

CHAPTER 10

Writing an Argument

In composing an argument, you try to clarify an issue or solve a problem by finding the common ground between you and your readers. Using critical thinking, you develop and test your own ideas. Using a variety of techniques, you engage readers in an attempt to narrow the distance between your views and theirs.

This chapter introduces the process and techniques of composing a written argument. The next chapter discusses the use of images, such as photographs and charts, as an effective tool for argument.

10a Finding a subject

An argument subject must be arguable—that is, reasonable people will disagree over it and be able to support their positions with evidence. This sentence implies the *dos* and *don'ts* listed below. Additional help on subjects for writing appears earlier in this book:

- ✓ **Working with a specific assignment**, pages 6–7.
- ✓ **Working with a general assignment**, page 7.
- ✓ **Narrowing a subject to a question**, pages 7–9.

Choosing a subject for argument may seem difficult if you're not familiar with what people in the United States find debatable. One way to find a subject is to scout online discussion groups, such as those listed at *groups.yahoo.com*, for subjects on which there is a range of opinion. Another approach is to read a newspaper every day for at least a week, looking for issues that involve or interest you. Following the development of the issues in articles, editorials, and letters to the editor will give you a sense of how controversial they are, what the positions are, and what your position might be.

EXERCISE 10.1 Finding a subject for argument

Explain why each subject below is or is not appropriate for argument. Refer to the box on the previous page if you need help. (You can do this exercise online at ablongman.com/littlebrown.)

1. Granting of athletic scholarships
2. Care of automobile tires
3. Censoring the Web sites of hate groups
4. History of the town park
5. Housing for the homeless
6. Billboards in urban residential areas or in rural areas
7. Animal testing for cosmetics research
8. Cats versus dogs as pets
9. Ten steps in recycling wastepaper
10. Benefits of being a parent

10b Conceiving a thesis statement

The **thesis** is the main idea of your paper (see pp. 27–31). In an argument the **thesis statement** makes the claim that you want your readers to accept or act on. Here are two thesis statements on the same subject:

The new room fees are unjustified given the condition of the dormitories.

The administration should postpone the new room fees at least until conditions in the dormitories are improved.

Your thesis statement must satisfy the same requirements as your subject (see the box on p. 199). But it must also specify the basis for your claim. In both of the preceding thesis statements, the basis for protesting the room fees is that the dormitories are in poor condition.

Note that the writer of either of these arguments must clarify the definition of *condition(s)* if the argument is to be clear and reasonable. Always take pains to define abstract and general terms that are central to your argument, preferably in or just after the thesis statement. (See p. 183.)

EXERCISE 10.2 Conceiving a thesis statement

For each subject in Exercise 10.1 that you deemed arguable, draft a tentative thesis statement that specifies the basis for an argument. If you prefer, choose five arguable subjects of your own and draft a thesis statement for each one. One thesis statement should interest you enough to develop into a complete argument in later exercises.

10c Analyzing your purpose and your audience

Your purpose in argument is, broadly, to engage readers in order to convince them of your position or persuade them to act. But arguments have more specific purposes as well, such as the following:

- To strengthen the commitment of existing supporters
- To win new supporters from the undecided or uninformed
- To get the opposition to reconsider
- To inspire supporters to act
- To deter the undecided from acting

It's no accident that each of these purposes characterizes the audience (*existing supporters, the undecided, and so on*). In argument, even more than in other kinds of writing, achieving your purpose depends on the response of your readers, so you need a sense of who they are and where they stand. The "Questions About Audience" on page 11 can help you identify readers' knowledge, beliefs, and other pertinent information. In addition, you need to know how readers stand on your subject—not only whether they agree or disagree generally, but also which specific assertions they will find more or less convincing.

Your purpose can help you fill in this information. If you decide to address supporters or opponents, you essentially select readers with certain inclinations and ignore other readers who may tune in. If you decide to win new supporters from those who are undecided on your topic, you'll have to imagine skeptical readers who will be convinced only by an argument that is detailed, logical, and fair. Like you when you read an argument critically, these skeptical readers seek to be reasoned with, not manipulated into a position or hammered over the head.

EXERCISE 10.3 ANALYZING PURPOSE AND AUDIENCE

Specify a purpose and likely audience for the thesis statement you chose to develop in Exercise 10.2. What do purpose and audience suggest about the way you should develop the argument?

10d Using reason

As a reader of argument, you seek evidence for the writer's claims and clear reasoning about the relationship of evidence to claims. As a writer of argument, you seek to provide what the reader needs in a way that furthers your case.

The thesis of your argument is a conclusion you reach by reasoning about evidence. Two common processes of reasoning are induction and deduction—methods of thinking that you use all

the time even if you don't know their names. You can think of induction and deduction as two different ways of moving among claims, evidence, and assumptions—the elements of argument derived from Stephen Toulmin's work and discussed on pages 180–81.

1 Reasoning inductively

When you're about to buy a used car, you consult friends, relatives, and consumer guides before deciding what kind of car to buy. Using **inductive reasoning**, you make specific observations about cars (your evidence) and you induce, or infer, a **generalization** (or claim) that Model X is the most reliable. Writing a paper on the effectiveness of print advertising, you might also use inductive reasoning:

First analyze statistics on advertising in print and in other media (evidence).
Then read comments by advertisers and publishers (more evidence).
Finally, form a conclusion that print is the most cost-effective advertising medium (generalization).

This reasoning builds from the evidence to the claim, with assumptions connecting evidence to claim. By predicting something about the unknown based on what you know, you create new knowledge out of old.

The more evidence you accumulate, the more probable it is that your generalization is true. Note, however, that absolute certainty is not possible. At some point you must *assume* that your evidence justifies your generalization, for yourself and your readers. Most errors in inductive reasoning involve oversimplifying either the evidence or the generalization. See pages 192–97 on fallacies.

2 Reasoning deductively

You use **deductive reasoning** when you proceed from your generalization that Model X is the most reliable used car to your own specific circumstances (you want to buy a used car) to the conclusion (or claim) that you should buy a Model X car. Like induction, deduction uses the elements of argument—claims, evidence, and assumptions—but with it you apply old information to new.

v The deductive syllogism

The conventional way of displaying a deductive argument is in a **syllogism**:

Premise: All human beings are mortal. [A generalization, fact, principle, or belief that you assume to be true.]

Premise: I am a human being. [New information: a specific case of the first premise.]

Conclusion: Therefore, I am mortal.

As long as the premises of a syllogism are true, the conclusion derives logically and certainly from them. If you want the school administration to postpone new room fees for one dormitory, your deductive argument might be expressed in this syllogism:

Premise: The administration should not raise fees on dorm rooms in poor condition.

Premise: The rooms in Polk Hall are in poor condition.

Conclusion: Therefore, the administration should not raise fees on the rooms in Polk Hall.

The force of deductive reasoning depends on the reliability of the premises and the care taken to apply them in drawing conclusions. The reasoning process is **valid** if the premises lead logically to the conclusion. It is **true** if the premises are believable.

v Problems with syllogisms

Sometimes the reasoning in a deductive argument is true because the premises are believable, but it is *not* valid because the conclusion doesn't derive logically from the premises:

Premise: The administration should not raise fees on dorm rooms in poor condition.

Premise: Tyler Hall is a dormitory.

Conclusion: Therefore, the administration should not raise fees on the rooms in Tyler Hall.

Both premises may be true, but the first does not *necessarily* apply to the second, so the conclusion is invalid.

Sometimes, too, deductive reasoning is valid but *not* true:

Premise: All college administrations are indifferent to students' needs.

Premise: The administration of Central State is a college administration.

Conclusion: Therefore, the administration of Central State is indifferent to students' needs.

This syllogism is valid but useless: the first premise is an untrue assumption, so the entire argument is untrue. Invalid and untrue syllogisms underlie many of the fallacies discussed on pages 192–97.

A particular hazard of deductive reasoning is the **unstated premise**: the basic assumption linking evidence and conclusion is not stated but implied. Here the unstated premise is believable and the argument is reasonable:

Ms. Stein has worked with drug addicts for fifteen years, so she knows a great deal about their problems. [Unstated premise: Anyone who has worked fifteen years with drug addicts knows about their problems.]

But when the unstated premise is wrong or unfounded, the argument is false. For example:

Since Jane Lightbow is a senator, she must receive money illegally from lobbyists. [Unstated premise: All senators receive money illegally from lobbyists.]

To avoid such false conclusions, you may be tempted to make your claims sound more reasonable. But even a conclusion that sounds reasonable must be supportable. For instance, changing *must* to *might* modifies the unstated assumption about Senator Lightbow:

Since Jane Lightbow is a senator, she might receive money illegally from lobbyists. [Unstated premise: *Some* senators receive money illegally from lobbyists.]

But it does not necessarily follow that Senator Lightbow is one of the “some.” The sentence, though logical, is not truly reasonable unless evidence demonstrates that Senator Lightbow should be linked with illegal activities.

EXERCISE 10.4 Reasoning inductively

Study the facts below and then evaluate each of the numbered conclusions following them. Which of the generalizations are reasonable given the evidence, and which are not? Why? (You can do this exercise online at ablongman.com/littlebrown.)

In 2004–05 each American household viewed an average of 50 hours and 12 minutes of television, DVDs, or videos weekly.

Each individual viewed an average of 30 hours and 23 minutes per week.

Those viewing the most television per week (43 hours and 6 minutes) were women over age 55.

Those viewing the least television per week (19 hours and 17 minutes) were children ages 6 to 11.

Households earning under \$30,000 a year watched an average of 53 hours and 19 minutes a week.

Households earning more than \$60,000 a year watched an average of 48 hours and 7 minutes a week.

1. Households with incomes under \$30,000 tend to watch more tele-vision than average.
2. Women watch more television than men.
3. Nonaffluent people watch less television than affluent people.
4. Women over age 55 tend to watch more television than average.
5. Children watch less television than critics generally assume.

EXERCISE 10.5 Reasoning deductively

Convert each of the following statements into a syllogism. (You may have to state unstated assumptions.) Use the syllogism to evaluate both the validity and the truth of the statement. (You can do this exercise online at ablongman.com/littlebrown.)

Example:

DiSantis is a banker, so he does not care about the poor.

Premise: Bankers do not care about the poor.

Premise: DiSantis is a banker.

Conclusion: Therefore, DiSantis does not care about the poor.

The statement is untrue because the first premise is untrue.

1. The mayor opposed pollution controls when he was president of a manufacturing company, so he may not support new controls or vigorously enforce existing ones.
2. Information on corporate Web sites is unreliable because the sites are sponsored by for-profit entities.
3. Schroeder is a good artist because she trained at Parsons, like many other good artists.
4. Wealthy athletes who use their resources to help others deserve our particular appreciation.
5. Jimson is clearly a sexist because she has hired only one woman.

10e Using evidence

Whether your argument is reasonable or not depends heavily on the evidence you marshal to support it. The kinds of evidence and the criteria for evaluating evidence are discussed in detail on pages 183–87. Finding evidence is discussed under research writing on pages 571–97. Evaluating sources of evidence, including online sources, is discussed under research writing on pages 599–609.

The kind and quantity of evidence you use should be determined by your purpose, your subject, and the needs of your audience. Some arguments, such as an appeal for volunteer help in a soup kitchen, will rely most heavily on examples (including perhaps a narrative of your own experience) and on appeals to readers' beliefs. Other arguments, such as a proposal for mandatory side air bags in cars, will rely much more on statistics and expert opinions. Most arguments, including these, will mingle facts, examples, expert opinions, and appeals to readers' beliefs and needs.

In using evidence for argument, you'll need to be especially wary of certain traps that carelessness or zeal can lure you into. These are listed in the following box.

EXERCISE 10.6 Using reason and evidence in your argument

Develop the structure and evidence for the argument you began in Exercises 10.2 and 10.3 (pp. 201 and 202). (You may want to begin drafting at this stage.) Is your argument mainly inductive or mainly deductive? Use the box on page 205 to test the reasoning of the argument. Use the boxes on page 186 and above to test your evidence.

10f Reaching your readers

To reach your readers in argument, you appeal directly to their reason and emotions, you present yourself as someone worth heeding, and you account for views opposing your own.

1 Appealing to readers

In forming convictions about arguable issues, we generally interpret the factual evidence through the filter of our values, beliefs, tastes, desires, and feelings. You may object to placing the new town dump in a particular wooded area because the facts suggest that the site is not large enough and that prevailing winds will blow odors back through the town. But you may also have fond memories of playing in the wooded area as a child, feelings that color your interpretation of the facts and strengthen your conviction that the dump should be placed elsewhere. Your conviction is partly ra-tional, because it is based on evidence, and partly emotional, because it is also based on feelings.

v Rational and emotional appeals

In most arguments you will combine **rational appeals** to readers' capacities for reasoning logically between evidence and claims with **emotional appeals** to readers' beliefs and feelings. The following passages, all arguing the same view on the same subject, illustrate how either a primarily rational or a primarily emotional appeal may be weaker than an approach that uses both:

Rational appeal

Advertising should show more physically challenged people. The millions of disabled Americans have considerable buying power, yet so far advertisers have made no attempt to tap that power. [Appeals to the logic of financial gain.]

Emotional appeal

Advertising should show more physically challenged people. By keeping the physically challenged out of the mainstream depicted in ads, advertisers encourage widespread prejudice against disability, prejudice that frightens and demeans those who hold it. [Appeals to the sense of fairness, open-mindedness.]

Rational and emotional appeals

Advertising should show more physically challenged people. The millions of disabled Americans have considerable buying power, yet so far advertisers have made no attempt to tap that power. Further, by keeping the physically challenged out of the mainstream depicted in ads, advertisers encourage widespread prejudice against disability, prejudice that frightens and demeans those who hold it.

The third passage, in combining both kinds of appeal, gives readers both rational and emotional bases for agreeing with the writer.

For an emotional appeal to be successful, it must be appropriate for the audience and the argument:

- ▼ **It must not misjudge readers' actual feelings.**
- ▼ **It must not raise emotional issues that are irrelevant to the claims and the evidence.** See pages 194–95 for a discussion of specific inappropriate appeals, such as the bandwagon approach.

One further caution: Photographs and other images can reinforce your claims with a strong emotional appeal, but they must be relevant to your claims, and you must explain their relevance in your text and captions. See page 299 for more on the appeals in images.

- ▼ **Ethical appeal**

A third kind of approach to readers, the **ethical appeal**, is the sense you give of being a competent, fair, trustworthy person. A sound argument backed by ample evidence—a rational appeal—will convince readers of your knowledge and reasonableness. (So will your acknowledging the opposition. See the next page.) Appropriate emotional appeals will demonstrate that you share readers' beliefs and needs. An argument that is concisely written and correct in grammar, spelling, and other matters will underscore your competence. In addition, a sincere and even tone will assure readers that you are a balanced person who wants to reason with them.

A sincere and even tone need not exclude language with emotional appeal—words such as *frightens* and *demeans* at the end of the third example on the previous page. But avoid certain forms of expression that will mark you as unfair:

- ▼ **Insulting words**, such as *idiotic* or *fascist*.
- ▼ **Biased language**, such as *rednecks* or *fags*. (See pp. 514–17.)
- ▼ **Sarcasm**—for instance, using the phrase *What a brilliant idea* to indicate contempt for the idea and its originator.
- ▼ **Exclamation points!** They'll make you sound shrill!

See also pages 188–89 on tone.

2 Answering opposing views

A good test of your fairness in argument is how you handle possible objections. Assuming your thesis is indeed arguable, then others can marshal their own evidence to support a different view or views. You need to find out what these other views are and what the support is for them. Then, in your argument, you need to take these views on, refute those you can, grant the validity of others, and demonstrate why, despite their validity, the opposing views are less compelling than your own.

The following paragraph illustrates this approach:

The athletic director argues against reducing university support for athletic programs on the grounds that they make money that goes toward

academic programs. It is true that here at Springfield the surpluses from the football and basketball programs have gone into the general university fund, and some of that money may have made it into academic departments (the fund's accounting methods make it impossible to say for sure). But the athletic director misses the point. The problem is not that the athletic programs may cost more than they take in but that they demand too much to begin with. For an institution that hopes to become first-rate academically, too many facilities, too much money, too much energy, and too many people are tied up in the effort to produce championship sports teams.

—William Hoving (student),
"Scholarship Versus Gamesmanship"

Before or while you draft your essay, list for yourself all the opposing views you can think of. You'll find them in your research, by talking to friends and classmates, and by critically thinking about your own ideas. You can also look for a range of views in a discussion group that deals with your subject. A place to start is the archive at groups.yahoo.com.

To deal with opposing views, figure out which ones you can refute (do more research if necessary), and prepare to concede those views you can't refute. It's not a mark of weakness or failure to admit that the opposition has a point or two. Indeed, by showing yourself to be honest and fair, you strengthen your ethical appeal and thus your entire argument.

EXERCISE 10.7 Identifying appeals

Identify each passage below as primarily a rational appeal or primarily an emotional appeal. Which passages make a strong ethical appeal as well? (You can do this exercise online at ablongman.com/littlebrown.)

1. Web surfing may contribute to the global tendency toward breadth rather than depth of knowledge. Using those most essential of skills—pointing and clicking—our brightest minds may now never encounter, much less read, the works of Plato, Shakespeare, and Darwin.
2. Thus the data collected by these researchers indicate that a mandatory sentence for illegal possession of handguns may lead to reduction in handgun purchases.
3. Most broadcasters worry that further government regulation of television programming could breed censorship—certainly, an undesirable outcome. Yet most broadcasters also accept that children's television is a fair target for regulation.
4. Anyone who cherishes life in all its diversity could not help being appalled by the mistreatment of laboratory animals. The so-called scientists who run the labs are misguided.
5. Many experts in constitutional law have warned that the rule violates the right to free speech. Yet other experts have viewed the rule, however regretfully, as necessary for the good of the community as a whole.

EXERCISE 10.8 Reaching your readers

Continuing your argument-in-progress from Exercise 10.6 (p. 208), analyze whether your claims are rational or emotional and whether the mix is appropriate for your audience and argument. Analyze your ethical appeal, too, considering whether it can be strengthened. Then make a list of possible opposing views. Think freely at first, not stopping to censor views that seem far-fetched or irrational. When your list is complete, decide which views must be taken seriously and why, and develop a response to each one.

10g Organizing your argument

All arguments include the same parts:

- ✓ **The *introduction* establishes the significance of the subject and provides background.** The introduction generally includes the thesis statement. However, if you think your readers may have difficulty accepting your thesis statement before they see at least some support for it, then it may come later in the paper. (See pp. 102–06 for more on introductions.)
- ✓ **The *body* states and develops the claims supporting the thesis.** In one or more paragraphs, support each claim with clearly relevant evidence. See below for more on organizing the body.

- ▼ **The response to opposing views details and addresses those views**, either demonstrating your argument's greater strengths or conceding the opponents' points. See below for more on organizing this response.
- ▼ **The conclusion completes the argument**, restating the thesis, summarizing the supporting claims, and making a final appeal to readers. (See pp. 106–08 for more on conclusions.)

The arrangement of the body and the response to opposing views depends on your subject, purpose, audience, and form of reasoning. The box below shows several possibilities.

You may want to experiment with various organizations—for instance, trying out your strongest claims first or last in the body, stating claims outright or letting the evidence build to them, answering the opposition near the beginning or near the end or claim by claim. You can do this experimentation on paper, of course, but it's easier on a computer. Try rearranging your outline as described on page 33. Or try rearranging your draft (work with a copy) by cutting and pasting parts of it for different emphases.

EXERCISE 10.9 Organizing your argument

Continuing from Exercise 10.8 (p. 211), develop a structure for your argument. Consider especially how you will introduce it, how you will arrange your claims, where you will place your responses to opposing views, and how you will conclude.

10h Revising your argument

When you revise your argument, do it in at least two stages—revising underlying meaning and structure, and editing more superficial elements. The checklists on pages 51 and 58–59 can be a guide. Supplement them with the checklist below, which encourages you to think critically about your own argument.

EXERCISE 10.10 Writing and revising your argument

Draft and revise the argument you have developed in the exercises in this chapter. Use the revision checklists on page 51 and above to review your work.

10i Examining a sample argument

The following essay by the student Craig Holbrook illustrates the principles discussed in this chapter. As you read the essay, notice especially the organization, the relation of claims and supporting evidence (including illustrations), the kinds of appeals Holbrook makes, and the ways he responds to opposing views.

TV Can Be Good for You

Television wastes time, pollutes minds, destroys brain cells, and turns some viewers into murderers. Thus runs the prevailing talk about the medium, supported by serious research as well as simple belief. But television has at least one strong virtue, too, which helps to explain its endurance as a cultural force. It provides replacement voices that ease loneliness, spark healthful laughter, and even educate young children.

Most people who have lived alone understand the curse of silence, when the only sound is the buzz of unhappiness or anxiety inside one's own head. Although people of all ages who live alone can experience intense loneliness, the elderly are especially vulnerable to solitude. For example, they may suffer increased confusion or depression when left alone for long periods but then rebound when they have steady companionship (Bondevik and Skogstad 329-30).

A study of elderly men and women in New Zealand found that television can actually serve as a companion by assuming "the role of social contact with the wider world," reducing "feelings of isolation and loneliness because it directs viewers' attention away from themselves" ("Television Programming"). (See fig. 1.) Thus television's replacement voices can provide comfort because they distract from a focus on being alone.

The absence of real voices can be most damaging when it means a lack of laughter. Here, too, research shows that television can have a positive effect on health. Laughter is one of the most powerful calming forces available to human beings, proven in many studies to reduce heart rate, lower blood pressure, and ease other stress-related ailments (Burrughs, Mahoney, and Lippman 172; Griffiths 18). (See fig. 2.) Television offers

plenty of laughter: the recent listings for a single Friday night included more than twenty comedy programs running on the networks and on basic cable.

A study reported in a health magazine found that laughter inspired by television and video is as healthful as the laughter generated by live comedy. Volunteers laughing at a video comedy routine “showed significant improvements in several immune functions, such as natural killer-cell activity” (Laliberte 78). Further, the effects of the comedy were so profound that “merely anticipating watching a funny video improved mood, depression, and anger as much as two days beforehand” (Laliberte 79). Even for people with plenty of companionship, television’s replacement voices can have healthful effects by causing laughter.

Television also provides information about the world. This service can be helpful to everyone but especially to children, whose natural curiosity can exhaust the knowledge and patience of their parents and caretakers. While the TV may be baby-sitting children, it can also enrich them. For example, educational programs such as those on the Discovery Channel, the Disney Channel, and PBS offer a steady stream of information at various cognitive levels. (See fig. 3.) Even many cartoons, which are generally dismissed as mindless or worse, familiarize children with the material of literature, including strong characters enacting classic narratives.

Two researchers studying children and television found that TV is a source of creative and psychological instruction, inspiring children “to play imaginatively and develop confidence and skills” (Colman and Colman 9). Instead of passively watching, children “interact with the programs and videos” and “sometimes include the fictional characters in reality’s play time” (Colman and Colman 8). Thus television’s voices both inform young viewers and encourage exchange.

The value of these replacement voices should not be oversold. For one thing, almost everyone agrees that too much TV does no one any good and may cause much harm. Many studies show that excessive TV watching increases violent behavior, especially in children, and can cause, rather than ease, other antisocial behaviors (Reeks 114; Walsh 34). In addition, human beings require the give and take of actual interaction. Steven Pinker, an expert in children’s language acquisition, warns that children cannot develop language properly by watching television. They need to interact with actual speakers who respond directly to their needs (282). Replacement voices are not real voices and in the end can do only limited good.

But even limited good is something, especially for those who are lonely or neglected. Television is not an entirely positive force, but neither is it an entirely negative one. Its voices stand by to provide company, laughter, and information whenever they’re needed.

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—Craig Holbrook (student)

EXERCISE 10.11 Critically reading an argument

Analyze the construction and effectiveness of the preceding essay by answering the following questions. (You can do this exercise online at ablongman.com/littlebrown.)

1. Where does Holbrook make claims related to his thesis statement, and where does he provide evidence to support the claims?
2. Where does Holbrook appeal primarily to reason, and where does he appeal primarily to emotion? What specific beliefs and values of readers does he appeal to?
3. How would you characterize Holbrook’s ethical appeal?

4. How effective do you find the illustrations as support for Holbrook's claims? What appeals do they make? (For an analysis of Holbrook's first illustration, see p. 229.)
5. What objections to his argument does Holbrook anticipate? How does he respond to them?
6. How effective do you find this argument? To what extent does Holbrook convince you that television has virtues? Do some claims seem stronger or weaker than others? Does Holbrook respond adequately to objections?
7. Write a critical evaluation of "TV Can Be Good for You." First summarize Holbrook's views. Then respond to those views by answering the questions posed in number 6 above.

CHAPTER 11

Reading and Using Visual Arguments

A **visual argument** uses images to engage and convince readers. Advertisements often provide the most vivid and memorable examples, but writers in almost every field—from astronomy to music to physiology—support their claims with images. In this chapter you'll learn how to read visual arguments critically (below) and how to use images to strengthen your own arguments (p. 225).

Note This chapter builds on the previous three, which discuss forming a critical perspective (including viewing images critically), reading an argument critically, and writing an argument. If you haven't already done so, read those chapters before this one.

11a Reading visual arguments critically

Chapter 9 explains the three main elements of any argument: claims, evidence, and assumptions. To read visual arguments critically, you'll analyze all three elements.

1 Testing claims

Claims are positive statements that require support (see pp. 180, 181–83). In a visual argument, claims may be made by composition as well as by content, with or without accompanying words. Here are a few examples of visual claims:

Image A magnetic sticker shaped like a ribbon and decorated with the colors and symbols of the American flag, positioned prominently on a car.

Claim I support American troops overseas, and you should, too.

Image A photograph framing hundreds of chickens crammed into small cages, resembling familiar images of World War II concentration camps.

Claim Commercial poultry-raising practices are cruel and unethical.

Image A chart with dramatically contrasting bars that represent the optimism, stress, and weight reported by people before and after they participated in a program of daily walking.

Claim Daily exercise leads to a healthier and happier life.

Image A cartoon featuring affluent-looking young adults on an affluent-looking college campus, conversing and frowning sadly as they gaze downhill at rough-looking teens in a dilapidated schoolyard. The caption reads, "Yes, it's sad what's happening to schools today. But everyone knows that throwing money at the problem isn't the solution."

Claim Better funding makes for better schools.

The following image is one of a series of advertisements featuring unnamed but well-known people as milk drinkers. The celebrity here is Oscar de la Hoya, a boxing champion. The advertisement makes several claims both in the photograph and in the text.

2 Weighing evidence

The kinds of evidence provided in images parallel those found in written arguments (see pp. 183–85):

- ✓ **Facts** can be verified by observation or research. In visual arguments they may be data, as in a graph showing a five-year rise in oil prices. Or they may be inferences drawn from data, as in the statement in the preceding ad that milk provides “high-quality protein for your muscles without the fat.” Sometimes images serve as facts themselves, objects that are analyzed in accompanying writing, as the milk ad is examined by this text or as the ad from *Time* magazine is examined by John Latner in the essay on pages 175–77.
- ✓ **Examples** illustrate and reinforce a point. Visual arguments often focus on an instance of the argument’s claims, as Oscar de la Hoya does in the milk ad. Another ad might feature multiple images as examples: a Sizzler TV commercial, for instance, shows a sequence of luscious-looking foods to be had at the restaurant. An image might also illustrate a claim made in accompanying writing, as, again, the milk ad does in this text.
- ✓ **Expert opinions** are the findings of subject-matter authorities based on their research and experience. A visual argument might present a chart from an expert showing a trend in, say, unemployment among high school graduates. The familiar TV ad that features a doctor recommending a particular medicine to a patient offers the doctor as an expert.
- ✓ **Appeals to beliefs or needs** reinforce readers’ values or truths. Many visual arguments make such appeals by depicting how things clearly ought to be (an antidrug ad featuring a teenager who is confidently refusing peer pressure) or, in contrast, by showing how things clearly should not be (a Web site for an antihunger campaign featuring images of emaciated children).

The evidence in a visual argument should be judged by the same criteria as that in a written argument (pp. 185–87):

- ✓ **Is the evidence accurate?** Images can be manipulated just as words can, and like words they should be analyzed for their fairness, precision, and trustworthiness. For example, a graph claiming to show changes in college living expenses between 1995 and 2005 should identify the source and purpose of the research, supply data for all the years, and clarify the definition of *living expenses* (the cost of room and board only, or transportation, recreation, and other expenses as well?).
- ✓ **Is the evidence relevant and adequate?** An image should pertain to the claims made in the larger argument and should sufficiently demonstrate its own claims. In an article on eating disorders, for instance, relevant and adequate images might include a medical diagram showing the liver damage from malnutrition and a photograph of a frail-bodied person suffering from anorexia. However, a photograph of a skinny model or actor would be neither relevant nor adequate, merely sensationalistic, unless the subject had publicly confirmed that his or her low weight resulted from an eating disorder.
- ✓ **Does the evidence represent the context?** Representative visual evidence reflects the full range of the sample it’s drawn from and does not overrepresent or hide important elements of the subject. For example, a photographic essay claiming to document the poor working conditions of migrant farm workers might reasonably include images of one worker’s scarred hands and another worker suffering from heat prostration. But to be representative, the essay would also need to illustrate the full range of migrant workers’ experiences.

The annotations on the following pie chart demonstrate a way to analyze the evidence in a visual argument—even when, as in this case, the image comes from a highly reputable source. (The Social Science Data Analysis Network is a scholarly organization.)

3 Discovering assumptions

Like a written argument, a visual argument is based on **assumptions**—the creator’s ideas, often unstated, about why the evidence relates to the claims (see pp. 187–88). In visual arguments

many assumptions involve the creator's beliefs about the audience, as detailed on the facing page. The examples analyze the milk ad on page 220, featuring the boxer Oscar de la Hoya.

- v **Who readers are and where they will see the argument.** The de la Hoya ad first appeared in sports magazines, so the advertiser could assume readers who are interested in sports and athletes.
- v **What readers already know about the subject.** To sports fans, de la Hoya would be a familiar subject. The advertiser presumably considers readers less familiar with the benefits of milk or with its appeal to celebrities like de la Hoya.
- v **How familiar readers are with the purpose, format, and style of the argument.** With nearly two hundred print and TV ads since 1994, the milk-mustache campaign has become a fixture of US popular culture. Each new ad fits into the framework established by its predecessors.
- v **Whether readers are likely to lean toward the argument's claims.** The advertiser clearly assumes that the endorsement of a sports star like de la Hoya will carry weight with readers. At the same time, it seems to assume that the benefits of milk still need selling to readers.
- v **What kinds of information, ideas, and images readers will find persuasive.** The advertiser seems to assume that a strictly factual claim about the health benefits of milk would not be persuasive enough to readers, so it shows that admirable people like de la Hoya consume milk. The photograph of de la Hoya emphasizes qualities that the advertiser presumably thinks will appeal to readers: fitness, toughness, directness, and even (in the robe draped over the boxer's shoulders) patriotism.

4 Recognizing fallacies

Fallacies, or errors in argument, are sometimes accidental, but they are often used deliberately to manipulate readers' responses. All the fallacies of written arguments discussed on pages 192–97 appear in visual arguments as well. Here we'll focus on examples of the two main categories.

- v **Evasions attempt to deflect the reader from the central claim of the argument.** One evasion is **snob appeal**, inviting readers to think or be like someone they admire. Look again at the de la Hoya milk ad on page 220. Like all celebrity ads in the milk-mustache campaign, this one appeals to the reader's wish to emulate a famous person. If you drink milk, the ad says subtly, you too may become fit, skillful, and direct (notice that de la Hoya looks unguardedly into the camera). The ad does have some substance in its specific and verifiable claim that milk contains "high-quality protein for your muscles without the fat," but de la Hoya himself, with his milk mustache, makes a stronger claim.
- v **Oversimplifications imply that subjects are less complex than they are.** Two examples are the **either/or fallacy**, which asserts that a complicated situation has only two sides worth considering, and the **sweeping generalization**, which asserts that a single view applies to all instances when it may apply only to some, or to none. Both fallacies appear in the map below, which represents the Electoral College vote in the 2004 US Presidential election: red for states won by Republican George W. Bush, blue for states won by Democrat John F. Kerry. The colors represent majority votes and Electoral College, not popular, votes. Still, the colors have been used to characterize the political and social preferences of each state's entire population and to reinforce stereotypes about rural vs. urban, heartland vs. coastal, and conservative vs. liberal citizens.

EXERCISE 11.1 Reading a visual argument critically

The image on the facing page is an e-card found on the Web site of Big Brothers Big Sisters of America, a community organization that brings children and mentors together. The organization invites site visitors to send its cards "to encourage friends and family members to support Big Brothers Big Sisters." Examine the card's visual argument closely, and jot down your answers to the following questions. (You can do this exercise online at ablongman.com/littlebrown.)

1. Who appears to be the intended audience? What aspects of the text and photograph seem best suited to that audience?
2. What can you tell about Big Brothers Big Sisters from this e-card?
3. What claims does the image make?
4. What evidence supports the claims? How effective is it?
5. What assumptions underlie the argument, connecting evidence to claims?

6. How does the visual organization (cropping of the photograph, placement of the text) make the argument more or less effective?
7. Is the argument persuasive to you? Why or why not?

EXERCISE 11.2 Identifying fallacies in visual arguments

Locate a current or historical source with extreme views on a subject, such as the Web site of an outspoken political commentator, a sensationalist tabloid newspaper, or a collection of wartime propaganda (from any nation or era). Photocopy or print an image that seems especially ripe with fallacies and, referring to the complete list of fallacies on p. 193, find as many as possible in the image. The following sites can help you begin your search:

Political commentators

Al Franken: *shows.airamericaradio.com/alfrankenshow*
 Rush Limbaugh: *rushlimbaugh.com/home/today.guest.html*

Tabloids

National Enquirer (US): *nationalenquirer.com*
Daily Mail (Great Britain): *http://www.dailymail.co.uk/pages/live/dailymail/home.html?in_page_id=1766*

World War II propaganda

Northwestern University library (American images): *http://www.library.northwestern.edu/govpub/collections/wwii-posters*
 Calvin College (German images): *http://www.calvin.edu/academic/cas/gpa*

11b Using visual arguments effectively

Chapter 10 explains how you can use written argument to convince readers of your claims and perhaps move them to take action. Weaving images into an argument can strengthen it *if* the images are well chosen to provide evidence and make appropriate appeals.

Note Any visual you include in a paper requires the same detailed citation as a written source. If you plan to publish your argument online, you will also need to seek permission from the author. See pages 633–37 for more on acknowledging sources and obtaining permissions.

1 Choosing images

You can wait until you've drafted an argument before concentrating on what images to include. This approach keeps your focus on the research and writing needed to craft the best argument from sources. But you can also begin thinking visually at the beginning of a project, as you might if your initial interest in the subject was sparked by a compelling image. Either way, ask yourself some basic questions as you consider visual options:

- ✓ **Which parts of your argument can use visual reinforcement?** What can be explained better visually than verbally? Can a graph or chart present data compactly and interestingly? Can a photograph appeal effectively to readers' beliefs and values?
- ✓ **What are the limitations or requirements of your writing situation?** What do the type of writing you're doing and its format allow? Look through examples of similar writing to gauge the kinds of illustrations readers will expect. And consider the medium you're writing in: a short animation sequence might be terrific in a *PowerPoint* presentation or on the Web, but a printed document requires photographs, drawings, and other static means of explanation.
- ✓ **What kinds of visuals are readily available on your subject?** As you researched your subject, what images seemed especially effective? What sources have you not yet explored?
 Tips for locating images, whether printed or online, appear on pages 594–96.
- ✓ **Should you create original images tailored to your argument?** Instead of searching for existing images, would your time be better spent taking your own photographs or using computer software to compose visual explanations, such as diagrams, charts, and graphs? Tips for creating images appear on pages 120–25.

2 Using images as evidence

An image can attract readers' attention, but if it stops there it will amount to mere decoration or, worse, it will distract readers from the substance of your argument. When you use images as *evidence* for your argument, you engage readers both intellectually and visually.

The images used as evidence in visual arguments fall into four general categories:

- v **Artifacts serving as the subject of the argument**, such as a painting or advertisement you are analyzing. (See pp. 175–77 for an example.)
- v **Visual records of a subject or incident**, such as a historical photograph or a seismic record of an earthquake tremor.
- v **Visual explanations of a concept or trend**, such as a diagram of the human respiratory system or a graph of financial data.
- v **Visual examples of claims made in the argument**, such as a photograph of a school building abandoned after funding short-falls or a screen shot of a Web pop-up advertisement.

To make an image work hard as evidence, be sure it relates directly to a point in your argument, adds to that point, and gives readers something to think about. Always include a caption that explicitly ties the image to your text, so that readers don't have to puzzle out your intentions, and that provides source information. Number images in sequence (Fig. 1, Fig. 2, and so on), and refer to them by number at the appropriate points in your text. (See Chapter 5, pp. 120–25, for more on captioning and numbering illustrations.)

The images below and on the next page illustrate approaches to using visual evidence in an argument with the following thesis: *Television shows focusing on cosmetic procedures are encouraging women to opt for such procedures in order to conform to a particular standard of beauty.*

3 Considering images' appeals to readers

Images can help to strengthen your argument's appeals to readers. The appeals are discussed in detail on pages 208–10. The summary below suggests how they apply to images:

- v **Rational appeals target readers' capacity for reasoning logically.** Images can strengthen the evidence for an argument if they come from reliable sources, present information fairly and accurately, and relate clearly to the paper's claims.
- v **Emotional appeals tap into readers' beliefs and feelings.** Images can appeal to a host of ideas and emotions, including patriotism, curiosity, moral values, sympathy, and anger. Any such appeal should correctly gauge readers' beliefs and feelings and should be clearly relevant to the argument.
- v **Ethical appeals show readers that you are a competent, fair, and trustworthy source of information.** Images make ethical appeals largely by making appropriate rational and emotional appeals. In addition, they can show awareness of readers' knowledge, prove your seriousness, and demonstrate your neutrality.

To see how all three appeals can work in images, look again at a photograph used in the sample argument paper on pages 214–18. This image illustrates the writer's claim that television can ease loneliness.

EXERCISE 11.3 Brainstorming images for a visual argument

Working on your own or with others in a small group, apply the four questions for choosing images (p. 226) to the argument subjects below. Which subject would most likely benefit from images? Which would be most difficult to illustrate? Why? (You can do this exercise online at ablongman.com/littlebrown.)

1. A program to help senior citizens adopt and care for a pet would improve seniors' lives and benefit the community.
2. Smoking cigarettes is a good way to meet interesting people.
3. Today's military-recruitment advertising targets certain kinds of people more than others.
4. Our campus needs a better recycling program.
5. Listening to music while studying helps one retain information.

EXERCISE 11.4 Filling gaps in a visual argument

Take another look at the graph and the paired photographs on pages 227–28, taken from a paper claiming that TV makeover shows encourage women to have cosmetic procedures in order to conform to a particular beauty standard. What additional images might bolster the argument? Consider especially how you might supplement the graph to connect the increase in cosmetic procedures with the growing popularity of TV makeover shows that feature such procedures.

EXERCISE 11.5 Revising an oversimplified visual argument

The red and blue map on page 224 comes from *Maps and Cartograms of the 2004 US Presidential Election Results* at www-personal.umich.edu/~mejn/election. Visit the site to see illustrations that capture more of the complexity of the 2004 election. Then write a brief visual argument based on one of the other images. Alternatively, write a brief argument about the original red and blue map, explaining its flaws. (Remember to include and cite in your paper any image you discuss.)

EXERCISE 11.6 Creating a deliberately bad visual argument

Purposely breaking the rules of argument can be fun and illuminating, building your knowledge about what works best and why. Using one of the topics listed in Exercise 11.3 or a new one, create a visual argument and an accompanying paragraph of text that deliberately antagonize readers instead of appealing to them. Do your best to do your worst: instead of demonstrating logic, use flawed reasoning or confusing examples; instead of appealing to readers' values and emotions, let your argument be boring or hostile; instead of communicating your credibility and expertise, display ignorance or ineptness.

EXERCISE 11.7 Revising an ineffective visual argument

Locate an ineffective visual argument, and use the guidelines on page 229 to improve its likely appeal to readers. If your classmates completed Exercise 11.6, you could revise another student's deliberately bad argument.

Tests for an argument subject**A good subject:**

- ✓ Concerns a matter of opinion—a conclusion drawn from evidence.
- ✓ Can be disputed: others might take a different position.
- ✓ *Will* be disputed: it is controversial.
- ✓ Is something you care about and know about or want to research.
- ✓ Is narrow enough to argue in the space and time available.

A bad subject:

- ✓ Cannot be disputed because it concerns a fact, such as the distance to Saturn or the functions of the human liver.
- ✓ Cannot be disputed because it concerns a personal preference or belief, such as a liking for a certain vacation spot or a moral commitment to vegetarianism.
- ✓ *Will not* be disputed because few if any disagree over it—the virtues of a secure home, for instance.

<http://www.ablongman.com/littlebrown>

Visit the companion Web site for more help and additional exercises on writing arguments.

Inductive reasoning

EVIDENCE

Facts and expert opinions

Statistics and opinions about the cost-effectiveness of advertising in different media.

ASSUMPTION

What is true in one set of circumstances is true in a similar set of circumstances

Since many print ads are cost-effective, others must be, too.

CLAIM

A generalization from the evidence

Print is the most cost-effective advertising medium.

Deductive reasoning

ASSUMPTION

A fact, a principle, a belief, or (as here)

a generalization from induction

Print is the most cost-effective advertising medium.

EVIDENCE

New information

Companies on lean budgets should advertise in the most cost-effective medium.

CLAIM

A conclusion linking assumption and evidence

Companies on lean budgets should advertise in print.

Tests for inductive and deductive reasoning

Induction

- ✓ Have you stated your evidence clearly?
- ✓ Is your evidence complete enough and good enough to justify your claim? What is the assumption that connects evidence and claim? Is it believable?
- ✓ Have you avoided fallacies?

Deduction

- ✓ What are the premises leading to your conclusion? Look especially for unstated premises.
- ✓ What does the first premise assume? Is the assumption believable?
- ✓ Does the first premise necessarily apply to the second premise?
- ✓ Is the second premise believable?
- ✓ Have you avoided fallacies?

Responsible use of evidence

- ✓ **Don't distort.** You mislead readers when you twist evidence to suit your argument—for instance, when you claim that crime in your city occurs five times more often than it did in 1955, without mentioning that the population is also seven times larger.
- ✓ **Don't stack the deck.** Ignoring damning evidence is like cheating at cards. You must deal forthrightly with the opposition. (See pp. 210–11.)
- ✓ **Don't exaggerate.** Watch your language. Don't attempt to manipulate readers by characterizing your own evidence as *pure* and *rock-solid* and the opposition's as *ridiculous* and *half-baked*. Make the evidence speak for itself.
- ✓ **Don't oversimplify.** Avoid forcing the evidence to support more than it can. (See also p. 196.)
- ✓ **Don't misquote.** When you cite experts, quote them accurately and fairly.

Statement of opposing view

Concession that opposing view is partly valid

Demonstration that opposing view is irrelevant

Organizing an argument's body

and response to opposing views

The traditional scheme The problem-solution scheme

Claim 1 and evidence	The problem: claims and evidence
Claim 2 and evidence	The solution: claims and evidence
Claim X and evidence	Response to opposing views
Response to opposing views	

Variations on the traditional scheme

Use a variation if you believe your readers will reject your argument without an early or intermittent response to opposing views.

Response to opposing views	Claim 1 and evidence
Claim 1 and evidence	Response to opposing views
Claim 2 and evidence	Claim 2 and evidence
Claim X and evidence	Response to opposing views
	Claim X and evidence
	Response to opposing views

Checklist for revising an argument

Thesis

- ∨ What is your thesis? Where is it stated?
- ∨ In what ways is your thesis statement an arguable claim?

Reasoning

- ∨ If your thesis derives from induction, where have you related the evidence to your generalization?
- ∨ If your thesis derives from deduction, is your syllogism both true and valid?
- ∨ Have you avoided fallacies in reasoning?

Evidence

- ∨ Where have you provided the evidence readers need?
- ∨ Where might your evidence not be accurate, relevant, representative, or adequate? (Answer this question from the point of view of a neutral or even skeptical reader.)

Appeals

- ∨ Where have you considered readers' probable beliefs and values?
- ∨ How are your rational appeals and emotional appeals appropriate for your readers?
- ∨ What is your ethical appeal? How can you improve it?

Opposing views

- ∨ What opposing views have you answered?
- ∨ How successfully have you refuted opposing views? (Again, consider the neutral or skeptical reader.)

Organization

- ∨ How clearly does your argument move from one point to the next?
- ∨ How appropriate is your organization given your readers' likely views?

You can download this checklist from ablongman.com/littlebrown. Create a copy and answer the questions for each argument you write.

Introduction

Identification of prevailing view

Disagreement with prevailing view

Thesis statement
making three claims for television

Background for
claim 1: effects of
loneliness

Evidence for effects of
loneliness

Evidence for effects of
television on loneliness

Statement of claim 1

Illustration supporting claim 1

Fig. 1. Television can be a source of companionship for people whose living situations and limited mobility leave them lonely. Photograph by Jean Michel Foujols, Corbis image 42-15243193, 13 June 2005 <<http://pro.corbis.com>>.

Background for
claim 2: effects of laughter

Evidence for effects of laughter

Evidence for comedy on television

Evidence for effects of laughter in response to television

Illustration supporting healthful effects of laughter

Fig. 2. According to the Society for Neuroscience, the process of understanding and being amused by something funny stimulates at least three main areas of the brain. The society makes no recommendation about TV watching, but other studies show the healthful effects of the activity. Illustration by Lydia Kibiuk from Society for Neuroscience, Brain Briefings, Dec. 2001, 12 June 2005 <http://apu.sfn.org/BrainBriefings/bb_humor.htm>.

Statement of claim 2

Background for
claim 3: educational effects

Evidence for educational programming on television

Evidence for educational effects of
television on children

Statement of claim 3

Illustration supporting claim 3

Fig. 3. Educational television programs such as Sesame Street are an important source of learning for children. Characters such as Elmo (shown here) promote reading, learning, and healthy behaviors. Photograph from United Nations Children's Fund, The State of the World's Children, 2002, 12 June 2005 <<http://www.unicef.org/sowc02/feature10.htm>>.

Anticipation of
objection: harm of television

Anticipation of
objection: need for
actual interaction

Qualification of claims in response to objections

Conclusion

<http://www.ablongman.com/littlebrown>

Visit the companion Web site for more help with reading and using visual arguments.

Claims in an image

Image claim: Cool, tough men drink milk.

Image claim: Attractive people drink milk.

Image claim: Athletes drink milk.

Text claim: Milk is a good source of nutrition, helping to build muscles.

Advertisement by the Milk Processor Education Program

Evidence in a visual argument

Accuracy: Trustworthy because based on data from the US Census, but perhaps somewhat distorted by the census's reliance on information volunteered by respondents

- v 2000 < 10k
- v 2000 10k to 15k
- v 2000 15k to 25k
- v 2000 25k to 50k
- v 2000 50k to 75k
- v 2000 75k to 100k
- v 2000 100k to 150k
- v 2000 150k to 200k
- v 2000 200k+

Relevance and adequacy: Shows incomes, as claimed, but the data are not immediately current because the USCensus is conducted only every ten years

Representativeness: Fully representative of the census sample, with no distortion of particular segments (e.g., by emphasizing some pie slices over others)

Fig. 1. Household incomes in the United States, based on data from the 2000 US Census, from Social Science Data Analysis Network, CensusScope, 15 Oct. 2005
<http://www.censusscope.org/us/chart_income.html>.

Fallacies in a visual argument

Either/or fallacy: Solid colors implying that all of the voters in each state chose either the Republican or the Democratic candidate, when every state had voters for both candidates and for candidates from other political parties

Sweeping generalization: Strong contrast implying that voters' concerns were unconflicted and were represented by a single vote

The Electoral College vote in the 2004 US Presidential election: red states for Bush, blue states for Kerry
E-card from the Web site of

Big Brothers Big Sisters of America

Image as evidence

Graph from a reputable source providing a visual explanation of the overall increase in cosmetic procedures

Caption explaining the graph and highlighting the 2004 increase, the most relevant to the paper's claims

Fig. 1. Numbers of cosmetic procedures performed in the United States, 1997-2004. In 2004 such procedures increased 44 percent. Graph from American Society for Aesthetic Plastic Surgery, 2004 Cosmetic Surgery National Data Bank: Statistics, 3 June 2005
<<http://www.surgery.org/press/statistics-2004.php>>.

Images as evidence

A decorative image that sensationalizes but does not illuminate the argument

An uninformative caption that neither tells how to view the image nor links the image to the argument's claims
Fig. 2. A participant on the television show Extreme Makeover, from Walt Disney Internet Group, ABC, Extreme Makeover, 2005, 30 May 2005
<<http://abc.go.com/primetime/extrememakeover/index.html>>.

Before and after images providing both a visual record and visual examples of the argument's claims

Caption explaining the

images and the woman's cosmetic treatments, tying the images to the text of the paper

Fig. 2. Before and after images of a participant on the television show Extreme Makeover. In addition to the change in personal style implied by the change in clothes, hairdo, and body language, this participant also underwent nose surgery, a brow lift, eye surgery, dental work, liposuction, and breast augmentation. Photographs from Walt Disney Internet Group, ABC, Extreme Makeover, 2005, 30 May 2005
<<http://abc.go.com/primetime/extrememakeover/index.html>>.

Appeals in an image

Rational appeal: Backs up the writer's claim that TV can ease loneliness: the man appears to live alone (only one chair is visible) and is interacting enthusiastically with the TV

Emotional appeal: Reinforces the benefits of TV watching: the man's isolation may be disturbing, but his excitement is pleasing

Ethical appeal: Conveys the writer's competence through the appropriateness of the image for the point being made
Fig. 1. Television can be a source of companionship for people whose living situations and limited mobility leave them lonely. Photograph by Jean Michel Foujols, Corbis image 42-15243193, 13 June 2005
<<http://pro.corbis.com>>.