

Chapter 1 : Rhetoric and the Digital Humanities, Ridolfo, Hart-Davidson

The New Rhetoric and the Humanities: Essays on Rhetoric and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.

Interpretive Writing[edit] An interpretation involves the discovery of meaning in a text or film or painting, etc. Therefore, interpretive writing must address many questions. It tries to assist the reader in understanding specific events literary, cultural, or otherwise rather than just engaging in summary. The writer of the paper then uses the evidence found in that book to back up his or her claims. A poor example of interpretive writing is a book report. A good example of interpretive writing is a scholarly article about another text. Writing might ask questions such as, "Why did these events happen? The latter is less challenging, as the book or piece of literature will plainly lay this type of information out for the reader. Analytical Writing[edit] Analytical writing examines the components of a text. Writers of analytical essays or articles consider information, break it apart, and reconstruct it in order to describe the information so another reader can make sense of it. Writers must make sense of a work before they can begin to describe its constituent parts. Analytical writing focuses on the words "how" and "why. By using these strong terms, a reader can feel that the writer is confident in their work and know "how" and "why" they should react. Analytical writing happens in four steps. The first step is to clearly identify the problem, the question, or the issue. The second step is to define the issue. The third step is the actual analysis of the topic. Finally, the fourth step defines the relationship between the issue and the analysis of that issue. Analyzing and Interpreting Literature[edit] There is a lot of overlap in the processes of analysis and interpretation, especially when writing about literature. Writing about literature poems, short stories, plays, etc often involves making an argument that can be backed up with specific examples from the text. When interpreting a poem the writer should expect that they will have to include specific references to the lines, words, or phrases to which they are referring. A writer analyzing the main character in *The Great Gatsby* should include specific references that explain why they have reached a particular conclusion. An essay dealing with literature should not be a summary of the text. A piece of literature should always be referred to in the present tense. The start of this scene opens with Puck talking with another fairy. This is the first appearance of any fairies and it adds a fantasy, or dream-like, element to the play. This fits the idea that many people have of fairies; they are pleasant folk associated with nature. Nothing about this fairy is threatening or even mischievous. This is directly at odds with the character of Puck. While the unnamed fairy is out spreading dew upon blades of grass, Puck is out spreading mischief. The unnamed fairy represents the good within fairy-kind, while Puck represents the potentially threatening. According to the unnamed fairy, Puck is also known as Robin Goodfellow 2. If Puck were a more good-natured fairy, he might prefer to go by the name Robin Goodfellow. However, his decision to play a darker role than the other fairies mirrors his decision to go by a less pleasant sounding moniker. Puck is more of an imp than a fairy. Puck and the unnamed fairy are representative of two larger factions, which are each headed by a more powerful fairy. Oberon and all he represents is at odds with Titania and all that she represents. The human world has created conflict in the fairy world, just as the fairy world will later on intensify the conflict of the human world of the four lovers. Oberon and Titania are shown in this scene as having emotions like any ordinary human. This reinforces the bond between the two worlds in the play; the world of fantasy and the more concrete world that the humans live in. Oberon and Titania both have other lovers. Titania notes that Oberon has been spending time with Phillida and Hippolyta 2. They argue over infidelity like any humans would in a similar relationship. But Titania says why she cheated. Titania is arguing that she only cheated because Oberon drove her to it. Perhaps, she needed more attention than Oberon was willing to give. Perhaps, she was trying to hurt Oberon like he had hurt her. These are very human reactions and impulses. Yet, these are not mere humans, but fairies: Because of this wrinkle, their actions, and their discord, has a marked effect on the world around them. Once Oberon started cheating on Titania, The winds, piping to us in vain, As in revenge, have sucked up from the sea Contagious fogs which, falling in the land, Hath every pelting river made so proud That they have

overborne their continents. The relationship of these two is clearly the reason for the disturbance in nature. The trouble that has overtaken the natural world is at odds with the preparations concerning the festival that are taking place within Athens. Much as the forest world is a different place than the stone walls of Athens. Yet, despite their differences, nature and the civilized world will interact. Certainly, many relationships encounter problems after an initial period of bliss; but, it should also be noted that abusive people often appear to be sweet and caring before their true colors show. Oberon may just be that cruel. He only wants the Indian boy because Titania has him; perhaps, specifically because Titania loves him. As the fairy king Oberon must have plenty of others whom he could get to fill that type of position. Titania, on the other hand, genuinely cares for him. This scene also has Demetrius and Helena in it, and provides us great insight into their characters. Demetrius is brushing off Helena and she says, I am your spaniel; and, Demetrius, The more you beat me I will fawn on you. Use me but as your spaniel, spurn me, strike me, Neglect me, lose me; only give me leave, Unworthy as I am, to follow you. For one, it brings into the play a darker, more masochistic, idea of love that is at odds with the pure notion of love that the audience may assume that Lysander and Hermia share. It also reveals Helena as a woman who acts the opposite of Titania. She separates herself from her abuser, Oberon, rather than seeking his company. Hermia seeks the abuse out. Demetrius, on the other hand, tells Helena that looking at her makes him sick 2. He talks to her as if he hates her, and it takes a hard-heart to look so cruelly on someone so pathetic. Oberon happens to witness the exchange between these two and he sends Puck to put Demetrius under the same spell that he wants Titania put under 2. In addition to setting the stage for the action that will come afterward, this scene reveals much about the characters within it. It introduces the fairies and their duality, and it builds up a darker aspect of the play through the continuation of conflict that acts to counteract some of the lightheartedness of the play. Sample Essay Here the writer has chosen to focus on one specific scene in the play, and how it fits their argument about the duality and conflict present within the play. Notice that throughout the entire essay there are numerous examples from within the text. Here the reader can see exactly what lines make the writer think the way they do. When the writer gives details about what happens in the scene, it is because these details relate directly to the topic of their paper. Research Papers and Term Papers[edit] Term papers have a variety of elements that make them stand out from other papers. They carry three distinct characteristics. First, there is a large amount of research that goes into a term paper. The research contains various findings such as: Researching and gathering data must include understanding that information once it is compiled. The second characteristic is the amount of preparation it takes in gathering, compiling, analyzing, and sorting through everything in order to create a draft of your data. Finally, the third characteristic involves knowing the rules that must be followed when writing a specific term paper in the humanities discipline. These rules will generally be conveyed by your instructor. Writing the research paper involves a bit of detective work. While there is much reading to be done on the chosen topic, reading is not the only pathway to gain information. As a writer in the humanities, you can also conduct interviews, surveys, polls, and observation clinics. You should research and discover as much information as you can about the given topic so you can form a coherent and valid opinion. Elements of the Humanities Paper[edit] Many styles of documentation are used when writing the humanities paper. Choosing the style depends on the subject being addressed in the paper and the style your instructor may prefer you use. When it comes down to actually writing your paper, be sure to include the following elements: Introduction[edit] Like most papers and essays, an introduction is absolutely necessary when writing in the humanities. There can be some confusion as to which should come first; the introduction or the thesis statement. This decision could probably be clarified by asking your instructor. Many writers include the thesis statement in their introduction. Generally speaking, however, the introduction usually comes before the thesis statement. The introduction should grab your reader and make them interested in continuing to read your paper. Ask a question, say something powerful, or say something controversial. Be specific, not vague.

Chapter 2 : Harold Zyskind (Introduction of The New Rhetoric and the Humanities)

Modern logic has undergone some remarkable developments in the last hundred years. These have contributed to the extraordinary use of formal logic which has become essentially the concern of mathematicians.

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Chapter 3 : Rhetoric and Composition/Writing in the Humanities - Wikibooks, open books for an open world

The New Rhetoric and the Humanities: Essays on Rhetoric and Its Applications. Chaim Perelman - - Philosophy and Rhetoric 15 (1) The Revival of Rhetoric, the New Rhetoric, and the Rhetorical Turn: Some Distinctions.

De la justice in French , , Perelman rejected the usefulness of logical positivism beyond its applications to pure science. Because these approaches relied on a series of self-evident and mutually supporting axioms, any perceived error would disable the entire philosophy and its claims to reveal universal and absolute truths. Prevalent alternatives, especially the relativism of Jean-Paul Sartre , were also untenable for Perelman since the absolutes of metaphysics were merely replaced in these approaches by absolute skepticism. During his research with Olbrechts-Tyteca, Perelman would develop a philosophy that avoided the absolutes of both positivism and radical relativism. He found that while a specific logic of value judgments had never been established, an approach to the problem was apparent in the works of Aristotle. In the Posterior analytics, Aristotle establishes the principles of demonstration or analytics, which rely on the accepted premises and necessary conclusions of the syllogism. In the Topics and elsewhere, Aristotle opposes the demonstrative approach to dialectics , or rhetorical reasoning , which relies on premises that are acceptable in a given situation and are thus contingent. For Perelman, then, a viable philosophy "capable of establishing aspects of being and inducing reasonable action" must be constructed according to probabilities and must be able to withstand impositions of value and other contingencies stemming from its reception by particular audiences. In the conclusion of the New rhetoric , Perelman and Olbrechts-Tyteca state that in opposition to the absolutes common in philosophy, their project acknowledges that "men and groups of men adhere to opinions of all sorts with a variable intensity" and that "these beliefs are not always self-evident, and they rarely deal with clear and distinct ideas. Perelman would employ this same approach in future developments of the New Rhetoric and in subsequent writings on law and justice. The New Rhetoric[edit] Overview[edit] Perelman and Olbrechts-Tyteca began research on the logic of non-formal arguments in After encountering Latini and "rediscovering" the Greco-Latin rhetorical tradition, both the project and its philosophical basis took a definitive shape. Perelman hypothesized that the rationale governing non-formal argument could be derived from the principles of rhetorical theory and from considerations of audience and values in particular. These considerations in turn affected the specific structure of arguments, including the bases of agreement and the availability of specific appeals. The following discussion of the New rhetoric is organized according to the three sections of the book, and covers the major concepts contained in each. The framework of argumentation[edit] The New Rhetoric is founded on the idea that "since argumentation aims at securing the adherence of those to whom it is addressed, it is, in its entirety, relative to the audience to be influenced" , p. Perelman and Olbrechts-Tyteca rely in particular for their theory of argumentation on the twin concepts of universal and particular audiences: This ideal, Perelman explains, can be embodied, for example, "in God, in all reasonable and competent men, in the man deliberating or in an elite" , p. Like particular audiences, then, the universal audience is never fixed or absolute but depends on the orator, the content and goals of the argument, and the particular audience to whom the argument is addressed. For Aristotle, the epideictic genre was of limited importance in the civic realm since it did not concern facts or policies. Perelman, in contrast, believes not only that epideictic rhetoric warrants more attention, but that the values normally limited to that genre are in fact central to all argumentation. These values, moreover, are central to the persuasiveness of arguments in all rhetorical genres since the orator always attempts to "establish a sense of communion centered around particular values recognized by the audience" , p. The starting points of argumentation[edit] All argumentation, according to Perelman and Olbrechts-Tyteca, must proceed from a point of agreement; contentious matters in particular cannot be introduced until sufficient agreement on prior or related issues has already been established. The bases of agreement are divided into two categories: Both facts and truths are normally established prior to argument; these are aspects of reality that would be agreed to, for instance, by the universal audience as conceived by the orator. Neither facts nor truths provide opportunity for dispute; as Perelman explains, "if we presuppose the coherence of reality and of our truths taken as a whole, there cannot

be any conflict between facts and truths on which we would be called to make a decision" , p. Presumptions, like facts and truths, need not be defended. Should the argument require opposing presumptions, however, the orator may overturn previous opinion by proving an opposite case. Values, both concrete and abstract, may also constitute starting points, although none should be treated as universal. Establishing and reinforcing common values is necessary, according to Perelman, because they influence action and determine acceptable behaviour , p. Values, moreover, are normally arranged in hierarchies that can also serve as starting points for argument. An audience will value both justice and utility, for example, but an argument may require a determination of preference between the two. Like values, hierarchies can be abstract or concrete; they may also be homogeneous, in the case of degrees, or heterogeneous, in the example of honesty and truthfulness. Both values and hierarchies can be justified by the final point of agreement, which Perelman and Olbrechts-Tyteca term *loci of the preferable*. Thus, an argument may begin from the determination that an intrinsic quality, such as health, is preferred over a contingent quality, such as beauty. The final aspect of argument starting points discussed in the New rhetoric is the creation of "presence. As Perelman explains, "things present, things near to us in space and time, act directly on our sensibility, " yet if things distant " from the past or future " are more relevant to the argument, they may be lent presence through specific rhetorical figures, such as hypotyposis or anaphora , p. All points of agreement, moreover, may be distinguished as primary or secondary according to the purpose of the argument and the composition of the particular audience. This is accomplished, Perelman notes, by linguistic categories that allow the orator to mount arguments "under the guise of a descriptive narrative" *ibid.* Argument techniques[edit] Because non-formal argument is concerned with the adherence of an audience " rather than the mere demonstration of propositions proper to formal logic " the orator must ensure that the audience adheres to each successive element of an argument. Perelman outlines two ways the orator may achieve this acceptance or adherence: Quasi-logical arguments, Perelman explains, are "similar to the formal structures of logic and mathematics" , p. Definition is a common quasi-logical approach that is used not only for establishing the meaning of a term but also for emphasizing certain features of an object for persuasive purposes. Other quasi-logical arguments include relations of division, arguments of reciprocity, and arguments of probability. While these techniques appear to share the qualities of formal demonstrations, Perelman notes that for all quasi-logical approaches, "complementary, nonformal hypotheses are necessary to render the argument compelling" , p. The remaining associative techniques involve appealing to reality and establishing the real. Arguments of the former category can be further divided into those conveying succession and those dealing with coexistence. Relations of succession include causes and effects, such as the consequences of a particular action, or means and ends, such as the projected outcome of an event or process. Relations of coexistence, on the other hand, associate a person or essence to a specific act, and include arguments from authority. Like appeals to the real, arguments that establish the structure of reality can be divided into two categories: The former rely on generalizations derived from a single situation, in the case of example, or on the conformation of a single situation to an accepted practice or ethos , in the case of models. Appeals to the real that rely on analogy are common and, according to Perelman, are "typical to Plato , Plotinus , and all those who establish hierarchies within reality" , p. These appeals establish the relation between two terms by noting their similarity to another, more familiar set of terms; for example, "truth is to Socrates what gold is to a miser. When orators seek to reconcile incompatible opinions, they may gain adherence by a dissociation of concepts. The final technique discussed by Perelman and Olbrechts-Tyteca is a common approach in metaphysics that opposes appearances to reality. As Perelman explains, reality is normally perceived "through appearances that are taken as signs referring to it. When, however, appearances are incompatible " an oar in water looks broken but feels straight to the touch " we must admit This recognition in turn fosters a conception of reality by which appearances may be judged; those aspects conforming to the real are considered valuable, while those not consistent with reality are dismissed as illusive. The dissociation of ideas can be extended to any realm where the tenets of an argument are incompatible with accepted opinion; "real democracy , " for instance, can be opposed to "apparent democracy, or formal or nominal democracy, or quasi-democracy" *ibid.* In the process of this opposition, adherence to "real democracy" is achieved not on the basis of its merit as an idea, but rather

through the devaluation of opposing terms. In response, Perelman and Crosswhite both offer support for the concept of the universal audience. The work has been translated, in whole or in part, into nine languages and has been described variously as "groundbreaking," by J. Robert Cox, a "bombshell," by Michael Leff, and as "one of the most influential modern formulations of rhetorical theory," by Brian Vickers. People of a certain time and place, the particular audience, are the limits of persuasive capacities. Ray claims a universal audience is disorganized because it is different for each speaker based on his or her purpose. Ray is concerned that when forced to follow such constraints, the speaker will not only fail to be persuasive, but will also fail to remain valid in specific situations. James Crosswhite addresses concerns about the validity of universal claims in formal argument. The speaker must set aside any conflicting ideas or values, but because this process of creating a universal audience is specific to the circumstances, it can yield different and conflicting ideals as universal. Additionally, because the idea of a universal audience itself is empirical, the speaker forms the imagined universal audience based on past experiences and pre-existing notions of how the universal audience should be defined.

Chapter 4 : ChaÃm Perelman - Wikipedia

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