thought. There are any number of purposes/points in the text—students should not be alarmed about choosing the correct one as long as they have evidence to support their claim. Remember to stay focused on LANGUAGE—rhetoric and style—and don’t just start talking about what the author says.

Recommended breakdown: Plan 30 minutes—write an hour. Or plan longer and write faster ☺

What follows is an excerpt from a student response, imperfect but promising:

Capote demonstrates that a sense of community is necessary to live a full life by juxtaposing the vibrant life of a community with the cold country. The protagonists make their way to the “colder, cracker-dry climate” in the north. The alliteration of the short c-sound emphasizes the cracking sounds of a harsh, cold and lonely countryside. As they drive, Perry bathes “his face in the flood of frosty

air.” The alliteration of the almost windy f-sound mimics their quick journey, and the sound of quick movement conjures images of the lonely highway. Finally, they “skirted” across “a string of desolately brilliant service stations,” showing Dick and Perry’s outside status compared to the community. While the countryside is described as cold, any mention of civilization uses warm tones. Their first encounter with the community includes road signs that are “ignited by . . . headlights, flared” up. The correlations with heat and fire associated with the happiness of the community stand in contrast to the cold of the country. But when the protagonists arrive, Capote’s description shows that they are still outsiders not embraced by the community. As soon as they arrive, Perry “locks himself in the men’s room,” and Dick’s uneasiness leads him to “rattle” the door knob and “impatiently” gun the motor. Despite their desires for “a regular life, with a business . . . car . . . and children,” or even the idealized “buried treasure,” their uneasiness illustrates their inability to feel a sense of belonging that would fulfill the “beach-comber yearnings and seaport yearnings” and establish the full vibrant life within a community.

If I do this assignment again, I will break it down further and have students write one paragraph for feedback before requiring them to write an entire essay. Students who struggled did so for the entire essay, and the grading time involved made it difficult to do revisions. I would take up one paragraph as a formative assessment, provide feedback, and then have them go back with partners to revise and then work on an additional section outside class.

## Appendix I: Teaching Standards

The Common Core standards as follows are not the only ones addressed by the unit but serve as the primary focus for activities presented here. Most of these standards are practiced daily in some form whether it takes place in or out of class. The parenthetical at the end of each standard denotes which section and number of standards I am addressing for those teachers that are familiar with the Common Core.

1. Students will cite strong and thorough textual evidence to support analysis of text. (RL 1) Text support is required throughout the activities.
2. Students will determine two or more themes or central ideas and discuss how they are developed throughout the text. (RL1/RI 2) Students will work with themes as they identify the purpose of an author. They will also determine their own central ideas as they work on their argumentative pieces for a variety of audiences.
3. Students will examine and compare texts from various literary time periods and analyze their treatment of similar topics and themes. (RL 9) The texts suggested in the unit range from 1966 to the present.
4. Students will determine the author's point of view and analyze the rhetoric for its effectiveness, paying close attention to how the style and content contribute to the text's power and beauty. (RI 6) The focus on rhetorical strategies and stylistic choices dominates the second strategy in particular.
5. Students will integrate and evaluate multiple sources to help them address questions and solve problems. (RI 7) Students will explore rhetorical strategies and stylistic devices through the variety of sources.
6. Students will write arguments to support claims in an analysis of substantive topics and texts, using valid reasoning and sufficient and relevant evidence. (W 1) The strategies offer opportunities for students to write argumentative and analytical essays.
7. Write informative/explanatory texts to examine and convey complex ideas. (W 2) The final activity requires students to write an essay *explaining* how style and rhetoric impact an author's purpose.
8. Initiate and participate effectively in a broad range of collaborative discussions with diverse partners, building on others' ideas and clearly and persuasively expressing their own. (SL 1) Activities require students to work together on analysis.

## **Annotated Bibliography of Teacher Resources**

“AP English Language 2009 Free Response Questions,” *AP Central*, Accessed November 15, 2016. [http://apcentral.collegeboard.com/apc/public/repository/ap09\\_frq\\_english\\_language.pdf](http://apcentral.collegeboard.com/apc/public/repository/ap09_frq_english_language.pdf).

A repository of questions used on the AP English Language and Composition Exam in previous years. These questions are released and open for public access.

“AP Examination Volume Changes (2001-2011),” *The College Board*, Accessed September 24, 2012. <http://media.collegeboard.com/digitalServices/pdf/research/AP-Exam-Volume-Change-2011.pdf>.

This website offers detailed information on the numbers of students taking AP exams and how those numbers have increased each year.

“AP Examination Volume Changes (2006-2011),” *The College Board*, Accessed September 24, 2012. <http://media.collegeboard.com/digitalServices/pdf/research/2016/2016--Exam-Volume-Change.pdf>.

This website offers detailed information on the numbers of students taking AP exams and how those numbers have increased each year.

“AP Instructional Planning Report,” *The College Board*, Accessed September 18, 2016. <https://scores.collegeboard.org/pawra/ap/apViewReport.action?reportID=10&sub=12>.

Each year The College Board releases individualized score reports to help them plan future instruction. Instructors can see how students performed compared to students around the country.

Burke, Michael. “Rhetorical Pedagogy: Teaching Students to Write a Stylistics Paper.” *Language and Literature* 19 no. 1 (2010): 77-98. doi: 10.1177/0963947009356727.

Burke compares the five canons of writing a stylistics paper to the canons of rhetoric. He explains how to write an appropriate stylistic analysis, including how to plan and structure the paper.

Burke, Michael. “Systemic Stylistics: An Integrative, Rhetorical Method of Teaching and Learning in the Stylistics Classroom.” *Pedagogical Stylistics: Current Trends in Language, Literature and ELT*. New York: Continuum International Publishing, 2012.

Another discussion of where a stylistics program fits into the curriculum. Burke collects data from students who exit the program to assess how the study of stylistics influences their future studies.

Capote, Truman. *In Cold Blood*. New York: First Vintage International, 1990.

This nonfiction text is often referred to as a “journalistic novel” or a “nonfiction novel” since it stylistically mimics a literary text with its use of diction, syntax and tone. Students can use the text to explore a variety of rhetorical and stylistic devices.

“Charlotte Mecklenburg Schools Demographic Overview.” *Charlotte Mecklenburg School System*. Accessed July 10, 2013. <http://www.cms.k12.nc.us/cmsdepartments/StudentPlacement/Pages/Charlotte-MecklenburgSchoolsDemographicOverview.aspx>.

This website offers information on the specifics of the CMS school system.

Crusius, Timothy W., and Carolyn E. Channell. *The Aims of Argument: A Text and Reader*. Boston: McGraw-Hill, 2003.

This textbook offers an approach to teaching argument that focuses less on terminology and division than some traditional texts. The authors place their emphasis on revision and offer fresh reading material.

Elbow, Peter, ed. *Landmark Essays on Voice and Writing*. Mahwah, NM: Hermagoras Press, 1994.

An important resource that provides significant insight into the scholarly discussions of voice, tone, and the teaching of writing. Any English instructor would benefit from almost every essay in this collection.

“Free & Reduced Meals Application Data,” NC Department of Public Instruction, Accessed September 18, 2016. <http://www.dpi.state.nc.us/fbs/resources/data>.

The NCDPI publishes data on free and reduced meal applications. Every school in the state is listed on the spreadsheet and available to the public.

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion*. New York: Three Rivers Press, 2007.

An excellent introduction to the components of argumentative techniques—includes modern, humorous examples to illustrate terms that students often find intimidating. The discussion of *ethos* is particularly strong. This text also has a detailed glossary of terms and a companion website.

NPR Staff. "Don't Know'? Just Admit It." NPR. Accessed November 03, 2013. <http://www.npr.org/2013/09/18/223402246/dont-know-just-admit-it>.

In this interview, Leah Hager Cohen discusses the impact of No Child Left Behind on a generation of students who are afraid to explore and fail.

Obama, Michelle. Speech, Democratic National Convention, Time Warner Arena, Charlotte, North Carolina, September 4, 2012. Accessed November 26, 2012. [http://www.huffingtonpost.com/2012/09/04/michelle-obama-speech-text\\_n\\_1851947.html](http://www.huffingtonpost.com/2012/09/04/michelle-obama-speech-text_n_1851947.html).

Mrs. Obama's speech is rich in rhetorical strategies, and it was praised by people on both sides of the political arena, making it a safer option during an election year. Several commentators are discussing her rhetorical evolution and her status as one of the great public speakers of our time.

Puhr, Kathleen M. *AP English Language and Composition Teacher's Guide*. New York: College Board, 2007. Accessed October 6, 2012. [http://apcentral.collegeboard.com/apc/members/repository/ap07\\_englang\\_teachersguide.pdf](http://apcentral.collegeboard.com/apc/members/repository/ap07_englang_teachersguide.pdf).

Teachers across the country use this guide to plan their syllabus and activities for AP English Language and Composition.

Roskelly, Hepzibah. "What Do Students Need to Know About Rhetoric." In *Special Focus in English Language and Composition: Rhetoric*, 7-13. New York: College Board, 2006. Accessed October 6, 2012. [http://apcentral.collegeboard.com/apc/members/repository/ap06\\_englang\\_roskelly\\_50098.pdf](http://apcentral.collegeboard.com/apc/members/repository/ap06_englang_roskelly_50098.pdf).

This article is part of a College Board series on what students need to know about a variety of topics in the AP English Language and Composition Course.

Roskelly, Hepzibah, and David A. Jolliffe. *Everyday Use: Rhetoric at Work in Reading and Writing*. AP ed. New York: Pearson Longman, 2009.

This textbook is a standard in AP English Language and Composition classrooms. The emphasis is on purpose—how to read for the author's purpose and how to write with purpose.

Shea, Renée Hausmann, Lawrence Scanlon, and Robin Dissin. Aufsès. *The Language of Composition: Reading, Writing and Rhetoric*. Boston, MA: Bedford/St. Martin's, 2008.

A standard text in the AP Language and Composition classroom, this text groups modern and classic readings by topics so that instructors can show students how different authors approach the same topic based on purpose and audience. The questions point students to issues of rhetorical and stylistic choice—not just basic comprehension.

“Student Grade Distributions.” *The College Board*. Accessed September 24, 2012.  
[http://professionals.collegeboard.com/profdownload/STUDENT\\_GRADE\\_DISTRIBUTIONS\\_11-3.pdf](http://professionals.collegeboard.com/profdownload/STUDENT_GRADE_DISTRIBUTIONS_11-3.pdf).

Provides information on student performance on AP exams.

Verdonk, Peter. “Paraphrase as a Way to a Contextualized Stylistic Analysis of Poetry: Tony Harrison’s ‘Marked with D.’” *Pedagogical Stylistics: Current Trends in Language, Literature and ELT*. New York: Continuum International Publishing, 2012.

Verdonk focuses on paraphrase as a method of discovering meaning in a text. He also discusses the different levels of context and how they influence the reading experience.

Verma, Meenakshi. “Stylistic Approach to Teaching Literature at the College Level.” *Language in India* 15, no. 8 (2015): 333-342.

Verma emphasizes the importance of participatory methods when teaching stylistics. Professors who abandon traditional lecturing techniques for interactive methods will successfully help students understand the role of language in literature.

### **Annotated Bibliography of Student Resources and Classroom Materials**

Capote, Truman. *In Cold Blood*. New York: First Vintage International, 1990.

This nonfiction text is often referred to as a “journalistic novel” or a “nonfiction novel” since it stylistically mimics a literary text with its use of diction, syntax and tone. Students can use the text to explore a variety of rhetorical and stylistic devices.

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion*. New York: Three Rivers Press, 2007.

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Obama, Michelle. Speech, Democratic National Convention, Time Warner Arena,

Charlotte, North Carolina, September 4, 2012. Accessed November 26, 2012.  
[http://www.huffingtonpost.com/2012/09/04/michelle-obama-speech-text\\_n\\_1851947.html](http://www.huffingtonpost.com/2012/09/04/michelle-obama-speech-text_n_1851947.html).

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## Notes

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<sup>i</sup> Kathleen M. Puhr, *AP English Language and Composition Teacher's Guide* (New York: College Board, 2007), 1, accessed October 6, 2012, [http://apcentral.collegeboard.com/apc/members/repository/ap07\\_englang\\_teachersguide.pdf](http://apcentral.collegeboard.com/apc/members/repository/ap07_englang_teachersguide.pdf).

<sup>ii</sup> "AP English Language 2009 Free Response Questions," AP Central, May 2009, accessed November 25, 2009, [http://apcentral.collegeboard.com/apc/public/repository/ap09\\_frq\\_english\\_language.pdf](http://apcentral.collegeboard.com/apc/public/repository/ap09_frq_english_language.pdf).

<sup>iii</sup> "AP Instructional Planning Report," *The College Board*, <https://scores.collegeboard.org/pawra/ap/apViewReport.action?reportId=10&sub=12> (accessed September 18, 2016).

<sup>iv</sup> "Student Grade Distributions," *The College Board*, <http://media.collegeboard.com/digitalServices/pdf/research/AP-Student-Score-Distributions-2011.pdf> (accessed September 24, 2012).

<sup>v</sup> "AP Examination Volume Changes (2001-2011)," *The College Board*, <http://media.collegeboard.com/digitalServices/pdf/research/AP-Exam-Volume-Change-2011.pdf> (accessed September 24, 2012).

<sup>vi</sup> "AP Examination Volume Changes (2006-2016)," *The College Board*, <https://secure-media.collegeboard.org/digitalServices/pdf/research/2016/2016-Exam-Volume-Change.pdf> (accessed September 18, 2016).

<sup>vii</sup> NPR, "'Don't Know'? Just Admit It," NPR, section goes here, accessed November 03, 2013, <http://www.npr.org/2013/09/18/223402246/dont-know-just-admit-it>.

<sup>viii</sup> "Charlotte Mecklenburg Schools Demographic Overview," *Charlotte Mecklenburg School System*, <http://www.cms.k12.nc.us/cmsdepartments/StudentPlacement/Pages/Charlotte-MecklenburgSchoolsDemographicOverview.aspx> (accessed September 18, 2016).

<sup>ix</sup> "Free & Reduced Meals Application Data," *NC Department of Public Instruction*, <http://www.dpi.state.nc.us/fbs/resources/data/> (accessed September 18, 2016).

<sup>x</sup> Jay Heinrichs, *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion* (New York: Three Rivers Press, 2007), 15.

<sup>xi</sup> Michael Burke, "Systemic Stylistics: An Integrative, Rhetorical Method of Teaching and Learning in the Stylistics Classroom," *Pedagogical Stylistics: Current Trends in*

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*Language, Literature and ELT*, (New York: Continuum International Publishing, 2012), 3.

xii *Ibid.*

xiii *Ibid.*, 4.

xiv Michael Burke, "Rhetorical Pedagogy: Teaching Students to Write a Stylistics Paper," *Language and Literature* 19, no. 1 (2010): 78 doi:10.1177/0963947009356727.

xv Timothy W. Crusius and Carolyn E. Channell, *The Aims of Argument: A Text and Reader* (Boston: McGraw-Hill, 2003), 3.

xvi *Ibid.*

xvii Heinrichs, *Thank You for Arguing*, 15.

xviii Crusius and Channell, *The Aims of Argument*, 3.

xix Shea, Scanlon and Aufses, *The Language of Composition*, 1.

xx *Ibid.*

xxi Crusius and Channell, *The Aims of Argument*, 3.

xxii *Ibid.*

xxiii Hephzibah Roskelly and David A. Jolliffe, *Everyday Use: Rhetoric at Work in Reading and Writing*, AP ed. (New York: Pearson Longman, 2009), 3.

xxiv Heinrichs, *Thank You for Arguing*, 15.

xxv Crusius and Channell, *The Aims of Argument*, 3.

xxvi Shea, Scanlon and Aufses, *The Language of Composition*, 1.

xxvii Heinrichs, *Thank You for Arguing*, 3.

xxviii Roskelly and Jolliffe, *Everyday Use*, 4.

xxix Shea, Scanlon and Aufses, *The Language of Composition*, 1.

xxx *Ibid.*

xxxi Roskelly, "What Do Students Need," 7

xxxii *Ibid.*, 1.

xxxiii Roskelly and Jolliffe, *Everyday Use*, 6.

xxxiv *Ibid.*

xxxv Shea, Scanlon and Aufses, *The Language of Composition*, 4.

xxxvi Roskelly and Jolliffe, *Everyday Use*, 7.

xxxvii Shea, Scanlon and Aufses, *The Language of Composition*, 4.

xxxviii Roskelly and Jolliffe, *Everyday Use*, 7.

xxxix Roskelly, "What Do Students Need," 8.

xl *Ibid.*

xli Heinrichs, *Thank You for Arguing*, 292.

xlii Shea, Scanlon and Aufses, *The Language of Composition*, 5.

xliii *Ibid.*

xliv Heinrichs, *Thank You for Arguing*, 292.

xlvi *Ibid.*, 293

xlvi *Ibid.*, 288

xlvii Shea, Scanlon and Aufses, *The Language of Composition*, 4.

xlviii *Ibid.*, 5.

xlix Heinrichs, *Thank You for Arguing*, 288.

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<sup>i</sup> Ibid., 290.

<sup>ii</sup> Shea, Scanlon and Aufses, *The Language of Composition*, 7.

<sup>iii</sup> Roskelly and Jolliffe, *Everyday Use*, 11.

<sup>iiii</sup> Ibid., 16.

<sup>lv</sup> Roskelly, "What Do Students Need," 11.

<sup>lvi</sup> Roskelly and Jolliffe, *Everyday Use*, 17.

<sup>lvii</sup> Roskelly, "What Do Students Need," 12.

<sup>lviii</sup> Peter Verdonk, "Paraphrase as a Way to a Contextualized Stylistic Analysis of Poetry: Tony Harrison's 'Marked with D,'" *Pedagogical Stylistics: Current Trends in Language, Literature and ELT*, (New York: Continuum International Publishing, 2012), 14.

<sup>lix</sup> Ibid, 15.

<sup>lx</sup> Ibid.

<sup>lxi</sup> Ibid, 11.

<sup>lxii</sup> Ibid, 12.

<sup>lxiii</sup> Peter Elbow, ed., *Landmark Essays on Voice and Writing* (Mahwah, NJ: Hermagoras Press, 1952), xiii.

<sup>lxiiii</sup> Meenakshi Verma, "Stylistic Approach to Teaching Literature at the College Level," *Language in India* 15, no. 8 (2015):2.

<sup>lxv</sup> Burke, "Rhetorical Pedagogy," 79.

<sup>lxvi</sup> Ibid, 82.

<sup>lxvii</sup> Michelle Obama (speech, Democratic National Convention, Time Warner Arena, Charlotte, North Carolina, September 4, 2012), accessed November 26, 2012, [http://www.huffingtonpost.com/2012/09/04/michelle-obama-speech-text\\_n\\_1851947.html](http://www.huffingtonpost.com/2012/09/04/michelle-obama-speech-text_n_1851947.html).

<sup>lxviii</sup> Ibid.

<sup>lxviiii</sup> Truman Capote, *In Cold Blood* (New York: First Vintage International, 1994), 343.