

# 9

## Rhetorical Analyses

**In this chapter, you will learn how to—**

- 9.1** invent the content of a rhetorical analysis.
- 9.2** organize and draft your rhetorical analysis.
- 9.3** create a specific style that is descriptive and easy to read.
- 9.4** develop a design with the use of visuals.

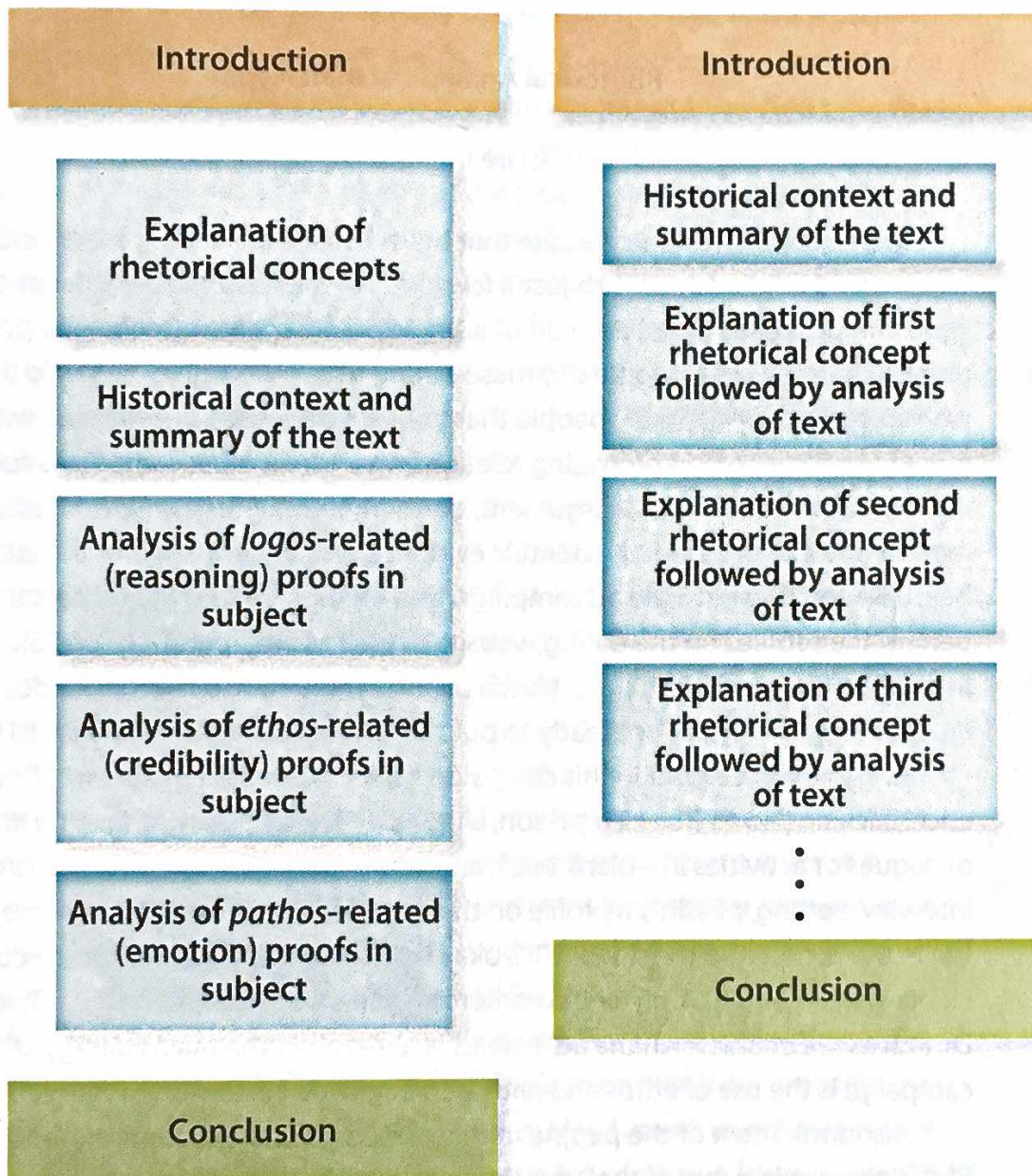
**R**hetorical analysis is used to determine why some arguments are persuasive and why some are not. Advertisers, marketing analysts, and public relations agents use rhetorical analyses to understand how well their messages are influencing target audiences and the general public. Political scientists and consultants use rhetorical analyses to determine which ideas and strategies will be most persuasive to voters and consumers. Meanwhile, historians and rhetoricians use rhetorical analyses to study historic speeches and documents to discern why they were influential in their day and perhaps are still influential today.

Ultimately, the objective of a rhetorical analysis is to show why a specific argument was *effective* or *persuasive*. By studying arguments closely, you can learn how writers and speakers sway others and how you can be more persuasive yourself.

In your college courses, you may be asked to write rhetorical analyses that explore historical and present-day documents, advertisements, and speeches. These assignments are not always called “rhetorical analyses,” but any time you are asked to analyze a nonfiction text, you are probably going to write a rhetorical analysis. Also, depending on your career after college, your supervisors may ask you to closely analyze your organization’s documents, Web sites, marketing materials, and public messaging to determine their effectiveness. Your ability to do a rhetorical analysis will allow you to offer helpful insights and suggestions for improvement.

# Rhetorical Analyses

Here are two possible organizations for a rhetorical analysis, but other arrangements of these sections will work, too. You should adjust these organizational patterns to fit your topic, angle, purpose, readers, and context.



Rhetorical analyses can be written a variety of ways. Nevertheless, they tend to have some common features:

- **An introduction** that identifies the subject of your analysis, states your purpose and main point (thesis statement), offers background information on the subject, and stresses its importance.
- **An explanation of the rhetorical concepts** that you will use to analyze the subject.
- **A description or summary of your subject** that sets it in a historical context.
- **An analysis of the subject** through the chosen rhetorical concepts.
- **A conclusion** that states or restates your main point (thesis statement) and looks to the future.

## ONE STUDENT'S WORK

# Rhetorical Analyses

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### Rhetorical Analysis of Match.com

Clare Mengebier

The topic of the analysis and its importance are mentioned up front.

The thesis makes a claim that the remainder of the analysis will support or prove.

Examples and reasoning are used to support the analysis.

Topic sentences like this one make smaller claims that each paragraph will support.

Match.com is a dating website that helps thousands of single men and women find relationships with just a few clicks of the mouse. The concept of choosing people to date based off of a single online profile often makes people uneasy, yet 40 million people use these dating sites each year. So how do these websites persuade so many people that their service creates a relaxed environment for people to find promising relationships? While most companies such as eHarmony present a logical argument, claiming that there is a method used to match up couples based on scientific evidence, Match.com aims for the audience's heart. By creating a simple ad campaign that focuses on the unique personalities behind the profiles on the dating website as well as incorporating sensible advice from a familiar authority figure, Match.com creates a motto that persuades readers that even if they are not ready to put themselves out there, "It's okay to look."

Every advertisement in this campaign presents a simple picture for the audience. Each ad shows a certain person, a member of Match.com, engaging in various dialogues or activities in a blank black and white room. The setting appears to be an interview setting, possibly a profile on the website. The member's username is written in the corner and the slogan, "It's okay to look" is always present in the commercial or advertisement. Only one commercial differs from the rest because it replaces Dr. Phil as the character in the ad instead of a member. The main strategy of the campaign is the use of ethos and pathos to persuade customers to the website.

Although most of the people in this campaign show unfamiliar people, Dr. Phil is present in a few of the advertisements of the campaign, possibly as the informal "face" of Match.com. Dr. Phil has a high ethos because of his popular television show in which he gives advice to people about life and relationships. The creators of this commercial are assuming that the audience is familiar with Dr. Phil and assume that people rely on him to give the best advice to find love. By displaying his ethos, Dr. Phil is giving credibility to Match.com, unconsciously presenting the argument that if he is promoting the website as a reliable way to find love, then audiences will believe him.

Pathos seems to be the most important rhetorical strategy in a type of industry dominated by the main concepts of love and relationships. Match.com shows people that are vulnerable and are acting like themselves in order to kindle feelings of confidence to be themselves. Advertisers assume that people are nervous

or timid about entering this dating website, so confidence is considered as a vital aspect to persuade customers to go online. Match.com uses the phrase, "It's okay to look" to convince people that they can look at the possibilities without taking any risks and they do not necessarily have to dive into the process of searching for a long-term relationship just yet. Another tool that boosts the audience's confidence to become a member of Match.com is the process of showing people on the ads that are single members of the website, and they are all fun and attractive. This changes people's opinions about the type of single people one would usually expect to find on online dating websites. Match.com wants to convey the message that all types of people go onto the site looking for love and this concept is almost indistinguishable from the offline, dating world.

The perceived audience that the website is aiming at are single people of any age, gender, or culture. The large range of not only age and culture, but also personality types that Match.com is advertising to is evident in the sort of varying genders, races, ages, and personalities that the campaign includes. This tactic is used to reach out to all single members of society, one group at a time, and attract them to the type of personalities and faces that they would want to find on Match.com. However, advertisers must warrant that these types of people will actually be interested in finding members such as the ones shown in the advertisements, otherwise the entire function of the campaign is useless.

Words like "tactic" and "campaign" are metaphors that suggest finding a spouse is a battle.

Match.com's main claim, "It's okay to look" uses a simple argument to persuade single people that taking the small risk of just browsing the website and trying something new could turn out to be a positive experience. This argument is backed up by the appearance of various fun, unique, and most importantly approachable characters included in the ad campaign. The underlying belief of the advertisers is that once the customers enter the site, they will find people they are interested in and proceed to join Match.com. The company recognizes that the biggest hurdle to attracting new members is simply getting people to browse their site in the first place. Once they are on the site and begin utilizing Match.com's matchmaking service, they are often hooked. The company's advertising campaign seeks to overcome fear potential customers have by demonstrating with a warm, well known television personality, Dr. Phil, and people with diverse backgrounds and warm personalities that Match.com is a comfortable place to seek companionship and a relationship. The campaign makes it easier for them to cross that invisible line separating those thinking about using an online dating service from those that actually do.

The thesis is restated with more emphasis to bring closure to the argument.

### Work Cited

Glasgow, Amanda. "Match.com Dedicates 2007 to Celebrating Member Individuality." Goliath Business News. 27 December 2006. The Gale Group. Web. 4 October 2009. [http://goliath.ecnext.com/coms2/gi\\_0199-6093234/It-s-Okay-To-Look.html](http://goliath.ecnext.com/coms2/gi_0199-6093234/It-s-Okay-To-Look.html)

## Inventing Your Rhetorical Analysis's Content

**9.1** invent the content of a rhetorical analysis.

When preparing to write a rhetorical analysis, the first thing you need to do is closely read the text you are analyzing. Read through it at least a couple of times, taking special note of any places where the author seems to make important points or perhaps misses an opportunity to do so.

### Inquiring: Highlight Uses of Proofs

Now, do some analysis. When looking closely at the text, you will notice that authors tend to use three kinds of *proofs* to persuade you:

**Reasoning (*logos*):** appealing to readers' common sense, beliefs, or values

**Credibility (*ethos*):** using the reputation, experience, and values of the author or an expert to support claims

**Emotion (*pathos*):** using feelings, desires, or fears to influence readers

Rhetoricians often use the ancient Greek terms *logos*, *ethos*, and *pathos* to discuss these three kinds of proofs, so we have used them here. Let's look at these concepts more closely.

**Logos: Highlighting Uses of Reasoning.** The word *logos* in ancient Greek means "reasoning" in English. This word is the basis for the English word, *logic*, but *logos* involves more than using logic to prove a point. *Logos* also involves appealing to someone else's common sense and using examples to demonstrate a point. Here are some common ways people use reasoning to influence the beliefs and opinions of others:

**If . . . then:** "If you believe X, then you should believe Y also."

**Either . . . or:** "Either you believe X, or you believe Y."

**Cause and effect:** "X is the reason Y happens."

**Costs and benefits:** "The benefits of doing X are worth/not worth the cost of Y."

**Better and worse:** "X is better/worse than Y because . . ."

**Examples:** "For example, X and Y demonstrate that Z happens."

**Facts and data:** "These facts/data support my argument that X is true or Y is false."

**Anecdotes:** "X happened to these people, thus demonstrating Y."

As you analyze the text, highlight these uses of reasoning so you can figure out how the writer uses *logos* to influence people.

**Ethos: Highlighting Uses of Credibility.** The Greek word *ethos* means "credibility," "authority," or "character" in English. It's also the basis for the English word, *ethics*. *Ethos* could mean the author's credibility or the use of someone else's credibility to support an argument.

Highlight places in the text where the author is using his or her authority or credibility to prove a point:

**Personal experience:** "I have experienced X, so I know it's true and Y is not."

**Personal credentials:** "I have a degree in Z" or "I am the director of Y, so I know about the subject of X."

**Good moral character:** "I have always done the right thing for the right reasons, so you should believe me when I say that X is the best path to follow."

**Appeal to experts:** "According to Z, who is an expert on this topic, X is true and Y is not true."

**Identification with the readers:** "You and I come from similar backgrounds and we have similar values; therefore, you would likely agree with me that X is true and Y is not."

**Admission of limitations:** "I may not know much about Z, but I do know that X is true and Y is not."

**Expression of good will:** "I want what is best for you, so I am recommending X as the best path to follow."

**Use of "insider" language:** Using special terminology or referring to information that only insiders would understand.

When you are searching for *ethos*-related proofs, look carefully for places where the author is trying to use his or her character or experience to sway readers' opinions.

**Pathos: Highlighting Uses of Emotion.** Finally, look for places where the author is trying to use *pathos*, or emotions, to influence readers. The psychologist Robert Plutchik suggests there are eight basic emotions: joy, acceptance, fear, surprise, sadness, disgust, anger, and anticipation. As you analyze the text, highlight places where the author is using these basic emotions to persuade readers.

**Promise of gain:** "By agreeing with us, you will gain trust, time, money, love, advancement, reputation, comfort, popularity, health, beauty, or convenience."

**Promise of enjoyment:** "If you do things our way, you will experience joy, anticipation, fun, surprises, enjoyment, pleasure, leisure, or freedom."

**Fear of loss:** "If you don't do things this way, you risk losing time, money, love, security, freedom, reputation, popularity, health, or beauty."

**Fear of pain:** "If you don't do things this way, you may feel pain, sadness, grief, frustration, humiliation, embarrassment, loneliness, regret, shame, vulnerability, or worry."

**Expressions of anger or disgust:** "You should be angry or disgusted because X is unfair to you, me, or someone else."

Some other common emotions that you might find are annoyance, awe, calmness, confidence, courage, delight, disappointment, embarrassment, envy, frustration, gladness, grief, happiness, hate, hope, horror, humility, impatience, inspiration, jealousy, joy,

### FIGURE 9.1 Advertising and Emotions

*Advertising relies heavily on pathos arguments, because there isn't much time available to persuade a customer to buy something.*



loneliness, love, lust, nervousness, nostalgia, paranoia, peace, pity, pride, rage, regret, resentment, shame, shock, sorrow, suffering, thrill, vulnerability, worry, and yearning.

Frequently, writers will not state emotions directly. Instead, they will inject feelings by using emotional stories about others or by incorporating images that illustrate the feelings they are trying to invoke. Advertisements, for example, rely heavily on using emotions to sell products (Figure 9.1).

### Researching: Finding Background Information

Once you have highlighted the proofs (i.e., *logos*, *ethos*, *pathos*) in the text, it's time to do some background research on the author, the text, and the context in which the work was written and used.

**Online Sources.** Using Internet search engines and electronic databases, find out as much as you can about the person or company who created the text and any issues that he, she, or they were responding to. What historical events led up to the writing of the text? What happened after the text was released to the public? What have other people said about it?

**Print Sources.** Using your library's catalog and article databases, dig deeper to understand the historical context of the text you are studying. How did historical events or pressures influence the author and the text? Did the author need to adjust

the text in a special way to fit the audience? Was the author or organization that published the text trying to achieve particular goals or make a statement of some kind?

**Empirical Sources.** In person or through e-mail, you might interview an expert who knows something about the author or the context of the text you are analyzing. An expert can help you gain a deeper understanding of the issues and people involved in the text. You might also show the text to others and note their reactions to it. You can use surveys or informal focus groups to see how people respond to the text.

## Organizing and Drafting Your Rhetorical Analysis

At this point, you should be ready to start drafting your rhetorical analysis. As mentioned earlier, rhetorical analyses can follow a variety of organizational patterns, but those shown on page 137 are good models to follow. You can modify these patterns where necessary as you draft your ideas.

**9.2** organize and draft your rhetorical analysis.

Keep in mind that you don't actually need to use rhetorical terms, such as *logos*, *ethos*, and *pathos*, in your rhetorical analysis, especially if your readers don't know what these terms mean. Instead, you can use words like "reasoning," "credibility," and "emotion," which will be more familiar to your readers.

### The Introduction

Usually, the introduction to a rhetorical analysis is somewhat brief. In this part of your analysis, you want to make some or all of these moves:

**Identify the Subject of Your Analysis and Offer Background Information.** Clearly state what you are analyzing and provide some historical or other background information that will familiarize your readers with it.

**State the Purpose of Your Analysis.** Explain that the purpose of your analysis is to determine whether or not your subject was effective or persuasive.

**State Your Main Point or Thesis Statement.** Rhetorical analyses are usually used in academic settings, so they often include a clear main point or thesis statement in the introduction. Here are examples of a weak thesis statement and a stronger one:

**Weak:** The advertisements for Buffalo Wild Wings are effective because they are funny.

**Stronger:** Buffalo Wild Wings' "The Official Hangout of March Madness" campaign is successful because it humorously shows that B-Dubs is a place where funny, unexpected, and even magical things happen to the young people who are there.

**Stress the Importance of the Text.** Tell readers why your subject's rhetorical strategies are interesting or worth paying attention to.

### Explanation of Rhetorical Concepts

After the introduction, you should define and explain the rhetorical concepts you are using to analyze the text. So if you are using *logos*, *ethos*, and *pathos*, you need to

explain how these concepts are defined. For example, here is how a student defined *pathos* in her rhetorical analysis:

*Pathos*, which involves using emotion to influence someone else, is a commonly used rhetorical tactic in advertisements aimed at teenage girls. Emotional scenes and images are used to grab the teen's attention and often make her feel something negative, like less confident, insecure, undesirable, unattractive, anxious, or dependent (Holt et al. 84).

Of course, the product being pushed by the advertiser is then put forward as a solution to that supposed inadequacy in the teen's life. For example, as psychologist Tina Hanson points out, teenage girls don't really need a cabinet full of haircare products (73). The typical teenage girl's hair is already healthy, shiny, full, and rich in color. Yet, television and magazine advertisements from haircare companies, which make shampoo, conditioner, and dye, routinely show frustrated teens unsatisfied with their hair. Usually the message being sent to a teen is "You don't even know you need this product, but everyone else knows you do, especially guys." The images show a discouraged girl who risks losing friends or being embarrassed because her hair isn't perfect.

In your rhetorical analysis, you don't need to discuss all three of the rhetorical proofs mentioned in this chapter. Instead, you might decide to concentrate on just one of them, like *pathos*, so you can develop a fuller definition of that concept for your readers.

Also as mentioned earlier, keep in mind that other rhetorical concepts besides *logos*, *ethos*, and *pathos* are available. For instance, you could choose to study the metaphors used in a text, or perhaps its genre, style, or use of narrative. If you choose one of these other rhetorical concepts, you will need to define and explain that concept to your readers.

## Provide Historical Context and Summary

To give your readers an overall understanding of the text you are analyzing, provide them with some historical background on it. Tell them who wrote it and where and when it appeared. Then summarize the text for them, following the organization of the text and highlighting its major points and features.

The aim of this historical context section is to give your readers enough background to understand the text you are analyzing. For example, here is the historical context and a summary of an advertisement for Red Bull:

Advertisements for energy drinks rely heavily on emotion to make sales to college students. These unique soft drinks, which usually contain high amounts of caffeine and calories, began to grow in popularity in the late 1990s.

Red Bull, one of the most popular brands, actually was invented in the 1970s in Thailand, and it was first exported to the United States in 1997 (FundingUniverse). From the beginning, Red Bull's advertising has been squarely aimed at college



Fig. 1. "Red Bull Gives You Wings."

students, telling them that they need to have extra energy to get through their hectic days. One of its recent advertising campaigns, which is called “Red Bull Gives You Wings,” began in 2005 with simple hand-drawn movies like the one shown in Fig. 1.

In this advertisement, a bird relieves himself on a man who looks a lot like a professor. The man then drinks a can of Red Bull and sprouts wings. He flies above the bird, pulls down his pants, and proceeds to return the favor (offscreen, thankfully). The viewer hears the bird screech in horror as an image of a can of Red Bull fills the screen, but we can all imagine what happened.

During the span of the 30-second advertisement, the man transforms from being a seemingly helpless victim to a superheroic figure who can take vengeance on the bird. Drinking Red Bull is shown to be the way he gains this new power.

The length of your summary depends on your readers. If they are already familiar with the text you are analyzing, your summary should be brief. You don’t want to bore your readers by telling them something they already know. If, however, they are not familiar with the text, your summary should be longer and more detailed.

## Analysis of the Text

Now it is time to analyze the text for your readers. Essentially, you are going to interpret the text for them, using the rhetorical concepts you defined earlier in the rhetorical analysis.

There are two main ways to organize this section:

- You can follow the organization of the text you are analyzing, starting from the beginning and working to the end of the text. Apply the rhetorical concepts to each major section of the text.
- You can discuss the text through each rhetorical concept separately. For instance, if you are analyzing the uses of *logos*, *ethos*, and *pathos* in a text, you would separately discuss the text’s use of each kind of proof.

For example, here is a discussion of *pathos* in the Red Bull advertisement:

### Using Emotion to Sell Red Bull

Like much advertising aimed at young people, the Red Bull advertisement uses emotions to bring home its argument. In this advertisement, the use of humor is what gives the message its emotional punch.

Many young people feel like the professor in this advertisement, because they perceive that they are ultimately powerless in society. So when someone else treats them badly, young people usually assume they need to just take it. In this case, the Red Bull advertisement shows the bird relieving itself on the professor-like character. In most situations, the man would simply need to suffer that humiliation. But, he has a secret weapon, Red Bull. He drinks a can, sprouts wings, and humorously takes revenge on the bird.

The story itself is an emotional parable that reflects the life of most young people. The bird represents all the things in young peoples’ lives that humiliate and embarrass them but that they cannot fix. The professor-like man, though not young, is a figure that students can relate to, because he is still in the educational

system and seems powerless in his own way. So when he is able to actually use a product like Red Bull to take revenge, young people not only laugh but also feel an emotional release of their own frustration. The emotional message to young people is, "Drink Red Bull, and you can get back at all those people who crap on you."

The humor, coupled with the revenge theme, makes the advertisement's use of emotion very effective. According to Mark Jefferson, a professor at Penn State who studies advertisements, the use of revenge is very effective for reaching college students. "Students often feel powerless in a world that tells them they are adults but refuses to give them power. Advertisements that tap into that frustration in a humorous way are very powerful" (23).

In this discussion of emotion, the writer is applying her definition of *pathos* to the advertisement. This allows her to explain the use of emotion to sell Red Bull. She can now go on to discuss the use of *logos* and *ethos* in the ad. Or, if she has more to say about *pathos*, she might make her rhetorical analysis about the use of *pathos* alone.

## The Conclusion

When you have finished your analysis, it's time to wrap up your argument. Keep this part of your rhetorical analysis brief. A paragraph or two should be enough. You should answer one or more of the following questions:

- Ultimately, what does your rhetorical analysis reveal about the text you studied?
- What does your analysis tell your readers about the rhetorical concept(s) you used to analyze the text?
- Why is your explanation of the text or the rhetorical concept(s) important to your readers?
- What should your readers look for in the future with this kind of text or this persuasion strategy?

Minimally, the key to a good conclusion is to restate your main point (thesis statement) about the text you analyzed.

## Choosing an Appropriate Style

**9.3** create a specific style that is descriptive and easy to read.

The style of a rhetorical analysis depends on your readers and where your analysis might appear. If you are writing your analysis for an online magazine like *Slate* or *Salon*, readers would expect you to write something colorful and witty. If you are writing the argument for an academic journal, your tone would need to be more formal. Here are some ideas for using an appropriate style in your rhetorical analysis:

**Use Lots of Detail to Describe the Text.** In detail, explain the *who*, *what*, *where*, *when*, *why*, and *how* of the text you are analyzing. You want readers to experience the text, even if they haven't seen or read it themselves.

**Minimize the Jargon and Difficult Words.** Specialized terminology and complex words will unnecessarily make your text harder to read.

**Improve the Flow of Your Sentences.** Rhetorical analyses are designed to explain a text as clearly as possible, so you want your writing to flow easily from one sentence to the next. The best way to create this kind of flow is to use the “given-new” strategies that are discussed in Chapter 20, “Developing Paragraphs and Sections.” Given-new involves making sure the beginning of each sentence uses something like a word, phrase, or idea from the previous sentence.

**Pay Attention to Sentence Length.** If you are writing a lively or witty analysis, you will want to use shorter sentences to make your argument feel more active and fast-paced. If you are writing for an academic audience, longer sentences will make your analysis sound more formal and proper. Keep in mind that your sentences should be “breathing length,” neither too long nor too short.

## Designing Your Rhetorical Analysis

Computers make it possible to use visuals in a rhetorical analysis. Here are some things you might try:

**Download Images from the Internet.** If you are reviewing a book or a historical document, you can download an image of it to include in your rhetorical analysis. This way, readers can actually see what you are talking about.

**Add a Screen Shot.** If you are writing about an advertisement from the Internet, you can take a picture of your screen (i.e., a screen shot). Then you can include that screen shot in your analysis (Figure 9.2).

**Include a Link to a Podcast.** If you are analyzing a video or audio text (perhaps something you found on *YouTube*), you can put a link to that text in your analysis. Or you can include the Web address so readers can find the text themselves. If your analysis will appear online, you can use a link to insert the podcast right into your document.

Why not be creative? Look for ways to use technology to let your readers access the text you are analyzing.

**9.4** develop a design with the use of visuals.

“Red Bull Gives You Wings”

Energy drinks are a product that relies heavily on emotion for sales to high school and college students. These soft drinks, which usually contain high amounts of caffeine and calories, began to grow in popularity in the late 1990s. Red Bull, one of the most popular brands, actually was invented in the 1970s in Thailand, and it was first exposed to the United States in 1997 (FundingUniverse). From the beginning, Red Bull’s advertising has been squarely aimed at college students, telling them that they need to have extra energy to get through their hectic days. Its current version of the “Red Bull Gives You Wings” slogan began in 2005 with simple hand-drawn movies like the one shown in Fig. 1.



Fig. 1. “Red Bull Gives You Wings.”

In this advertisement, a bird relieves himself on a man who looks a lot like a professor. The man then drinks a can of Red Bull and sprouts wings. He flies above the bird, pulls down his pants, and proceeds to return the favor (offscreen, thankfully). The viewer hears the bird screech in horror as an image of a can of Red Bull fills the screen, but we can all imagine what happened.

During the span of 30-second advertisement, the man transforms from being a seemingly weak victim to a superheroic figure who can take vengeance on the bird. Drinking Red Bull is shown to be the way he gains this new power.

### FIGURE 9.2 Adding a Screen Shot to Your Analysis

*A screen shot is an easy way to put an image into your rhetorical analysis.*

*Need to write a rhetorical analysis? Here are some steps to get you going.*

## **FIND** a Text You Want to Analyze

Pick something you find intriguing. The best texts are ones that seem curiously persuasive to you (or not persuasive at all). You might also look for texts that are historically important.

## **HIGHLIGHT** the Uses of *Logos*, *Ethos*, and *Pathos*

Read through the text, marking places in the text where the author uses reasoning (*logos*), credibility (*ethos*), or emotion (*pathos*).

## **RESEARCH** the Context

Use a variety of sources to do background research on the text you are analyzing. Find out as much as you can about the author and the historical context in which he or she created the text. Use interviews or surveys to measure how others react to the text you are studying. Interview experts who know about this kind of text.

## **DRAFT** Your Rhetorical Analysis

A rhetorical analysis typically has the following sections: Introduction (with a solid thesis statement), Definitions of Rhetorical Concepts, Historical Context and Summary, Analysis, and Conclusion. Draft each section separately.

## **CHOOSE** an Appropriate Style

Your style depends on your readers, the place where your analysis will appear, and the text you are analyzing. Use ample details and good pacing to match your analysis's style with its potential place of publication.

## **DESIGN** Your Rhetorical Analysis

Some graphics, especially screen shots, would make the text you are analyzing easier for readers to understand. If you want to do something more advanced, you might try creating a Web site or an audio or video podcast to an on-screen text.

## **REVISE** and Edit

You have gone this far. Now finish the job. Do some revising and editing to make your rhetorical analysis shine. Look for any inconsistencies. Fill out places where more information might be helpful.