CHAPTER 2

Digital Rhetoric

Hector Cruz, a photographer in Clarkesville, Tennessee, wanted to support his wife's breastfeeding of their newborn daughter. Although he wanted to attend breastfeeding classes and learn with her, he was often turned away from these all-female groups, sometimes for good reasons. However, he felt helpless to support his wife. In response, he began taking photographs of new dads "breastfeeding" their infants (Figure 2.1).

Credit: CNN

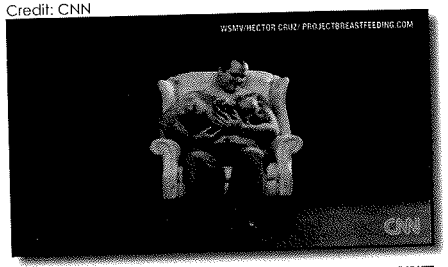


Figure 2.1
Hector Cruz employed digital rhetoric, whether he knew it or not.
http://www.cnn.com/videos/us/2014/04/02/pkg-breastfeeding-dad-campaign.wsmv/video/playlists/breastfeeding-controversies/

Although photography might be considered "visual rhetoric," most cameras are now digital, and most photos are digitally editable. In addition, the methods Cruz used to communicate his message were digital, circulating the photos online, reaching audiences in places distant from his Clarkesville home, and using social media to help his campaign go viral.

Whenever you make a claim, you make a statement that can be argued. And whenever you start to build that argument around the claim, you employ rhetoric. Although there are many ways to define rhetoric, as Chapter 1 shows, you can simply state that rhetoric refers to all the tools you can use when trying to craft an argument and convince someone of your perspective, or persuade someone to take an action. Remember, rather than being something negative, rhetoric helps you communicate in daily life.

Cruz was just a humble dad in Tennessee who had a claim to make, and through the use of digital rhetoric he was able to reach and convince a much larger audience than he would have been able to do otherwise.

Most of what you'll create and analyze from this textbook can be considered digital rhetoric, a branch of rhetoric that refers to how a writer uses digital writing technologies and practices to persuade audiences through the use of images, graphics, video, Internet connectivity, and other digital media.

Rhetorical Continuities

You should remember from Chapter 1 that even though digital writing makes use of new rhetorical techniques, some continuities with older rhetorical traditions still remain. For example, digital arguments are still arguments; they make a claim. This claim may be explicit, with clear reasons and evidence, or it might be implicit, making the readers fill in this information for themselves. Digital writing still makes a claim when trying to persuade a reader. It just does so through digital means and methods.

Link

Building

With a partner, discuss whether you think all rhetoric today is digital, or if some nondigital forms of rhetoric still persist. In other words, can you still argue without at some point resorting to digital technologies? Make a list of these examples, and share them with the class.

Search

Engine

Like the Cruz story above, find another example in which someone uses digital rhetoric to help make his or her argument. Share the example with the class and explain how you think it qualifies as both "digital" and "rhetoric." In other words, how does the example use digital writing in order to help persuade an audience?

Defining Digital Rhetoric

Because almost all of the writing you currently compose is done through some sort of digital technology, you might say that all of your arguments employ some sort of digital rhetoric whenever you try to persuade someone. If you were making a micro-argument through Twitter, you might employ hashtags to focus the argument toward a specific audience. If you maintain a blog, you might supplement text with digital images and hyperlinks to help make your points. Building on the definition of digital writing from the first chapter, we might define digital rhetoric as having these attributes.

Uses electronic technologies

As a digital writer, you will obviously use electronic technologies to create your texts. However, which technologies you use can be a rhetorical choice in itself. Should you use a blogging platform to reach an audience, or will they respond better to an email or text message? While previous cultures may have adopted very few tools and media for writing—consider the ancient Babylonians who mainly used clay and a stylus to create cuneiform tablets—you have computers, smartphones, tablets, digital cameras, electronic pens, graphic design programs, presentation software, and many more means available for writing digital texts. Your audience will respond to each of these technologies in a different way, and you should consider how each technology helps or hurts your argument.

Attends to human and nonhuman audiences

While most of your audience will be human, audiences of digital texts can also include web browsers and search engine robots that scour the web on behalf of search engines such as Google or Bing. In order to employ digital rhetoric effectively, you must research and analyze your multiple audiences and know how to design different texts to maximize their activity with online digital audiences.

Uses multiple codes

In order to reach these multiple audiences, digital rhetoric combines the alphabet with many other kinds of codes to create digital texts. Some codes, such as a QR code, may not use letters at all. While the words, images, and sounds provide one kind of code for your human readers, digital rhetoric also relies on writing and coding for these nonhuman readers discussed above, such as web robots and other computer algorithms that read hypertext and HTML differently. While your primary audience is likely to be an actual person, the software that codes digital technologies also plays a role and must be considered as a rhetorical participant.

Uses digital images

You've probably noticed that most digital texts, from professional websites to social media platforms, make heavy use of digital images. You probably even

fill your SMS text messages with snapshots or emojis if you're not posting images directly to YouTube, Vine, or Instagram. Although you can certainly create digital compositions that don't include visuals, digital images can provide rhetorical effectiveness by capturing the attention of your reader or showing information that might be difficult for words to describe. In addition, your audience will likely expect to see some visual representation or example of what you discuss through text. As a digital rhetor, you should consider how digital images can enhance the persuasiveness of your text, and how you might edit those images for effective use.

Makes use of interactivity

While all forms of rhetoric are interactive, for the very act of listening and thinking about an argument is interactive, digital technologies make this interaction more immediate and robust. Digital tools, such as comments, the ability to easily share materials, and the ability to remix existing texts for one's own purposes, make digital writing much more interactive. As a digital writer, you should pay attention to how an audience will interact with your document and whether or not such interaction helps your rhetorical purpose.

Leverages circulation

Although messages have always been circulated by listeners, circulation becomes instantaneous and is multiplied through digital technologies. Instead of making photocopies and handing them out one person at a time, you can now send a message instantly to millions of readers. Digital rhetoric leverages this capability to not only reach an initial audience, but also to encourage that audience to further spread your message through forwards, retweets, shares, and other tools that promote the spreading of digital writing.

Focuses on *kairos*

Because of the ability for instantaneous communication through digital technologies, the timing of a message is more important than ever. For example, marketing researchers have pinpointed the best time of the day to tweet about a product based on peak Twitter usage. As a digital writer, you must pay attention to the time and place in which you present your argument.

Highlights design, medium, and genre

Digital rhetoric includes traditional aspects of the rhetorical tetrahedron, such as writer, audience, and message. However, because digital writing often takes such visually rich forms in a variety of layouts and platforms, it becomes even more important to focus on the design, medium, and genre of a digital text and how each of these can be used to help persuade the audience.

Forms of digital rhetoric

In addition to the basic principles of digital rhetoric presented above, digital rhetoric also takes some specific forms and uses techniques not available to traditional print forms of writing. While not exhaustive, these forms discuss some basic tools that can be used to enhance the rhetorical effectiveness of a digital text.

Comments

Many websites, blogs, and other social media platforms provide the means for viewers and readers to leave comments. The comments may be directed at the authors of the site or to other commentators. Comments allow a level of participation not readily available in nondigital writing. This participation allows new readers to learn about your site, granting it more exposure, but some comments might hurt your site overall. Comments are discussed more in Chapter 7.

Search Engine Optimization

When you write in a digital environment, you must consider not only human audiences, but also digital audiences, especially algorithms and web robots that might "read" your writing. In order for web robots to better find and index your writing on search engines such as Google and Bing, you need to develop writing and coding strategies called Search Engine Optimization, or SEO. These practices are covered more extensively in Chapter 5.

Rhetorical velocity

You've probably heard the term "going viral." This occurs when users rapidly share the same video, image, story, or other piece of digital writing, causing it to spread like a virus through the Internet. This phenomenon doesn't have to occur accidentally, but it can be used rhetorically.

Jim Ridolfo and Dànielle Nicole DeVoss have theorized a practice they call "rhetorical velocity" through which a rhetor anticipates how her audience will make use of a particular text or document to further her own purposes. This rhetorical practice is discussed more in Chapter 5.

Hyperlinks

The success of the Internet has partially been due to hyperlinks, text and images that can be linked to other digital texts and can create unique paths from one location to another. What you choose to link and where you choose to lead your viewer can be rhetorical decisions that affect how they read and respond to your text. When you compose a digital text, you should consider

how hyperlinks can help you make your argument. Chapter 7 discusses these strategies in more detail.

Tagging

Just as hyperlinks can be used rhetorically, so can tags that you apply to blog posts, tweets, images, and other digital texts. For instance, as mentioned above, tags can help organize your material into logical relationships so your reader can more easily navigate your text and argument. Tags also can relate your argument to others, giving the reader a sense of the larger conversation in which you're engaged. Tags and tagging will be covered more in Chapter 7.

Remix

One of the most common practices of digital writing is reusing existing works to create new ones. This practice is often called remixing. While remixing isn't new, it has become much easier and more prevalent given the digital transformation of media, making the operations of cut and paste more convenient. Remix will be discussed more in Chapter 6.

Avatar

If you have a Facebook, Twitter, or LinkedIn account, or you play *World of Warcraft* or are on Second Life, then you probably have some sort of profile pic or image that you use to associate with your accounts. In general terms, this image can be referred to as an avatar, which makes up the totality of your online persona. How you choose to construct your avatar can have important implications for your *ethos* as a writer, affecting how your readers respond to you. Chapter 7 will provide more details about these considerations when you build an avatar identity.

Building Link

Research the different kinds of codes that are typically used to construct online texts such as webpages (HTML, CSS, and XML are just a few). What is unique about each kind of code you find? What purpose does each serve? Might there be a rhetorical reason to choose one code over another?

Engine Search

Find three examples in which a writer has used digital technologies to help circulate his or her text. Was this circulation accidental, or do you think the writer intended and hoped that his or her audience would spread the message? Share your examples and thoughts with the class.

The Rhetorical Triangle: *Logos, Ethos,* and *Pathos*

While digital media have their own kind of rhetoric, these rhetorical techniques build upon more traditional rhetorical techniques that can still be useful when reading and writing digital texts. This section will provide an overview of basic rhetorical techniques but reframe their concepts for use in the rest of the text.

In Chapter 1, you looked at the rhetorical triangle, made up of points for writer, audience, and message. In addition to this configuration, you can also label the three points of the triangle with the three basic appeals of rhetoric: *logos*, *ethos*, and *pathos*. These appeals represent rhetorical choices you can make, choices that change as the rhetorical situation changes. The following rhetorical elements will help you think about how to make different kinds of rhetorical appeals, as well as how to avoid some pitfalls that might hurt the content and delivery of your message.

Logos

Logos is a Greek term that translates to "word" and is usually understood as the "logic" of your argument. For instance, when writing a research paper, you would most likely include definitions, evidence, deductive or inductive reasoning, or examples to support your points.

These elements typically provide the logical reasons why a reader should accept your perspective. This kind of logic is usually based on facts, precedence, descriptions, empirical observations, computation, and other evidence not necessarily based on emotion. *Logos* is the persuasionary tactic of Spock in *Star Trek*. Spock argues with logical appeals, but he can also be convinced with logical appeals.

Credit: © International Shark Attack File, Florida Museum of Natural History, University of Florida

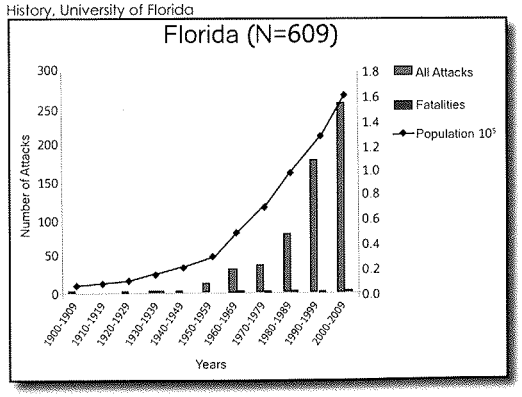


Figure 2.2
Graph comparing shark attacks with population growth over the past century.

The graph in Figure 2.2 shows the relationship between shark attacks and population in the state of Florida. The trend indicates that as human population increases, so do the occurrences of shark attacks. The logical relationship that the graph attempts to show is that sharks aren't attacking more swimmers because they're aggressive and out to eat people, but as more people enter the water and encounter sharks, more possibilities exist for human and shark interaction.

The organization that produced this graphic—the International Shark Attack File—also points out that your chance of being killed in a shark attack is 1 in 3,748,067. Comparatively, your chance of dying from a car accident is 1 in 84. These graphs and statistics attempt to persuade viewers of the site through logical, scientific means. As Spock might say, the fear of being killed by a shark is . . . illogical.

Logos also includes the arrangement, organization, and internal consistency of a document. For example, if you were:

- creating a documentary about a historical event, the retelling would be much more logical if you followed a chronological sequence.
- designing a video tutorial to teach someone how to edit a video in Apple's iMovie, then placing each step in sequential order would be important; otherwise, the tutorial would be worthless.
- writing a legal brief to a judge about your client who is accused of armed robbery, instead of using synonyms such as weapon, handgun, gun, or pistol, the brief would make more logical sense if you refer to the weapon consistently, using only one term.

Credit: Six Flags Over Texas

Figure 2.3
This map of Six Flags Over Texas clusters information by theme and use of color.

Besides using words logically, digital images, texts, and symbols can be used logically to show *logos* as well. Figure 2.3 depicts the map you might use if you visited Six Flags. Note how similar information is clustered together based on the theme of each different section of the park so the audience can easily find popular rides and locations. Also, notice how the map uses color in a logical way: Each theme has a different color so it can be located more easily on the map. If you look at other kinds of maps, such as a road atlas or political map, you'll notice a logical use of color.

On the home page for Clemson University (Figure 2.4), information is arranged logically by audience. Each major link on the navigation menu provides further links to information that is relevant to particular readers. It wouldn't make much sense to include information on how to donate money (in the Alumni section) within the Prospective Students section. On a sports news site like ESPN.com, you wouldn't expect to find hockey scores in the football section; this would defy audience expectations.

Credit: Clemson University

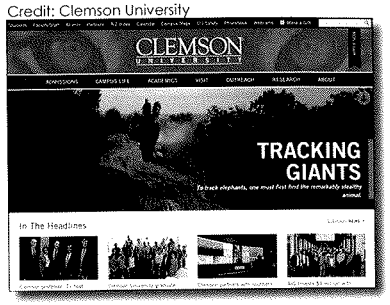


Figure 2.4
Clemson University's home page organizes its information by audience.

If you're entering (or starting) a conversation on Twitter, hashtags provide a way to organize information by topics so that your audience knows logically which category with which to associate your tweets.

Consider carefully not only the particular evidence you use to create an argument, but also how you arrange and present that evidence.

Link Building

Look at television commercials from cell phone providers (such as Sprint, Verizon, AT&T, T-Mobile, or Alltel). What's the claim of the commercial—what does it attempt to argue? How does each commercial use *logos* to create its argument and support this claim? Do the commercials use statistics? Do they use comparison and contrast? Do they use color to create organization or associations within the commercial? For each provider, list as many strategies as you can, and provide your findings to the class.

Search Engine

As mentioned above, the use of hashtags on Twitter can provide a useful way of organizing information, creating a reference point for readers. Select four or five Twitter accounts, and study how the authors use hashtags. Do you feel they make good use of hashtags? Do they overuse hashtags so their tweets fall under too many categories? Do they neglect to use hashtags at all? Consider the rhetorical reasoning they might have used (or not used) employing hashtags, and share your findings with the class.

Ethos

Ethos refers to the audience's trust in the author of a document. An audience typically believes an author—or has trust in his or her argument—when he or she has some expertise or special knowledge about a subject.

For instance, if you had a question about how to build a house, you would probably trust the information given to you by an architect or construction contractor rather than an English professor. The contractor has expert knowledge and experience to suggest that her advice will help you complete the project successfully.

If you want to know the weather forecast, you would trust a meteorologist more than a cardiologist. On the other hand, you would trust the cardiologist to diagnose your heart health over the meteorologist. When creating your own texts, you should use sources you feel will persuade the audience—sources the audience will trust. You've probably used such sources in other research papers; these same principles of *ethos* apply to digital texts as well.

Credit: American Meteorological Service

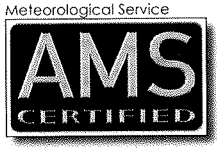


Figure 2.5
According to the American Meteorological Service, "The AMS Seal of Approval was launched in 1957 as a way to recognize on-air meteorologists for their sound delivery of weather information to the general public. Among radio and television meteorologists, the AMS Seal of Approval is sought as a mark of distinction." Having the seal can enhance a meteorologist's *ethos*.

Ethos might be present from the outset, or reveal itself during the unfolding of a piece of writing, video, or other kind of communicative event. If you've watched the weather segment of the local television news station, you'll often hear or see that the channel's meteorologist has some sort of certification or approval from a national organization (Figure 2.5). This statement is an attempt to give credentials to the meteorologist so viewers know they can trust the forecaster.

Audiences also tend to trust information from those who are impartial and have nothing to gain from an argument. For instance, if a city investigated whether a new football stadium for the local NFL team would raise money for the community, the city would probably trust independent experts in city planning and economics rather than the owner of the team who has a clear vested interest in building the stadium. While the owner may care whether the whole community benefits or not, the audience knows he will personally benefit. The meteorologist wants to create an accurate forecast to keep her job, but she gains nothing if the weather consists of sun or snow.

However, sometimes this kind of information isn't given up front. Perhaps, through conversations with your English professor, you learn that he has built his own house and has lots of advice to give you, advice that a professional contractor might not think of. While you would still trust someone in building construction more, the fact that your professor is also a do-it-yourselfer might convince you that he has unique insights that an expert might not. In this case, the speaker's *ethos* develops and convinces you despite your initial hesitation at taking his advice. Of course, the presence of *ethos* doesn't necessarily mean that an audience will agree with the author's perspective, but *ethos* makes it more likely that the audience will believe what the author communicates and take him or her more seriously.

One common means of creating *ethos* is through the use of celebrity endorsements. If one wants a good basketball shoe, what better shoe than that of a famous basketball player like Michael Jordan? His credibility is so well established that other famous basketball players wear his shoes, such as Dwyane Wade, even though Jordan has been retired for many years. This endorsement from current players further increases the credibility of Jordan and his shoes.

Credit: Nike, Inc.

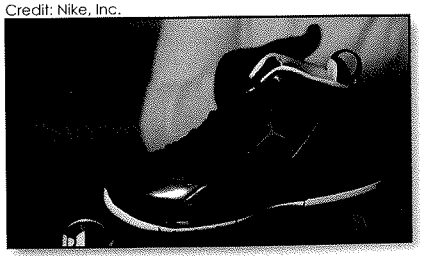


Figure 2.6
New Team Jordan Signature Shoes: Celebrities and designers add their credibility to Nike's discussion of these shoes.
www.youtube.com/watch?v=grGSpZoGaRg

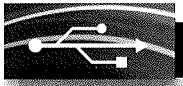
Figure 2.6 provides the background of how Nike designed Jordan shoes for Dwayne Wade, Carmelo Anthony, and Chris Paul. While the video uses a lot of logical arguments about foot movement, materials, and athlete needs, it also relies on Wade, Anthony, and Paul as the users of the product to attest to its benefits. Because the audience

knows these players are great—they have proven their *ethos* on the court—they're more inclined to trust them.

Logically, the audience might know these celebrities are paid a lot of money to endorse and use these products, but they can still be influenced by who delivers the message. In order to provide balance to the players' voices, the video also interviews the shoe designers themselves. These designers do not use the shoes as the players do, but because they are most likely material engineers of some sort, they provide a different kind of credibility (mostly based on arguments of *logos*) for why they should be trusted by the audience.

In certain digital texts, such as social media applications, other elements can indicate credibility. The number of followers a Facebook, YouTube, or Twitter user has can suggest that she or he is not only "genuine," but that if others like this account, you might as well. Online reviews also help to establish *ethos*, not only for particular products, but also for particular comments or posts in blogs, forums, or other online venues.

Finally, a writer loses credibility if her writing contains grammatical errors or factual mistakes. When establishing your own *ethos*, it's critical that you check your sources, proofread your writing, and polish your documents as much as possible. This advice pertains to written texts and also to images, videos, and any digital texts you might produce. Of course, in microblogging and SMS messages, shorthand and abbreviations are often acceptable.



DIGITAL Connections

Why '*Ethos* Brands' Like Ben & Jerry's and TOMS Shoes Need to Improve Their Storytelling

By Kath Hipwell

Sweat shops, childhood obesity, looking after our planet, fair trade, animal testing, children having shoes to wear to school: these are all issues that most people will engage with on an emotional level and which are popularly debated topics in current affairs.

Ethos is often about developing your own story as a speaker. Consider this article from Kath Hipwell published on campaignlive.co.uk, in which she discusses the importance of storytelling when creating positive *ethos*.

These are also stories that *ethos* brands have at their disposal and which should have a ready-made audience.

Brands can learn a lot from broadcasters on how to attract audiences with gripping and compelling content. Someone who learnt these lessons first hand is Paul Lindley, founder of the hugely successful baby food brand Ella's Kitchen, and previously deputy managing director of Nickelodeon. He poured what he learnt at Nickelodeon—'put the consumer first, think like a child, get parents on board'—into the *ethos* of his brand: making healthy food that's also fun for babies and kids.

So has he translated his knowledge into gripping content for his brand, which champions this heartfelt belief?

Ella's Kitchen has made a smattering of 'product demo' films such as a 'Baby Thrill-O-Meter' which shows screen tested tots testing different food flavours and providing endearing facial expressions along the way.

Doting parents are also invited to upload films of their suspiciously clean offspring consuming Ella's food to YouTube and have a 'clever expert' assess whether they are enjoying it or not.

So far, so healthy and wholesome, but not a whole lot of fun. Given the founder's insight into broadcasters' formula for attractive and compelling content, and a founding *ethos* that is also a huge conversation point amongst many new parents, it feels like there is a lot more they could be doing.

TOMS Shoes is another brand with a fantastic founding story.

Eight years ago Blake Mycoskie was travelling in Argentina and saw that the village children he had befriended didn't have shoes to protect their feet. He was moved to help and set up TOMS Shoes on the principle that he would match every pair of shoes he sells with a new pair for a child that needs them.

One for One. Sounds like a great premise for a film. And there are films, on YouTube of course, packed with uplifting images of children around the world being fitted with their TOMS shoes, but lacking any real sense of the narrative and emotional impact that this brilliant story could have.

Ben & Jerry's have been vocal in their condemnation of brands who focus on profit above the 'common good'. They are proud to be a 'values-led business' and believe these values lead them to decisions others would deem too risky. They famously celebrated the legalisation of same sex marriages in Vermont by re-naming their Chubby Hubby flavour Hubby Hubby for a month. They are rightly proud of their *ethos* and share it in a short film to promote their 'free cone day', an annual event since their first anniversary in 1979.

The film was moderately interesting but I'd have rather had a free cone. Unfortunately, another promisingly entitled film, 'Peace Love and Ice Cream' was about as entertaining as the bit when you're waiting for your Ben & Jerry's to warm up from the freezer.

Chipotle is the poster child for this kind of content.

Its *ethos* is so strong and central to the brand that it has rarely needed to make traditional advertising, rather communicating its beliefs through branded content and games that audiences choose to interact with—in their millions.

There are some amazing stories to be told by brands that live by their values and Chipotle proves that worthy beliefs can be communicated through content in a way that is charming, funny, and not at all worthy.

Brands can bring a genuinely interesting, different and often quite a personal angle to the values they champion and I think audiences would be inspired by the same *ethos* that established these brands in the first place.

Link

Building

Choose a well-known person (from government, business, entertainment, or academia) who uses at least three different social media sites, such as Facebook, LinkedIn, Twitter, or YouTube. How does the writer craft his or her *ethos* on each site? Is the *ethos* similar across sites, or does each site present a different *ethos*? Does the writer include any information that might hurt his or her *ethos*? Draft a report of your findings, and share them with the class.

Search

Engine

Research the top 10 YouTube channels that have the most subscribers. Who maintains these channels? Individuals? Organizations or corporations? Do you feel the number of subscribers actually lends *ethos* to these channels and their owners, or do you think such numbers are rhetorically unimportant? What do you think is gained and lost by having such a high number of subscribers? Write a brief report with your findings, and share it with the class.

Pathos

Often, someone's state of mind, or mood, plays an important role in how he receives a particular message. If you're angry, you often respond to information differently than if you're calm. If you lost your dog and needed help persuading an audience to help you find her, you would have a much better chance if you were able to elicit the emotions of sorrow or panic, helping the audience to share your own emotions. This would help place the audience in a sympathetic state of mind that would make them more receptive, increasing the likelihood they would help you search the neighborhood. *Pathos* names this emotional appeal made within a text and can be a very powerful rhetorical tool to help your reader understand your point of view.

Pathos is also an appeal to one's identity, in which most people have an emotional investment. Typically, politicians use the language of patriotism as a way to appeal to a collective sense of what it means to be a member of a certain country, and that language plays to an emotional connection *with* the country. Patriotic language often uses code words or phrases that many people identify with and feel identifies them. For example, Americans are "hard-working" or "independent." Within this discourse, the speaker places herself within the group she is addressing so the audience identifies her as "one of us" and is more likely to accept her message.

In addition, the politician is also trying to flatter the audience, making listeners like the speaker more, perhaps by saying that as Americans they must be "hard-working" and "independent," so they identify with and believe these descriptions about themselves. The audience develops a more positive reaction to the politician who makes the compliment.

You can also summon the experiences of the audience and discuss the emotional connections the audience has to those experiences. If you were

trying to persuade someone to donate money to help Haiti after its earthquake, you might cite another disaster your audience has experienced more directly (such as a hurricane or tornado), evoking a shared sense of pity or fear between the people of Haiti and themselves. As another example, consider this excerpt from Dr. Martin Luther King, Jr.'s "I Have A Dream" speech:

> *I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest—quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.*

Here, Dr. King describes the shared struggles of his listeners and their self-interest in obtaining civil rights. He creates an image of "trials and tribulations" to remind his audience of the emotional pain they've undergone to reach this point, creating an emotional connection that he uses to rally them to keep fighting. Note also how he flatters his audience, calling them the "veterans of creative suffering."

Pathos can also be used to induce the audience to feel an emotion toward a particular person or group. However, you should do this, strangely enough, logically. For instance, certain categories are typically associated with certain

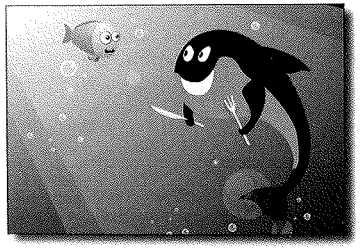


Figure 2.7
Although these fish logically fall into the categories of "predator" and "prey," emotionally, audiences usually root for the "little guy," or in this case, the "little fish."

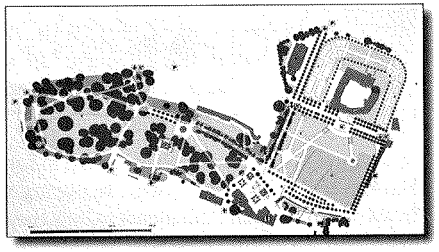


Figure 2.8
While a detailed plan of a park can make a logical appeal, you'd more effectively create *pathos* if you used an image that helped to show how the audience's children might play and enjoy the park once it's built.

emotions. "Predators" might make us fearful, while "prey" evokes sympathy, making the audience feel sorry for the animal being hunted (Figure 2.7). The categories are logical constructions, but you can use them in this way to create emotion.

For example, if you want to create positive emotions about a new park that the city wants to build, you might describe the project by depicting a scene of children playing in the park rather than simply telling the audience, "You should be happy about this park" (Figure 2.8). Because most people typically dislike bullies, the writer might frame an adversary as being a bully, providing a clear category the audience can be angry with (again, this can be done easily in digital platforms that allow tagging). Most of *pathos* involves using a story or image that taps into the values of listeners, making the audience imagine the author's emotion as their own. Use creative images to create a scene that summons these emotions.

Advertisements often use *pathos* to appeal to emotions. Figure 2.9 shows a commercial for the American Society for the Prevention of Cruelty to Animals (ASPCA). This commercial makes use of images of wounded animals to elicit two emotional reactions: sympathy for the abused animals and anger toward those who would commit such acts. In addition to the images, the commercial uses the popular yet somber song "Angel," by Sarah McLachlan, to connect the animals with the positive connotations the audience might usually associate with angels. The ad also uses an appeal from Sarah McLachlan herself, providing a celebrity spokesperson to help persuade the audience they should support the ASCPA.

Credit: © ASPCA

Figure 2.9
This public service announcement uses a song to elicit *pathos* and a celebrity to create *ethos*.
www.youtube.com/watch?v=YliPZ0p0SNQ

However, as indicated by the meme in Figure 2.10, sometimes an appeal can be too good and turn people away. Many view the ASCPA

Credit: quickmeme

Figure 2.10
Sometimes, an appeal can be too strong for a viewer to take.

commercials as too sad, making them want to turn the commercials off rather than watch them. Because the images from the commercial are highly memorable, and because the short commercial can be posted easily on YouTube, this genre can be remixed easily into other digital texts and used for other purposes.

Figure 2.11
QR code for an image search of vintage Camel ads

Cigarette advertisements have used many appeals throughout the decades. Figure 2.11 provides a QR code for an image search for "vintage cigarette ads," that often appeal to *ethos*. Many of these vintage ads included taglines stating something like "More doctors smoke Camels than any other cigarette," encouraging the viewer to believe that one should trust the doctor regarding the best brand of cigarette to smoke.

Of course, more recent ads have used emotional appeals, specifically in the guise of "Joe Camel," the cigarette-smoking camel developed by the tobacco company R. J. Reynolds. Joe Camel is depicted in a variety of leisure activities, from playing pool to riding motorcycles, appearing cool and "smooth." These ads do not make a logical appeal, but an emotional one, attempting to coerce the viewer into buying not only a cigarette but also the state of mind. This state of mind varies depending on the ad, but Joe Camel and other cigarette ads mostly promote the mood of "cool" (Figure 2.12).

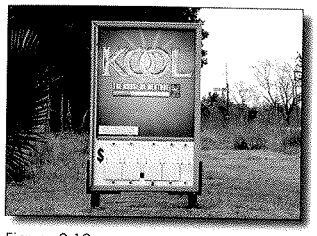


Figure 2.12
This cigarette ad attempts to evoke the mood of "cool," and changing the "c" to a "k" isn't fooling anyone.

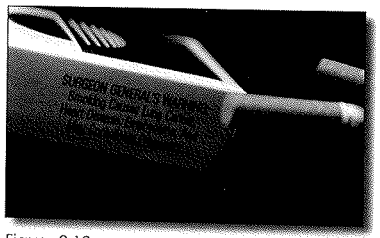


Figure 2.13
The surgeons general's cigarette warning uses facts to appeal to its audience.

Credit: fda.gov

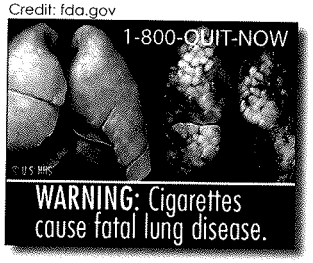


Figure 2.14
New cigarette ads try to appeal to *pathos* (emotion) more than *logos* (reason).

To counter the "cool" mood of tobacco use, the United States Food and Drug Administration (FDA) attempted to create a counter mood in a set of new warning labels to be placed on cigarette packaging. Rather than the standard "surgeon general's warning" (Figure 2.13), the new packaging displays more graphic examples of what can happen to those who smoke. Figure 2.14, an example of one of these ads, compares a healthy set of lungs with those exhibiting damage from smoking cigarettes. The FDA (Figure 2.15) hopes that these ads strike a more emotional appeal (*pathos*) than the current warning, which simply states the facts about the damage smoking can cause (*logos*).

Credit: fda.gov

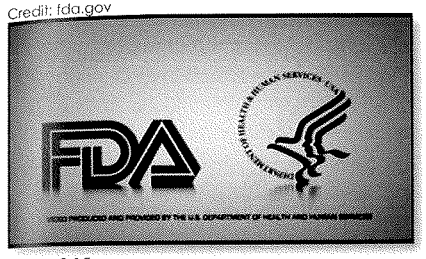


Figure 2.15
FDA announcement unveiling the new cigarette warning ads
www.youtube.com/watch?v=ps0ASyGjXXo

Credit: Anti-Smoking PSA/CDC

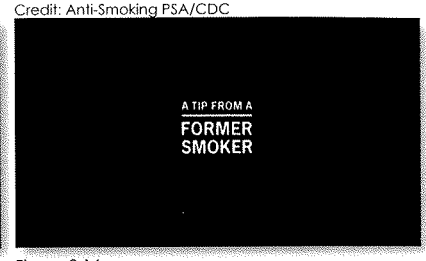


Figure 2.16
Testimonies from former smokers are effective, but are they too effective?
www.youtube.com/watch?v=EyVLKHEqTu0

Like the ASPCA public service announcements, many viewers feel these new antismoking warnings are too sad or grotesque, especially the television commercials that are a part of this public service announcement campaign (Figure 2.16). You should consider if your own appeals will grab your audience's attention or shock them so much they tune out your argument.

Rhetorical Continuities

The point of *pathos* isn't to solely elicit emotions in your audience. Whether spoken, written, or image-based, the most effective arguments are usually those that have elements of all three rhetorical appeals: *logos*, *ethos*, and *pathos*. You don't want your audience acting on emotion alone, but in conjunction with *logos* and *ethos*; all three should be directed toward some desired outcome, the reason for your writing.

DIGITAL Connections

Pathos in Advertising

Consider this article published with Maus Media Group by Molly Peel, who discusses the use of *pathos* by Beats by Dr. Dre.

By Molly Peel

One of the first things you learn in any speech class is the importance of *pathos*. *Pathos* is one of the main three rhetorical strategies in persuasive speaking, along with *ethos* and *logos*. Each device represents a necessary part of persuasive speaking: credibility (*ethos*), reason (*logos*) and emotion (*pathos*). Of the three, *pathos* is the most powerful. It can be seen in Dr. King's "I Have a Dream" speech, in the romantic declarations of every chick-flick, and, oddly enough, in Beats by Dre's latest commercial, "The Game Before the Game."

www.youtube.com/watch?v=v_i3Lcjli84

It begins with soccer player Neymar da Silva Santos Jr. receiving an inspirational phone call from his father before a match, then goes on to show other prominent professionals preparing for their matches—walking into the locker room, doing warm-up exercises, repeating pre-match superstitions, putting on their uniforms, and taping various injuries—and of course, they're doing this while listening to music with their Beats headphones. There are also brief flashes of fans from across the world partaking in their own pre-match superstitions interspersed throughout the ad, like a Dutch man putting on orange wooden shoes, a woman painting her face with her team's colors, a group of guys having drinks at the pub, and Serena Williams painting her nails to look like American flags.

This strategy is brilliant. Instead of beating the viewer over the head with their product, they fit it seamlessly, organically into the background of these powerful and emotional scenes. There are few things that get people from around the world emotionally involved as much as soccer does—even if you have no interest in soccer, you can't get through this commercial without getting goosebumps.

A commercial like this is pure *pathos*. Instead of trying to justify why you should buy their headphones, they make you want to by showing how vital they are to your favorite soccer players' pre-match warm-ups.

Of course, other rhetorical devices can be useful when advertising your product or service too. But if you want to get customers who will love your brand, rather than just like it or need it, consider *pathos*.

Link

Building

View the video about the new cigarette warning labels in Figure 2.15. How do the officials who are interviewed talk about the new labels? In other words, how do they frame the selection of the images in terms of *pathos*, *logos*, or *ethos*? Why do you think they discuss the new labels as they do? Research opposition to the new ads, and analyze how this opposition makes its own arguments as well. Report your findings to the class.

Search

Engine

Revisit the hashtags you looked at earlier. In addition to creating logical categories, how do you think these tags create emotional connections or responses from viewers? Are some of the hashtags humorous? Offensive? Thought provoking? Write a short report that discusses how these hashtags might be considered an appeal to *pathos*, and share your findings with the class.

Rhetorical Timing: *Kairos*

Timing is also an important rhetorical element to consider, which can be identified in the Greek concept of *kairos*.

This concept will help you think about how to make different kinds of rhetorical appeals in the right time and place (again, you might think of this as the argument's "setting"), as well as how to avoid some pitfalls that might hurt the content and delivery of your message.

The ancient Greeks used two words to denote two different kinds of time. The word *chronos* refers to chronological time (the word "chronological" comes from *chronos*). This kind of time describes sequential happenings, annual and daily cycles often recognized as making up "time."

However, they also used the word *kairos*, which refers to a particular moment in time that has some special significance. While *chronos* can be measured

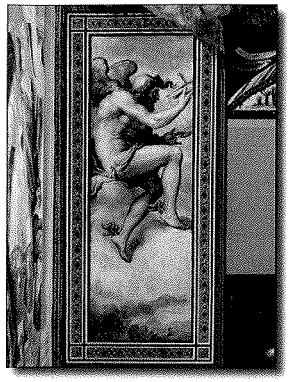


Figure 2.17
This fresco painting by Francesco Salviati depicts the idea of *kairos* as a mythical figure. What do you think his physical attributes say about the concept of *kairos*?

quantitatively by a watch, *kairos* is more qualitative, measured not by a device but by intuition and foresight (Figure 2.17).

As an analogy, if a football team is in position to win a game with a field goal, the players on the field often will wait to score in order to run as much time off the clock as possible. Usually, the coach will call a time out with only a few seconds left, so the other team will not have time to get the ball back and score. Here, the coach is choosing the best, most effective moment to call a time out to help win the game. The kicker might miss the field goal, but if he makes it, the other team won't have a chance to win (Figure 2.18).

Within rhetoric, *kairos* signifies the best, most strategic moment in which one should communicate. If one communicates too early, before an audience is prepared to hear an argument, or too late, when the argument is no longer necessary or valid, then the rhetor has not utilized the kairotic moment to make the best case.

In a political campaign, for instance, a candidate might wait until the week before the election to present his or her most effective evidence against his or her opponent. Waiting to reveal this evidence allows the politician to make it fresh in the voters' minds as they enter the voting booths. This opportune moment would give the candidate being attacked less time to respond, and not enough time could elapse before voting day to help voters forget.

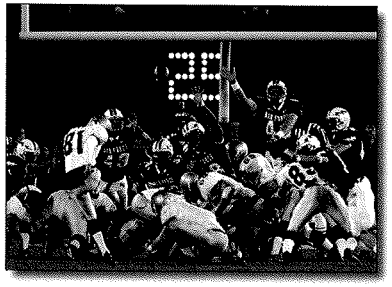


Figure 2.18
Navy waited until four seconds left to kick this field goal, winning the game against Air Force.

Many politicians called for gun reform after the mass shootings at Sandy Hook Elementary School in 2012 (Figure 2.19). This terrible tragedy put the issue

Credit: VOA Video

Figure 2.19
The shootings at Sandy Hook Elementary School provided a kairotic moment to discuss gun control.
www.youtube.com/watch?v=gAmr-A-F8K8

of gun availability in the country's mind. The period after the shootings was the most kairotic moment in which to advocate gun control, right after the event showed everyone what could happen if the wrong person got a gun. If politicians had advanced gun control before the shooting, the issue would not have received much media coverage as other issues were more pressing. However, if too much time passed after this event, then the pain and heartache would fade from memory, making the issue feel less important than during the immediate aftermath. In other words, the mood would have changed. *Kairos*, then, is partly about capturing the audience during a particular emotion.

DIGITAL Connections

Comment on "Words that Zing" by Colleen Jones

By Stewart McCoy

Kairos is really about *when* you communicate a message, so *kairos* is more concerned with Web interactions such as those encountered during a user flow for an e-commerce checkout, a tutorial, subscription process, Web app interaction, search apps, or office apps. An example of what I mean is when a new user logs into Google Docs for the first time and they are presented with a pop-up box offering an optional tour. That first login is a kairotic moment where Google can educate its new users about how they'll benefit from using the application. Another example would be when a user is buying flowers on FTD.com and during the checkout process is presented the option of adding a gift card or a box of chocolates to their order before submitting their payment information.

As related to digital writing, *kairos* can become even more important, as many interactions are in real-time and require precise timing to connect with the audience. Consider Stewart McCoy's response to Colleen Jones's essay on *kairos*, "Words that Zing," published in *A List Apart*.

Building

Link

Kairos doesn't exist alone, but combines with the other appeals of *logos*, *ethos*, and *pathos*. For instance, *pathos* can be used to stir the emotions of the audience around a particular event, but choosing to use this appeal at the right time is *kairotic*. Even the timing for when *pathos* might be used within a speech uses *kairos*, for a speaker may save her most rousing and emotional point for the end, when the audience will remember it the best. With a partner, locate an example of where you think an author combines *kairos* with the other rhetorical appeals of *logos*, *ethos*, and *pathos*. How does the writer choose the best moment to use one of these other appeals? Write a brief report of your example and findings, and share them with the class.

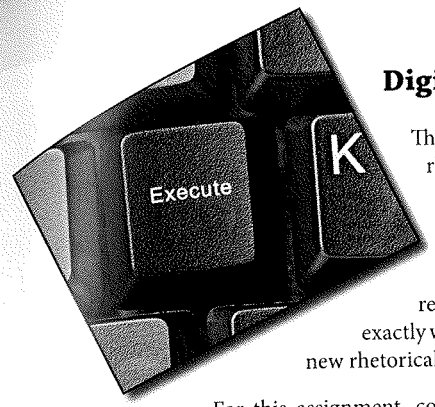
Engine

Search

Examine a typical news website and the role that *kairos* might play in posting news stories. How does the site try to make use of *kairos*? Does the site try to present news at an opportune time, or simply as it happens? Make sure you consider all the facets of news it presents, from news stories to editorials to blogs.

KEY Terms

avatar
chronos
comments
digital rhetoric
ethos
hashtag
hyperlinks
kairos
logos
pathos
QR (Quick Response) codes
remix
rhetorical velocity
Search Engine Optimization (SEO)
tagging



Digital Rhetoric Report

This chapter looks at a variety of ways rhetoric can be digital, as well as some more traditional rhetorical appeals that exist in all texts. However, since the concept of "digital rhetoric" is fairly new, many scholars and researchers continue to debate about exactly what digital rhetoric *is* as well as develop new rhetorical techniques for digital technologies.

For this assignment, conduct your own research that builds upon the definitions and techniques that would fall under the term "digital rhetoric." What do other scholars say about "digital rhetoric"? How do they suggest digital technologies can be used to persuade an audience? Are there other disciplines, such as online marketing, that have developed strategies that could be called "rhetorical"?

You can compose this report in electronic or print format, but check with your instructor. She or he will also inform you of the required length and number of sources required. However, if you do produce a print document, consider incorporating digital elements within the text, such as QR codes, especially if you refer to web-based examples such as websites or online videos.

From DIGITAL Writers

Digital Rhetoric: Toward an Integrated Theory

By James Zappen

The concept of a digital rhetoric is at once exciting and troublesome. It is exciting because it holds promise of opening new vistas of opportunity for rhetorical studies and troublesome because it reveals the difficulties and the challenges of adapting a rhetorical tradition more than 2,000 years old to the conditions and constraints of the new digital media.

As an example of an essay that attempts to define digital rhetoric, consider this article published in *Technical Communication Quarterly* by James Zappen. Compare and contrast his definition with what you've learned already.

Zappen is a professor of communications and media at Rensselaer Polytechnic Institute, where he researches and writes about contemporary rhetoric, digital rhetoric, and intercultural education.

Explorations of this concept show how traditional rhetorical strategies function in digital spaces and suggest how these strategies are being reconceived and reconfigured within these spaces (Fogg; Gurak, *Persuasion*; Warnick; Welch). Studies of the new digital media explore their basic characteristics, affordances, and constraints (Fagerjord; Gurak, *Cyberliteracy*; Manovich), their opportunities for creating individual identities (Johnson-Eilola; Miller; Turkle), and their potential for building social communities (Arnold, Gibbs, and Wright; Blanchard; Matei and Ball-Rokeach; Quan-Haase and Wellman). Collectively, these studies suggest how traditional rhetoric might be extended and transformed into a comprehensive theory of digital rhetoric and how such a theory might contribute to the larger body of rhetorical theory and criticism and the rhetoric of science and technology in particular.

STRATEGIES OF SELF-EXPRESSION AND COLLABORATION

Studies of digital rhetoric help to explain how traditional rhetorical strategies of persuasion function and how they are being reconfigured in digital spaces. Laura J. Gurak shows how strategies of persuasion based upon Aristotle's notions of *ethos*, *pathos*, and *logos* function to motivate action and belief in the online debates about Lotus MarketPlace and the Clipper Chip (*Persuasion*). In the case of Lotus MarketPlace, for example, the product—a CD-ROM database of direct-mail marketing information about American consumers—raised issues related to personal privacy, provoked strong protests via newsgroups and e-mail, and, as a consequence, was never placed on the market (19–31). According to Gurak, the protests were based upon a highly emotive and often inflammatory *ethos*; in contrast, Lotus' response was based upon a hard-facts corporate *logos*, which was both untimely and inadequate to the situation and thereby ensured the failure of the product (85–91, 93–96, 114–24). B. J. Fogg shows how the computer itself (and its associated software) functions as a persuasive technology: as a tool when, for example, it simplifies processes or customizes information; as a medium when it simulates cause-and-effect processes, environments, or objects; and as a social actor through a variety of physical, psychological, linguistic, and social cues (23–120). Fogg is particularly interested in how computers as persuasive technologies (hence captology) achieve credibility (*ethos*) and in the ethics of various kinds of persuasive appeals, including appeals to the emotions (*pathos*) (5, 121–81, 211–39).

Barbara Warnick similarly explores the uses of persuasion in digital media, especially digital texts, but she also observes the potential of these media to extend and transform traditional notions of rhetoric as persuasion. Describing attempts to attract women to the Internet and the World Wide Web in the late 1990s, for example, she notes the failure of persuasive appeals in traditional print media and in cybergrrl narratives (so-named because the "cybergrrls" were seeking to distinguish themselves from the "girls" depicted in Internet pornography), which she claims were "elitist and hierarchically motivated" (71–82). In contrast, she notes the success of Web-based alternatives to mainstream media, including e-zines, which offered a variety of forums for self-expression and new modes of interacting with others—"welcoming places where invitational discourse becomes truly inviting" (82–86). Again, describing Web-based political parody in the 2000 presidential campaign, she notes their success as persuasion, effected, however, through a heteroglossic cacophony of voices, offering opportunities for reader participation and interactivity and achieving unity of purpose not through direct appeals or explicit arguments, but through a web of reciprocal links and intertextual references (87–113). Kathleen E. Welch likewise observes the potential of digital media to transform traditional notions of persuasion when she observes characteristics of both oral and print media in the new "electric rhetoric," which she claims can be both additive and subordinate, aggregative and analytic, redundant and copious, agonistic and collaborative or participatory, situational and abstract (106, 108, 184–86). I have sought to contribute to this discussion in my epilogue to *The Rebirth of Dialogue*, where I argue that dialogue—conceived not as a mode of persuasion, but as a testing of one's own ideas, a contesting of others' ideas, and a collaborative creating of ideas—is possible in any medium: oral, print, digital (146–61). Collectively, these studies are challenging the view that associates rhetoric exclusively with persuasion, a view that has persisted for more than two millennia.

CHARACTERISTICS, AFFORDANCES, CONSTRAINTS

Studies of the new digital media explain some of the basic characteristics of communication in digital spaces and some of their attendant difficulties. Such basic characteristics function as both affordances and constraints and so help to explain how the new media support and enable the transformation of the old rhetoric of persuasion into a new digital rhetoric that encourages self-expression, participation, and creative collaboration. Gurak identifies some of these basic characteristics—speed, reach, anonymity, and interactivity—and explains how they function as both affordances and constraints (*Cyberliteracy* 29–46). Speed encourages an oral and casual style, but it also encourages

redundant and repetitive postings (30–33). Reach permits communication among multiple participants in an array of media and thus the development of communities of interest on a global scale; however, it does not include the benefits of gatekeeping (33–37). Anonymity encourages experiments in self and gender identities, but it also problematizes notions of authorship and ownership and encourages "flaming"—the hostile expression of strong emotions (38–43). Interactivity permits closer access to other people with increased opportunities for discussion and feedback, but it also permits increased opportunities for intrusions upon personal privacy (44–46).

These characteristics accord with our everyday experiences with digital communication technologies but raise some difficulties upon closer scrutiny. Thus, Lev Manovich, for example, questions whether terms such as "digital" and "interactivity" have any real meaning. Manovich finds in the new media characteristics of numerical representation, modularity, automation, variability, and transcoding (27–48). Because new media are digitally coded assemblages of discrete components (numerically represented and modular), they enable creation of media objects at low and high levels, from the most simple photo and text manipulations to the most advanced Artificial Intelligence (AI) applications (automation) (27–36). For the same reasons, they can appear in different versions (variability) so that a media database, for example, can produce an almost infinite variety of end-user objects, which can be customized for different users, manipulated through hyperlinks, periodically updated, and scaled upon demand (33–45).

Finally, new media can also be translated from one layer to another (transcoding)—from a computer layer to a cultural layer—so that the media database, for example, becomes a cultural form in its own right (45–48). Given these characteristics, Manovich questions the use of the term "digital," which can refer to analog-to-digital conversion, common representational code, or numerical representation, only the last having any relevance to the other characteristics (52).

Similarly, he questions the use of the term "interactivity" since it states only the most basic fact about computer structures and operations and is therefore, without further qualification, simply redundant (55–56). Anders Fagerjord accepts these key characteristics as a point of departure, but he emphasizes their communicative aspect and observes the tendency of the modularized and variable components of Web media to come together in a process that he calls "rhetorical convergence" (306–13, 318). Fagerjord uses the term "rhetorical" to emphasize both the Web author's choices of topics, arguments, sequences,

and words and the reader's processes of selection and semiosis—noting, however, that we have barely begun to describe and catalog these choices and these processes (307, 313). How, then, should we understand the relationship between author and reader, and how should we understand the processes by which authors and readers work together to achieve self-expression or creative collaboration?

THE FORMATION OF IDENTITIES AND COMMUNITIES

Studies of the new digital media also explore some of the purposes and outcomes of communication in digital spaces: not only persuasion for the purpose of moving audiences to action or belief, but also self-expression for the purpose of exploring individual and group identities and participation and creative collaboration for the purpose of building communities of shared interest. Warnick's analyses, cited above, show how the new media—"symbolic action as carried out through visual images, specialized argots, hypertext patterns"—are used to form identity and community (12, 15). Other analyses explore the processes of forming identities and communities as complex interactions, both online and offline, between ourselves and others, thus providing context and meaning for the term "interactivity."

Sherry Turkle explains the processes of identity formation as interactions among multiple versions of our online selves and between these and our real selves: "As players participate [in Multiple-User Domains, or MUDs], they become authors not only of text, but of themselves, constructing new selves through social interaction.

"One player says, 'You are the character, and you are not the character, both at the same time.' Another says, 'You are who you pretend to be.' MUDs provide worlds for anonymous social interaction in which one can play a role as close to or as far away from one's 'real self' as one chooses" (11–12). But these interactions between ourselves and others are not entirely of our own choosing. In some online environments, such as hypertext environments, these interactions encompass not only our selves as authors, but also our own and others' selves as readers. As Johndan Johnson-Eilola points out, "a hypertext not only invites readers to participate in making the text, but forces them to do so, requiring both readers and writers to become 'co-learners'" (145).

Such processes of identity formation through social interaction are reminiscent of the traditional rhetorical concept of *ethos*. As Carolyn R. Miller observes, identity formation as the creation of human character is closely associated with Aristotle's understanding of *ethos* as "more than our knowledge of someone's

prior reputation but...also, importantly, a product of the ongoing performance itself, made on the fly, in the course of interaction" (269). But what is the nature of this interaction? Surely it is something more than an interaction between speaker and audience in the traditional sense but, rather, a complex negotiation between various versions of our online and our real selves, between our many representations of our selves and our listeners and readers, and, not least (as Manovich suggests), between our many selves and the computer structures and operations through which we represent these selves to others.

Similarly, the formation of communities of shared interest is an outcome of processes of interactions, both online and offline, between ourselves and others. Numerous studies have documented the close connection between online and offline communities. Anabel Quan-Haase and Barry Wellman, for example, observe a reciprocal relationship between online and offline communities and a net increase in social ties: "Rather than weakening other forms of community, those who are more active offline are more active online—and vice versa" (320). Similarly, Sorin Matei and Sandra J. Ball-Rokeach claim a "the more, the more" relationship between online and offline communities, and they also claim that this relationship holds across differences in gender, income, age, education, and ethnicity (406, 420). As a graphic illustration of this relationship, Michael Arnold, Martin R. Gibbs, and Philippa Wright offer a comment by a participant at a social gathering (with free food and alcohol) held by developers promoting new homes with intranet connectivity in a suburb of Melbourne, Australia: "Yes, an intranet is all very well, but do we still get free beer and a barbeque?" (187–88, 193).

IMPLICATIONS FOR RHETORICAL STUDIES

Digital rhetoric is thus an amalgam of more-or-less discrete components rather than a complete and integrated theory in its own right. These discrete components nonetheless provide at least a partial outline for such a theory, which has potential to contribute to the larger body of rhetorical theory and criticism and the rhetoric of science and technology in particular. Suppose, for example, that scientific inquiry were situated within the context of digital spaces with the characteristics and potential outcomes and the strategies of self-expression, participation, and collaboration that we now associate with these spaces. What kind of rhetoric of science would we find within these spaces? What is the potential of Internet2 (http://www.internet2.edu) to foster creative collaborations, to promote the development of scientific communities, and to produce new ideas and significant research results? What is the potential of digital discussion spaces such as Slashdot (http://slashdot.org, especially the Science section) to cultivate interest, disseminate information, and encourage discussion on current issues in science and technology among both scientists and nonscientists? A theory of digital rhetoric that recognizes how the traditional rhetoric of persuasion is being transformed in digital spaces invites such questions and thus offers new opportunities for inquiry in rhetorical theory and criticism and an expanded vision of what the rhetoric of science and technology might become within the next decade and beyond.

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STUDENT Example

Today we see people striving not to be left behind the fast-growing digital universe. While the traditional roots of rhetoric are still appealing, we must think about how they can be applied to social networks, blogs, vlogs, and whatever new stream of information and networking that has been invented during the reading of this webpage. Today's rhetoric is, after all, a digital rhetoric. Digital rhetoric encompasses rhetoric that has adapted to the general public's standards of being appealed to and persuaded in our growing digital world.

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Digital Rhetoric for a Digital World

By JohnKarlo Velazquez

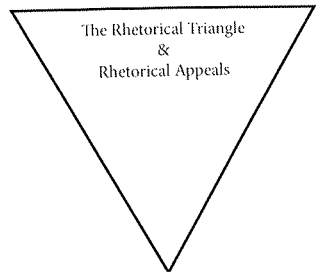
Foundations

The foundation of rhetoric has not needed to change for us to understand digital rhetoric. This foundation can be studied in the writings of the famous philosopher of ancient Greece, Aristotle. Aristotle (as reviewed by the YouTube video, "Using the Rhetorical Triangle and Rhetorical Appeals," by YouTube's David Wright) wrote about the rhetorical triangle in which there is an author, an audience, and a text. This has not changed with digital rhetoric; the only exception is that the text may now come in the form of video or audio. There is still a piece written or created by an author for an audience to appeal to or persuade them. The same goes with Aristotle's view on *logos*, *ethos*, and *pathos*. These tools that authors use in their work to connect with their audience are still deployed in digital spaces.

Design and Persuasion

The most obvious aspect of digital rhetoric today is visual persuasion or persuasive design. This encompasses strategic applications related to rhetorical

principles that result in the organization and customization of what the audience sees. Before digital rhetoric, visual persuasion would have been related to art works like sculptures and paintings; today we find this most commonly in relation to web designs. In an interview with Andrew Chak, "Guiding Users with Persuasive Design: An Interview with Andrew Chak" by Christine Perfetti, Chak responds that "To be successful, sites must go beyond usability by focusing on persuasive design. They must motivate users by taking advantage of persuasive tactics that will make them take action. The most persuasive websites focus on making users feel comfortable about making decisions and helping them act on them." Chak is speaking about the simple task of making a website user-friendly as a form of persuasion to encourage readers to continue exploring the website. This could easily be interpreted as one of Aristotle's rhetorical terms of *pathos* where we see an appeal to the audience's emotions of comfort. This new application of a rhetorical term in a digital world is a prime example of digital rhetoric.



Using the Rhetorical Triangle & Rhetorical Appeals
www.youtube.com/watch?v=5ODwmSYb3Tw

A more specific example of persuasive design in digital cultures is the relatively recent Facebook redesigns. Facebook has redesigned its layout almost annually to ensure a user-friendly website that will appeal to the audiences and encourage them to frequent the website. During each of these updates, Facebook boosted their creditability by assuring their users that this was an improvement to make Facebook easier. Now while some may have disliked or had trouble adjusting, the amount of Facebook users only increased.

New Age Rhetoric Is Here

Digital rhetoric is new age rhetoric. We experience it every day with everything, especially with everyone having a personal page on the web. Social networks like Facebook, Instagram, Vine, blogs, and vlogs represent rhetoric in our growing, instant, visually stimulated, tech-savvy digital generation. Digital rhetoric is the remake of old tools to appeal to and persuade the people of today and tomorrow.