

Writing to analyze

Critical reading and viewing are essential skills for all kinds of writing. Analysis is a more specific aim where those critical reading and viewing skills are applied to particular subjects. Analysis involves dividing a whole into parts that can be studied both as individual entities and as parts of the whole.

Rhetorical analysis is a kind of analysis that divides a whole into parts to understand how an act of speaking or writing conveys meaning. Thus the goal of a rhetorical analysis is to understand how a particular act of writing or speaking influenced particular people at a particular time.

Visual analysis is closely related to rhetorical analysis. The tools of rhetorical analysis have been applied to understanding how other human creations make meaning, including art, buildings, photographs, dance, memorials, advertisements—any kind of symbolic communication.

Literary analysis takes into account elements of literature such as plot, character, and setting, paying particular attention to language and metaphor. The goal of literary analysis is to interpret a literary text and support that interpretation with evidence or, more simply, to make a discovery about a text that you share with your readers.

Text and context

A rhetorical, visual, or literary analysis may be concerned with either text or context, but often it examines both. Textual analysis focuses on the features of a text—the words and evidence in a speech, the images and patterns in a picture, and so on. For a textual analysis, ask

- What is the subject?
- What is the author's claim or what are the main ideas?
- What is the medium of the text? a newspaper?

Web site? scholarly journal? a photograph? a short story?

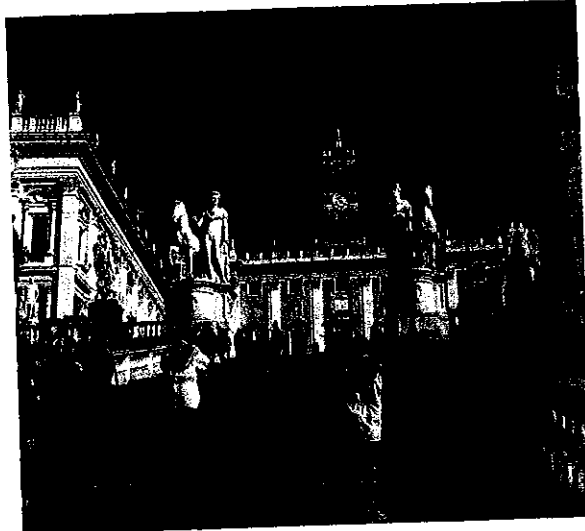
- What appeals are used? What are the author's credentials, and how does he represent himself? What facts or evidence does he present? What values does he share with you and the rest of his audience? What emotions does he try to evoke?
- How is the text organized?
- What kind of style does the author use? Formal or informal, satirical or humorous? Are any metaphors used?

Contextual analysis reconstructs the cultural environment, or context, that existed when a particular rhetorical event took place, and then depends on that recreation to produce clues about persuasive tactics and appeals. For a contextual analysis, ask

- Who is the author? What else has she written or said on this subject? Who does she borrow from or quote? What motivated her to address this issue?
- Who is the audience? What are the occasion and forum for writing? Would the argument have been constructed differently if it had been presented in a different medium? What motivated the newspaper, magazine, or other venue to publish it?
- What is the larger conversation? When did the text appear? Why did it appear at that particular moment? Who or what might this text be responding to?



The head of Castor stands at the entrance of the Piazza del Campidoglio in Rome. A textual analysis focuses on the statue itself. The size and realism of the sculpture makes it a masterpiece of classical Roman art.



A contextual analysis focuses on the surroundings and the history of the statue. Legend has Castor and his twin brother Pollux, the mythical sons of Leda, assisting Romans in an early battle. Romans built a large temple in the Forum to honor them. The statues of Castor and Pollux were uncovered in sixteenth-century excavations and brought in 1583 to stand at the top of the Cordonata, a staircase designed by Michelangelo as part of a renovation of the Piazza del Campidoglio commissioned by Pope Paul III in 1536.

Working Together

Analyze text and context

Group of three or four students

Find several examples of verbal and visual texts. These might be ads you have seen on television or heard on the radio, photos or editorials in the student newspaper, or Web sites.

- What is the context in which this text was produced?
- How was the creator of the text attempting to influence or persuade the audience? What appeals are made?
- In the visual texts, what connections or associations is the reader invited to create?
- In the verbal texts, what claims and reasons are explicitly stated?

Writing a rhetorical analysis

People often use the term *rhetoric* to describe empty language. "The Governor's speech was just a bunch of rhetoric," you might say, meaning that the Governor offered noble-sounding words but no real ideas. But rhetoric originated with a much more positive meaning. According to Aristotle, rhetoric is "the art of finding in any given case the available means of persuasion." Rhetoric is concerned with producing effective pieces of communication.

Rhetoric can also be used to interpret or analyze. Students of rhetoric know not only how to produce effective communication, but also how to understand communication. The two skills complement each other: Becoming a better writer makes you a better analyst, and becoming a better analyst makes you a better writer. For an example of rhetorical analysis, see pages 326–329.

Components of a rhetorical analysis

What is the author's purpose?

Identify the purpose. Some texts have an obvious purpose; for example, an ad wants you to buy something. But texts can have more than one purpose. A politician who accuses an opponent of being corrupt may also be making a case for her own honesty.

Who is the audience?

Examine the audience. The most effective texts are ones that are tailored specifically for an audience. What can you determine about the actual audience's values, attitudes, and beliefs? How does the author create an audience in the text by making assumptions about what the audience believes?

Who is the author of my text?

Examine the author. How did the author come to this subject? Is the author an expert or an outsider?

What is the background of my text?

Examine the context. What else has been said or written on this topic? What was going on at the time that influenced this text?

Which rhetorical appeals are used in my text?

Analyze rhetorical appeals. Aristotle set out three primary tactics of argument: appeals to the emotions and deepest held values of the audience (*pathos*), appeals based on the trustworthiness of the speaker (*ethos*), and appeals to good reasons (*logos*).

How does the language and style contribute to the purpose?

Examine the language and style. Is the style formal? informal? academic? Does the writer or speaker use humor or satire? What metaphors are used?

WRITING A RHETORICAL ANALYSIS

Steps to rhetorical analysis

Choose a text that you care about

Your paper will require close multiple readings of the text. Your interest (or lack of interest) in your text will come through in your paper.

Write a descriptive title

The title of your essay should indicate the focus of your analysis.

Check your thesis

Make sure your thesis is sensible and realistic as well as being supported by evidence and examples in the text.

Interrogate evidence

Look closely at the evidence supporting the writer's claims. Is it convincing? Are there gaps? Can it be interpreted in a different way? Is counterevidence acknowledged?

Examine underlying values, attitudes, and beliefs

When a writer or speaker neglects the audience's values, attitudes, and beliefs, the text is rarely persuasive.

Identify fallacies

Be aware when only one side of the story is being presented, when claims and accusations are grossly exaggerated, and when complex issues are oversimplified. See pages 18–19.

Identify relationships

An effective rhetorical analysis makes connections, showing how strategies in the text are responses to other texts and the larger context.

Recognize complexity

Many texts cannot be reduced to a sound bite. Successful rhetorical analyses often read between the lines to explain why a statement may be ironic or what is not being said. Readers appreciate being shown something they may not otherwise have noticed.

Writing a visual analysis

We are bombarded by images on a daily basis. They compete for our attention, urge us to buy things, and guide us on our way home from work. These visual texts frequently attempt to persuade us; to make us think, feel, or act a certain way. Yet we rarely stop to consider how they do their work.

Visual texts leave room for the audience to interpret to a greater degree than many verbal texts, which make them particularly rich subjects for analysis. For an example of visual analysis, see pages 75–77.

Components of a visual analysis

What kind of visual is it?

Describe what you see. Is it a single image, part of a series, a sign, a building, or something else? What are the conventions for this kind of visual?

What is the image about?

Consider the subject. What does the image depict? What is the setting? What is the purpose? Are words connected with the image?

How is the image arranged?

Analyze the composition. What elements are most prominent? Which are repeated? Which are balanced or in contrast to each other? Which details are important?

What is the context?

Examine the context. Who created the image? When and where did it first appear? Can you determine why it was created?

What visuals are like it?

Look for connections. What is the genre? What kind of visual is it? What elements have you seen before? Which remind you of other visuals?

Keys to visual analysis

Choose a visual text that you care about

If an image or other visual text means something to you, you will find it easier to analyze.

Pay close attention to details

Identify the key details that keep the viewer's attention and convey meaning. Also, examine the point of view—the viewer's perspective of the subject.

Provide a frame for understanding

You will need to provide a context for understanding a visual text, giving a sense of how it is a response to events and trends going on at the time and how it was initially understood.

Go beyond the obvious

A successful visual analysis gets readers to make connections and see aspects that they otherwise would not have noticed.

An effective analysis

A successful analysis can be generally textual or contextual in nature. But the two approaches are not mutually exclusive—in fact, most analysts consider the details of the text, but also attend to the particulars of context as well.

theguardian

Straight from the Heart Tim Collins

On July 11, 2005, a woman named Marie Fatayi-Williams made an immensely moving speech in London at the site where her son Anthony had been killed in a terrorist bombing four days earlier. Her speech was reported in numerous media outlets. *The Guardian*, a British newspaper, printed Fatayi-Williams's speech on July 13, with an analysis and commentary by Tim Collins. Collins considers the factors that make Fatayi-Williams's speech so powerful, and places it in a larger context of responses to terrorism.

Caught in the spotlight of history, set on the stage of a very public event, Marie Fatayi-Williams, the mother of Anthony Fatayi-Williams, 26 and missing since Thursday, appeals for news of her son. Her words are a mixture of stirring rhetoric, heartfelt appeal and a stateswoman-like vision, and so speak on many levels to the nation and the world. Her appeal is a simple one—where is my son? If he has been killed, then why? Who has gained?

Marie has found herself, as I did on the eve of the invasion of Iraq, an unwitting voice, speaking amid momentous events. Her appeal, delivered on Monday not far from Tavistock Square, where she fears her son died in the bomb attack on the number 30 bus, gives a verbal form to the whirlpool of emotions that have engulfed society as the result of last week's bombings. I suspect Marie, like myself, had no idea that her words would find such wide recognition, have fed such an acute hunger for explanation, have slaked such a thirst for expression of the sheer horror of Thursday's events.

This kind of speech is normally the preserve of the great orators, statesmen and playwrights, of Shakespeare, Churchill or Lincoln. It is often a single speech, a soliloquy or address from the steps of the gallows, that explains, inspires, exhorts and challenges. But always such addresses are crafted for effect and consciously intended to sway and influence, and often, as in the case of Shakespeare's Henry V, they are set in the mouth

Collins points out the appeal to pathos—the beliefs and values of the audience—that lies at the heart of Fatayi-Williams's speech.

Collins identifies the genre of the speech, which is usually crafted for a specific occasion. Marie's speech is remarkable because it is spontaneous.

of a long dead hero or delivered by wordsmiths who are masters of their craft. It is rare in history that such oratory is the genuine article, springing from the heart and bursting forth to an unwitting audience. In Marie's case, her speech gains its power as a vehicle of grief and loss, and of the angst of a mother who yearns for her beloved son. In my case it was the opposite emotion from which I drew inspiration—an appeal to understand, to empathize, to give courage and purpose. I was motivated by a need to warn and teach as well as to encourage. Marie's motivation is a reflection on loss and that most powerful of all emotions, a mother's love.

The form the address takes is as poignant as the language used. There is an initial explanation of the extraordinary circumstances of the loss, a *cri de coeur* for the innocent blood lost, a rejection of the act by its comparison to the great liberators, and the assertion that her loss is all our loss in the family of humanity. It ends with her personal grief for her flesh and blood, her hopes and pride. The language echoes verses of the Bible as well as from the Koran. It has raw passion as well as heart-rending pathos.

With only a photograph of her son and a sheet of paper as a prompt, Marie's words burst out with as much emotion as anger. Her speech stands in stark contrast to the pronouncements of politicians, prepared by aides and delivered from copious notes. It is indeed the raw originality and authentic angst that give the delivery such impact, the plea such effect. No knighted veteran of the Royal Shakespeare Company could deliver such an address without hours or even days of rehearsal. I know from my own experience that only momentous events can provoke such a moment, only raw emotion can inspire such a spontaneous plea. I am often asked how long it took me to write my speech, delivered to my regiment, the Royal Irish, on the eve of the invasion of Iraq on March 19, 2003, at Fort Blair Mayne camp in the Kuwaiti desert. My answer is simple—not one moment. There was no plan; I spoke without notes. For me there was only the looming specter of actual warfare and the certainty of loss and killing, and I was speaking to myself as well as to my men. I suspect for Marie there was only the yawning black void of loss, the cavern left behind in her life caused by the loss of a son who can never be replaced.

Several rhetorical techniques used in the speech connect it to a larger historical tradition.

Collins's own experience informs his understanding of what Fatayi-Williams might have been feeling. His empathy helps assure his audience that he is qualified to comment on the meaning of her speech.

What, then, can we take from this? Marie's appeal is as important as it is momentous. Her words are as free from hatred as they are free from self-interest; it is clear that no man can give her her heart's desire—her son. I was also struck by the quiet dignity of her words, the clarity of her view and the weight of her convictions. She does not condemn, she appeals; her words act as an indictment of all war and violence, not just acts of terror but also the unnecessary aggression of nation states. Her message is simple: here is a human who only wanted to give, to succeed and to make his mother proud. Where is the victory in his death? Where is the progress in his destruction? In her own words: "What inspiration can senseless slaughter provide?"

Collins examines how Marie creates her ethos, which convinces her audience of her sincerity and lack of malice.

I am certain that Marie's appeal will go down as one of the great speeches of our new century. It will give comfort to the families and friends of the dead and injured, both of this act and no doubt, regrettably, of events still to come. It should act as a caution to statesmen and leaders, a focus for public grief and, ultimately, as a challenge to, as well as a condemnation of, the perpetrators.

Collins sees Fatayi-Williams's directness as perhaps the most important aspect of her speech. She responds to historic events in a way that personalizes them and shows their human cost.

Marie is already an icon of the loss of Thursday July 7. Having travelled from Africa to find a better life, Anthony Fatayi-Williams carried the hopes and pride of his family. Now, as his mother has traveled to London, arguably one of the most cosmopolitan and integrated cities in the world, and standing nearby a wrecked icon of that city, a red double-decker bus, she has made an appeal which is as haunting as it is relevant, as poignant as it is appealing. It is a fact that such oratory as both Marie and I produced is born of momentous events, and inspired by hope and fears in equal measure.

But Marie's appeal is also important on another level. I have long urged soldiers in conflict zones to keep communicating with the population in order to be seen as people—it is easier to kill uniforms than it is to kill people. On July 7 the suicide bombers attacked icons of a society that they hated more than they loved life, the red London bus and the tube. Marie's speech has stressed the real victims' identities. They are all of us.

Marie's speech

This is Anthony, Anthony Fatayi-Williams, 26 years old, he's missing and we fear that he was in the bus explosion ... on Thursday. We don't know. We do know from the witnesses that he left the Northern line in Euston. We know he made a call to his office at Amec at 9.41 from the NW1 area to say he could not make [it] by the tube but he would find alternative means to work.



Marie Fatayi-Williams

Since then he has not made any contact with any single person. Not New York, not Madrid, not London. There has been widespread slaughter of innocent people. There have been streams of tears, innocent tears. There have been rivers of blood, innocent blood. Death in the morning, people going to find their livelihood, death in the noontime on the highways and streets.

They are not warriors. Which cause has been served? Certainly not the cause of God, not the cause of Allah because God Almighty only gives life and is full of mercy. Anyone who has been misled, or is being misled to believe that by killing innocent people he or she is serving God should think again because it's not true. Terrorism is not the way, terrorism is not the way. It doesn't beget peace. We can't deliver peace by terrorism, never can we deliver peace by killing people. Throughout history, those people who have changed the world have done so without violence, they have won people to their cause through peaceful protest. Nelson Mandela, Martin Luther King, Mahatma Gandhi, their discipline, their self-sacrifice, their conviction made people turn towards them, to follow them. What inspiration can senseless slaughter provide? Death and destruction of young people in their prime as well as old and helpless can never be the foundations for building society.

My son Anthony is my first son, my only son, the head of my family. In African society, we hold on to sons. He has dreams and hopes and I, his mother, must fight to protect them. This is now the fifth day, five days on, and we are waiting to

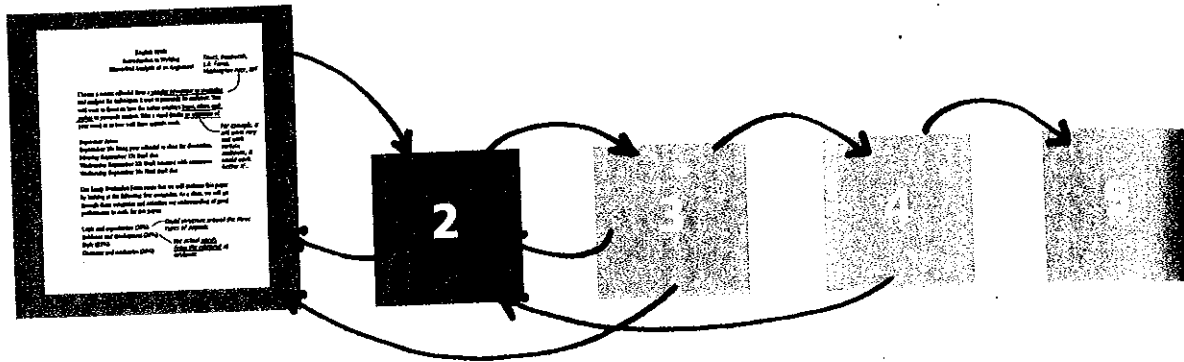
know what happened to him and I, his mother, I need to know what happened to Anthony. His young sisters need to know what happened, his uncles and aunties need to know what happened to Anthony, his father needs to know what happened to Anthony. Millions of my friends back home in Nigeria need to know what happened to Anthony. His friends surrounding me here, who have put this together, need to know what has happened to Anthony. I need to know, I want to protect him. I'm his mother, I will fight till I die to protect him. To protect his values and to protect his memory.

Innocent blood will always cry to God Almighty for reparation. How much blood must be spilled? How many tears shall we cry? How many mothers' hearts must be maimed? My heart is maimed. I pray I will see my son, Anthony. Why? I need to know, Anthony needs to know, Anthony needs to know, so do many other unaccounted for innocent victims, they need to know.

It's time to stop and think. We cannot live in fear because we are surrounded by hatred. Look around us today. Anthony is a Nigerian, born in London, worked in London, he is a world citizen. Here today we have Christians, Muslims, Jews, Sikhs, Hindus, all of us united in love for Anthony. Hatred begets only hatred. It is time to stop this vicious cycle of killing. We must all stand together, for our common humanity. I need to know what happened to my Anthony. He's the love of my life. My first son, my first son, 26. He tells me one day, "Mummy, I don't want to die, I don't want to die. I want to live, I want to take care of you, I will do great things for you, I will look after you, you will see what I will achieve for you. I will make you happy." And he was making me happy. I am proud of him, I am still very proud of him but I need to now where he is, I need to know what happened to him. I grieve, I am sad, I am distraught, I am destroyed.

He didn't do anything to anybody, he loved everybody so much. If what I hear is true, even when he came out of the underground he was directing people to take buses, to be sure that they were OK. Then he called his office at the same time to tell them he was running late. He was a multi-purpose person, trying to save people, trying to call his office, trying to meet his appointments. What did he then do to deserve this? Where is he, someone tell me, where is he?

1: Select a text to analyze



Examine the assignment

- Read your assignment slowly and carefully. Look for the key words *analyze* or *critique*. These key words tell you that you are writing an analysis.
- Make a note of any information about the length specified, date due, formatting, and other requirements. You can attend to this information later. At this point you want to zero in on the subject and your analytical claim.

Find a text to analyze

- Look for a text or image that offers an argument or opinion—one that tries to influence the thoughts, feelings, or actions of its audience.
- Newspaper editorials, activist Web sites, speeches, art, and advertisements are all good sources of texts for analysis.

Make an analytical claim

- Ask: What will my analysis reveal for readers that they might not otherwise have realized about the text?
- Think about the evidence you will need to support your claim. It may come from the text itself, or from your research into the piece's context.

Research the context

- What else was being written and said about this subject at the time the text was written?
- What events were taking place that might have influenced the author?

Research the author and audience

- Who is the author? What else has he or she said on this subject? What motivated him or her to produce this text?
- Who is the audience? Where did the text first appear (or, why was this image made or created)? Why did it appear at that particular moment?



1: SELECT A TEXT TO ANALYZE

Write Now

Find a verbal text to analyze

Find at least three examples of verbal texts that intend to persuade you in some way. They may ask you to do something specific such as buy a product or vote for a candidate or else they may aim at changing your attitude. Note what makes each text interesting and make a tentative claim.

Text	Deadspin.com blog
What makes it interesting	Takes a humorous look at sports, exposing the pretensions and lack of honesty among sports figures.
Claim	Deadspin.com represents the spirit of many blogs in going for the truth underneath layers of hype and having fun along the way.

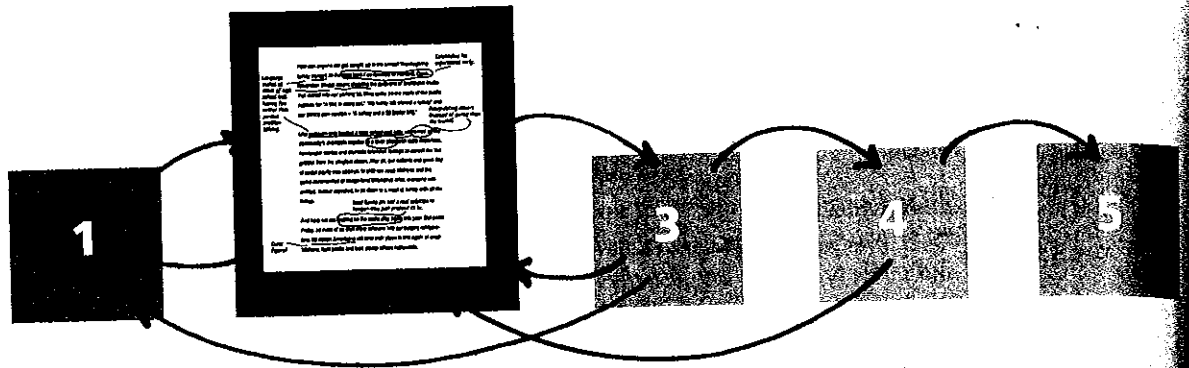
Write Now

Find a visual text to analyze

Identify at least three visual texts for possible analysis. Look for a visual text that in some way attempts to influence the viewer—an advertisement, a public building, a statue, a controversial work of art, a dramatic photograph, a television commercial, a corporate logo, and so on. Note what makes it interesting and make a tentative claim.

Text	Logos of competing political candidates
What makes it interesting	Candidate X's logo appears much better than candidate Y's logo among people I have asked, but they cannot explain why.
Claim	Candidate X has a better logo than candidate Y because the typeface and colors of X's logo express strength, energy, and movement while those on Y's logo suggest indecision and weakness.

2: Analyze context and text



Consider the medium and genre

- What is the medium?
- What is the genre of the piece? Is it an editorial? a speech? an advertisement?

Consider the main claim or claims

- Summarize the claim, or describe the subject.

Consider the evidence

- Note all the reasons and evidence given to support the claim.

Analyze the appeals

- How is the author presented? As a credible, trustworthy person?
- How logical are the arguments? Are there any logical fallacies?
- What emotions, if any, does the author appeal to?
- How effective is each one of these appeals and techniques? How effective are they all together? Why are they effective or not effective?

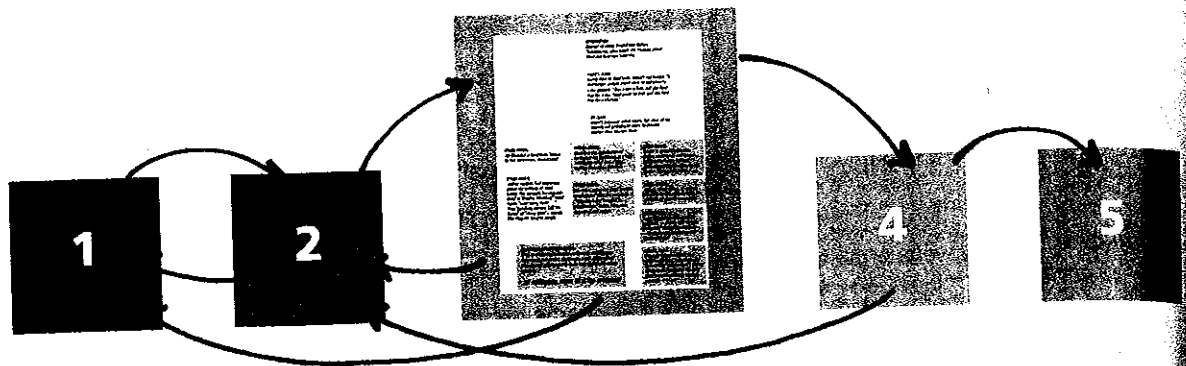
Situate the text in its context

- Where do you find evidence that this text was responding to other texts and events?
- What does this text contribute to the ongoing conversation of which it is part?

Consider the style and tone

- How would you characterize the style? Is the style formal? informal? academic?
- How would you characterize the tone? Does the writer or speaker use humor or satire?
- How is language used to influence the audience? repetition? contrast? particular word choices? What metaphors are used?

3: Write a draft



Briefly describe the text you are analyzing

- Describe the medium and genre (newspaper editorial, blog on the Web, radio interview, and so on).
- Who produced it? Where and when did it first appear?

Make a claim

- Analysis adds a new dimension to a text; what will your analysis reveal for readers? Be sure your claim is not an over-generalization and can be supported by textual and contextual evidence.

Analyze the context

- Through research find out what else was being said about the subject your text discusses.
- Track down any references to other texts or events.

Analyze the text

- Select the most important parts of the text to focus on. Choose elements that will show a pattern or illustrate specific techniques you want to talk about. However, be honest: do not leave out evidence that might undercut your claims.
- Build a critical mass of evidence. Supply the evidence and examples to support your claim.
- Make larger patterns or contrasts visible for your readers. For example, does an author seem to be appealing to two different audiences in a single essay? What parts of the work appeal to one audience? What parts appeal to the other?

Build a strong conclusion

- Don't merely summarize what you have already said. Ask yourself, "Have I learned anything new in this analysis?" A conclusion can be a good place to succinctly describe a larger pattern you have been tracing in a work. Or, it may be a good place to make conjectures about other works by the same artist, about the motivations of a school or movement, or to tie your analysis of this text to other texts.



Write a helpful response

Read the following first draft and use the guidelines on page 31 to write a response that will help the writer to revise the paper. Resist the urge to edit sentences and correct mechanical errors. The assignment asked the student to analyze an ad. The revised version of this paper is on pages 75–77.

Analysis of an Ad

In our modern world of today, Americans see thousands of advertisements every year, we buy many products because of ads. One of the products advertised a lot is milk. I chose an Andy Roddick ad for this assignment because he is my very favorite tennis player. There was another totally awesome milk ad with Stone Cold Steve Austin, but I couldn't find it.

I found the picture of Andy in Seventeen magazine. I don't read Seventeen any more, but my younger sister does, and I needed to find an ad. Andy looks totally cool in this photo. He was on the court with his tennis racquet. His milk mustache is visible to the eye.

I suppose the milk people wanted him because he is popular and good looking. The milk ads all have celebrities and sports stars. I read that the milk people were worried that younger people aren't drinking milk and they wanted young stars to pitch milk and praise it's benefits. I guess its working because the ad campaign has been around as long as I can remember. I've even heard copycats use slogans like "Got cookies?" "Got fish?" "Got fish?" "Got sports?" and even "Got Jesus?"

The Roddick ad probably works because Roddick is good looking. As I said before, the milk people like good looking stars. He has kind of a sexy pose too. He looks like a movie star.

In conclusion, the Andy Roddick ad is a good ad because young people like Andy Roddick. If they see Andy Roddick drinking milk, they want to drink milk to.

Effective writing

Qualities of effective writing are evident in Angela Yamashita's essay "Got Roddick?" Her assignment was to select an advertisement and analyze how it makes appeals to ethos, pathos, and logos.

<p style="text-align: right;">Yamashita 1</p> <p>Angela Yamashita</p>	<p>The heading is in the correct MLA format. The paper is free of major errors.</p>
<p>Dr. Sanchez</p> <p>English 15</p> <p>13 October 2008</p>	<p>The title plays off the theme of the ad and suggests the content.</p>
<p style="text-align: center;">Got Roddick?</p>	
<p>Andy Roddick is one of the hottest professional athletes today. In 2003 he became the youngest American to finish ranked number one in the ATP rankings, and he's known not only for his excellent playing skills but also for his good looks and easygoing attitude. Ex-boyfriend to popular singer Mandy Moore, Roddick has been thrown into the spotlight and is now a teenage crush. It was his picture that</p>	<p>The writer gets off to a fast start, introducing her subject in the first sentence.</p>
<p>stopped me while leafing through <i>Seventeen</i> and made me take a longer look. Roddick stands staring at the viewer, racquet over his shoulder, leaning against the net on the court. More prominent than his white pants, white tennis shirt, and white towel draped around his neck is the white milk mustache above his upper lip. The ad reads: "Now serving. I'm into power. So I drink milk. It packs 9 essential nutrients into every glass. Which comes in handy whether you're an athlete or an energetic fan." At the bottom of the page is the ad slogan (also in white) "Got Milk?"</p>	<p>The writer engages her subject.</p> <p>Angela describes the ad with specifics.</p>
<p>The "Got Milk?" campaign has published numerous ads that try to convince adults to drink more milk. Everyone from rock groups to actors to athletes have participated in this campaign. In today's caffeine-obsessed society of coffee and soda drinkers, America's Dairy Farmers and Milk Processors (the association that sponsors the "Got Milk?" campaign) felt the need to reverse the decline in milk consumption by advertising milk in a new way. The catchy "Got Milk?" proved to be highly successful, and the campaign has been</p>	<p>Angela provides background information.</p>

Yamashita 2



“Got Milk?” ad featuring Andy Roddick

Angela includes the ad along with the caption.

mimicked by many others including “Got cookies?” “Got fish?” “Got sports?” and even “Got Jesus?” (Philpot). The Andy Roddick ad is typical of the “Got Milk?” series, urging people young and old to drink milk to remain healthy and strong. The Roddick ad primarily uses the appeals of ethos and pathos to persuade its audience. (The one gesture toward logos in the ad is the mention that milk has nine nutrients.)

Angela cites the source of her information.

Thesis of paper

To establish the ethos of their ads, America’s Dairy Farmers and Milk Processors use celebrity endorsements. The “Got Milk?” campaign has enlisted a range of celebrities popular with young audiences from Amy Grant to Austin Powers, Britney Spears to Brett Favre, T-Mac (Tracy McGrady) to Bernie Mac. Choosing Andy Roddick, the dominant young male player in American tennis, fits squarely in this lineup. Admired by a strong following of young adults (girls for his looks, boys for his athletic ability), Roddick is an ideal spokesman for establishing that milk is a healthy drink. Implicit in the ad is that milk will help you become a better athlete and better looking too.

Repeating “ethos” makes a smooth transition.

Angela explains why Andy Roddick was chosen as a spokesperson.

BECOME AN EFFECTIVE WRITER

Yamashita 3

Angela analyzes the appeals to pathos.

The ad conveys pathos not simply through Roddick's good looks. His pose is casual, almost slouching, yet his face is serious, one that suggests that he not only means business about playing tennis but also about his drink of choice. The words "I'm into power" don't mess around. They imply that you too can be more powerful by drinking milk. "Now serving" is also in your face, making a play on the word "serving" both as a tennis and a drink term.

Angela looks closely at the language the ad uses.

The effectiveness of the "Got Milk?" campaign is demonstrated in gallons of milk sold. The campaign began in California in 1993 at a time when milk sales were rapidly eroding. A San Francisco ad agency developed the milk mustache idea, which is credited for stopping the downward trend in milk consumption in California. In 1995 the campaign went national. By 2000 national sales of milk remained consistent in contrast to annual declines in the early 1990s (Stamler). "Got Milk?" gave milk a brand identity that it had previously lacked, allowing it to compete with the well-established identities of Pepsi and Coca-Cola. Milk now has new challengers with more and more people going out to Starbucks and other breakfast bars. Nonetheless, the original formula of using celebrities like Andy Roddick who appeal to younger audiences continues to work. Milk isn't likely to go away soon as a popular beverage.

The history of the "Got Milk?" campaign is given briefly and the source is documented.

Angela's style is efficient and appropriate for college readers.

The ending provides new ideas for readers to think about rather than simply summarizing what has been said.

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Works Cited

- "Andy Roddick." *Got Milk?* Milk Processor Education Program. 2003. Web. 3 Oct. 2008.
- Philpot, Robert. "Copycats Mimic 'Got Milk' Ads." *Milwaukee Journal Sentinel* 12 May 2002, final ed.: D3. *LexisNexis Academic*. Web. 6 Oct. 2008.
- Stamler, Bernard. "Got Sticking Power?" *New York Times* 30 July 2001, late ed.: C11. *LexisNexis Academic*. Web. 6 Oct. 2008.

Angela includes a list of works cited in the correct MLA format. If readers want to look at her sources, they should be able to find them easily.