

# COMPOSE, DESIGN, ADVOCATE

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ISBN 0-321-11778-6

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## SAMPLE CHAPTER

The pages of this Sample Chapter may have slight variations in final published form.

# SECTION 1

designing  
compositions  
rhetorically



## Throughout this book you'll see “argument.”

In common use as well as in the specialized studies of rhetoric, “argument” has acquired different meanings over time. We want to be clear about those meanings—and how we use the word in this book—so that you’ll understand our uses of it.

### everyday notions of argument

When you hear that someone was arguing with someone else, you probably picture two people (but perhaps more) face to face (if not in each other’s face), and perhaps raised voices. This view of argument is of an often acrimonious event, when people vent their opinions and try to downplay—if not tear apart—the others’ opinions.

“Argument” might also suggest debates to you, when two sides face off over an issue. Each side tries to present, before an audience, logical reasons for or against a position on the issue, hoping their words—their reasons made visible—will cause others to take on their position.

For the purposes of this book, we want to take from those two notions of argument only that **argument occurs when people hold differing ideas, opinions, or beliefs and when they agree to make visible their reasons for holding their ideas, opinions, or beliefs.**

### specialized notions of argument

Rhetoricians sometimes use a very formal definition of argument: they’ll say that a speech or a piece of writing is an argument if and only if it presents premises, in logical order, in support of a stated conclusion.

For the purposes of this book, we won’t hold such a narrow definition—but we do draw on one aspect of it: we will sometimes speak of formal (and informal) argument. Sometimes we identify an argument based on its structure, or form: sometimes, when you want to be particularly overt about your intentions, you will want to use logical structures to support a position you’d like others to consider.

### argument in this book

We all encounter situations every day where we need to make decisions with others or encourage others to act with us. This happens between individuals, when we decide what video to rent with a friend or how to proceed with a partner on a class project. This happens in groups, when a sorority plans a fund-raiser or the delegates to a state political convention decide which candidate to support.

Decisionmaking happens among people who know each other, but you can also be asked to make decisions or take action by strangers, such as when you hear radio commentary about what music is hot, read editorials about affirmative action, or watch sitcoms in which a character learns being thin and pretty does not bring happiness.

In such situations, those who speak, write, or otherwise make their positions visible might use formal argument—which is why there are sections of this book to help you analyze and use formal argumentative strategies. But there is a range of other strategies (including decisions about what media to use) available when we want to shift someone’s attention, or help clarify what others are thinking—as we discuss in this book.

Notice, too, that in addition to emphasizing how arguments draw on strategies ranging from formal written or oral structures to the visible arrangements possible in a television production, we have been describing argument not as an event when you try to change someone’s ideas 180 degrees. Instead, in this book we consider the overall purposes of argument to be presenting our positions to others in some kind of shape or arrangement so that others can see (or hear) and consider them. Only rarely do our words or other communications completely change someone’s mind or cause them to storm out of the room determined to do something; most often, we might only strengthen or weaken their adherence to a belief, or we might move them closer to or further away from a possible action.

**When we use “argument” in this book then, we generally want you to have in mind a piece of communication whose purpose is to direct and shape an audience’s attentions in particular ways.**

**formal argument** is called “formal” because it uses logical “forms of argument,” structures of organization that (generally) have explicit statements of premise and conclusion. “Formal” does not mean that the context in which the argument occurs is formal (like a prom)—just that the argument uses particular logical structures to present premises in support of a stated conclusion.

**informal argument** can simply be about directing someone’s attention in a new or different direction, or showing them a new possible position that they hadn’t considered before, or shifting their values—without explicit statement of premises and conclusions.

**In this book we most often talk about informal arguments—but we treat all arguments as existing along a continuum because the different types are not mutually exclusive. Sometimes informal arguments will contain small formal argumentative structures, and sometimes a formal argument will start with an appeal to your emotions.**

## ANALYZING “argument”

- **Write informally:** What is your own definition of “argument”? In what ways does your definition align with—and differ from—ours?
- **Discuss with others:** Look at the list below. Do you consider each example to be an “argument” as we’ve defined it—or not? If you think an example is not argument, can you imagine conditions under which it would be?
  - a public-service TV piece against marijuana use
  - a circus performance
  - wearing blue jeans to school
  - a flyer on the wall about an upcoming fundraising event
  - refusing to buy clothing made in sweatshops
  - a radio interview with a political candidate
  - a spring break trip to build a Habitat for Humanity house
  - a brochure about an energy-efficient car
  - a book about growing up in Detroit
  - going to a church retreat
  - voting
  - a song about voting
  - a tattoo
  - shaving your head

## SETTING UP CONDITIONS THAT MAKE ARGUMENT (AND SO ADVOCACY) POSSIBLE

Arguments—formal or informal—are only possible when there is disagreement. We don't often argue about the color of the sky on a sunny day or whether humans need to eat to stay alive. We argue when we believe that there are differing ways to understand a situation or to act, and that by presenting our positions to each other we can work out the best understanding or action in the situation.

Similarly, there is little point in argument when there is no possibility of changing a situation. We don't often argue about how workable wings can be added to the human body—and we can't argue if we are in a political situation where disagreement brings imprisonment or worse.

These conditions tell us that when we value argument we value the individual right to hold and discuss opinions. They tell us we believe that the back and forth of argument can help us determine how to proceed in different situations.

We believe, therefore, that making arguments about what matters to you—being an advocate for what matters to you—only makes sense if you respect other people's rights to argue and advocate. This means you also should respect their actual efforts to argue and advocate, even when their choices are not ones you would have made.

Let's face the hard cases for not arguing in this way. Here are ten reasons people frequently give for plugging their ears when those with whom they disagree talk:

- 10 If it seems that they are not going to change their minds, it seems unfair for you to have to consider their opinions.
- 9 To show any doubt about the rightness or righteousness of your position is to show weakness and so make yourself vulnerable to attack from your opponents (or enemies).
- 8 To show any doubt about the rightness (or righteousness) of your position is morally wrong because moral values are clear and absolute, not up for debate or even questioning.
- 7 You don't want to find yourself persuaded to ideas you think are dangerous.
- 6 Not listening seems like an effective strategy: if you refuse to listen to others, you force them into a position where they have to give in more to you than you do to them.
- 5 You have tried to understand their point of view and just can't make sense of it.
- 4 They talk funny.
- 3 It takes too long to listen carefully to others and things don't get done.
- 2 If they have power over you they won't listen to you.
- 1 If you have the power over them, why should you listen? What does it get you?

Consider the social relations underlying the attitudes implied in those statements. Would it be worth living in a world where everyone held those statements as beliefs? To believe, for example, that you don't need to listen to others if you are in power is not the stuff of democracy, which (we hope) continues to be a value worth holding.

Or look at the statement that if you refuse to listen to others, you force them into a position where they have to give in more to you than you do to them. This statement implies, perhaps, a more defensible world because the statement is practical and, indeed, strategic. The statement might even seem in line with much that is to follow in this book for, as you'll see, we advocate an approach to communication where you locate your purpose and context, take note of your audience, and plan strategies. But we'll argue that you can plan acts of communication using the concepts of purpose, audience, and context in ways that build or strengthen communities and social relations, not cut them down.

Looking carefully at the contexts in which you communicate involves in part looking at how acts of communication are embedded in what is already going on. If the social relations in which you are embedded are unavoidably cut-throat, then planning what you say and how you say it in order to force others into a corner, no matter how it makes them feel in the long run, may make the best sense to you. But in that case, you should face the fact that you do not have a

viable long-run vision. All you are doing is running a short-term game, the future (and respectful relations) be damned.

Most social and community contexts for participation and advocacy assume the value of working with others productively. A further assumption is that how we move forward—what we do next—affects the contexts we are in for better or for worse. You size up a situation, you act, and your action influences the situation, so that the next time you size up the situation, you have had a hand in shaping it. If you accept this assumption that how you communicate echoes back into the contexts in which you are communicating, then—and this is our argument—**when you choose to communicate, you become responsible for the ongoing health of the contexts within which you communicate.** Put otherwise, **any serious discussion of argument leads us back to how we want to live and what we want to do to and in the world. Argument is an important, nonviolent way to advocate.**

The lawyer, philosopher, and rhetorician

Chaim Perelman and his co-author, Lucie Olbrechts-Tyteca, in their book *The New Rhetoric: A Treatise on Argumentation*, asked what conditions make argument possible; if you assume (as we do here) the value of serious communication and argumentation. Their answer is long, and it is a list. And as we claim in other places in this book, lists can tell a story, a story you sometimes have to search for. To the right is our telling of their list of **the conditions that make argument possible.**

## CONDITIONS THAT MAKE ARGUMENT POSSIBLE

### Anyone making an argument must:

- have an audience to address.
- share a common language with the audience.
- make contact of some kind with the audience, through spoken or written words or visual means.
- have a sincere interest in gaining the adherence of the audience.
- have a certain modesty about his or her beliefs, not holding them beyond question or discussion.
- be concerned about the audience and be interested in their state of mind.

### In their turn, audiences must:

- be willing not only to listen but to try to understand.
- be committed to the argument, to its subject and its outcome.
- recognize how institutions like schools, churches, clubs, and so on both enable and inhibit how arguments happen.
- be willing to accept another's point of view, if only for the time of the argument.

### Both the person making an argument and the audience must:

- recognize and accept that they may emerge from the argument changed.

## ANALYZING

### the responsibilities of engaging in argument with others

- **Discuss and then write informally for a few minutes:** When people write letters to the editor of a local newspaper or call in to a radio talk show, what are their responsibilities to their audiences and community? What about for someone who is creating a personal blog\*? What are their responsibilities to audiences and community? Talk with others about their views on these issues, to gain a wider sense of how your communications fit into the larger networks of communication in which we all live and move, and then write down your general observations about how you want to think about your responsibilities as you communicate with others.

\* “blog” is short for “weblog.” These are personal, diaristic webpages. For examples, see [www.blogger.com](http://www.blogger.com). There are also blogs generated by communities; see [citystories.com](http://citystories.com) for examples of people using online resources to build a sense of place.



#### A process for argument . . .

The process we describe in the first chapter is one we believe helps you make argument possible and engaging to those you want to listen to you.

A man with dark hair and glasses, wearing a green jacket over a white shirt, is looking upwards and to the right with a thoughtful expression. The background is a textured, brownish-grey wall.

## a rhetorical process for designing compositions

### CHAPTER 1

A year ago, Dennis (one of the composers of this book) had a conversation with someone who had been in a class with him a few years before; we'll call the man "Walter." What Walter described to Dennis was a fairly funny (and also fairly embarrassing) communication failure—the kind of failure we've all experienced at one time or another. We'd all also probably like to forget such failures—but, even though we can be made uncomfortable by admitting our failures, in reflecting on them we can learn how to communicate better in future situations.

And so on the next few pages we start our book with Walter's story (after a little necessary background information) because, in reflecting on it later with Dennis, Walter figured out what had gone wrong and what he could have done differently.

In Walter's reflection are the seeds of the process we lay out in this book, a process that we think can help you be a better communicator—whether you have a speech to give, a website to make, or a research paper to write.

### so, first, the background to Walter's story

On our campus students can take part in the “Enterprise Program.” The Enterprise Program solicits tasks or problems from business, government, or local community groups and then forms a team of students (with a faculty adviser) whose job it is to perform the task or solve the problem. Some of the teams work on design competitions, such as “Fast Car” or “Fast Truck,” in which they use their engineering knowledge to develop highly efficient (and fast) vehicles. What all the teams have in common is that they must work together on a large project, learn how to organize and plan the steps of such a project, develop a time-frame for completion, make a business plan for expenses, and prepare a project logo, letterhead, and marketing plan. Throughout the project they must communicate with each other, with suppliers, with the sponsoring organization or national competition organizations, with the rest of the campus, and with their advisers.

One day Dennis (who was Director of the Writing Programs on our campus and hence often called upon to help out all across campus when people want to learn about writing) met with a room full of people involved with the Enterprise Program (students, team leaders, advisers, and administrators of the program) to discuss how they could better learn to compose all the memos, plans, reports, and other documents they needed to produce. After the meeting, Walter came up to Dennis and told him the following story.

## WALTER'S STORY

*You were always telling us that communication affects how people get along . . . I have a story that'll make you laugh. I'm the team leader for the Fast Car project, and a few weeks ago we met—all guys, so far—and decided we needed more (or at least some!) women on the project. So we set up a meeting with the campus group Society of Women Engineers to pitch our project to them and get some to join us. But it didn't quite work out.*

*We all showed up at the meeting and began talking about Fast Car and how much fun it is, and then one of the women asked “Why do you want women to join?” And we said, “Well, there are lots of things you can help out with: we need people to take minutes at meetings and write memos to the adviser, secretarial-type stuff, and you might enjoy that.”*

*Well, the reaction was icy. We tried to explain we did not mean that is all they could do, but it was too late. Did we blow it! No one joined. So we are back to square one! I guess we need to work on our communication skills, hey? Ha!*

**As you read about what we learned from talking with Walter, keep in mind a communication situation of your own that you wish had gone differently. Ask yourself the same questions Walter should have asked, to see what you could have done differently.**

# What we learned

After Walter told his story, Dennis talked with him and another member of the Fast Car team who had been at the unsuccessful meeting. They talked about what exactly went wrong, and it was clear that they sensed what had gone wrong but could not put it into words. It was a good conversation, and they were glad they talked with Dennis because until he began asking them what went wrong, they thought they understood but then realized they didn't completely—at least not completely enough to prevent doing something similar again.

They knew they shouldn't have said the thing about needing secretaries. But they hadn't thought much beyond that.

Here is what Dennis, Walter, and Walter's friend came up with together as they talked:

## 1

Their biggest overall problem was **lack of specific purpose**: they hadn't given themselves time to think through carefully what they were doing and why.

They had thought that what they were doing was a no-brainer. After all, they knew their general purpose: they wanted more women in their group. They knew that they therefore needed to communicate with women about joining their group, and so they set up a meeting with the Society of Women Engineers (SWE) so they could describe their project.

They didn't think they needed a more detailed and specific statement of purpose to guide them in the meeting; it never occurred to them to make a plan for how to proceed in the meeting.

They should have asked: **Why are we communicating? What do we want to achieve here?**

## 2

They hadn't thought at all about **their audience**, women who are interested in a meeting about a Fast Car project. Because they hadn't thought about what might motivate women to want to work on such a project, they hadn't anticipated that someone might ask, "Why do you want more women on your team?" If they had thought about—and talked to—women who were studying to be engineers, and learned about their passions to design, build, and fix engines and computers and other equipment, Walter's group might have had a better sense of how to describe their project to this audience in order to interest them. Instead, because they hadn't done this work, they ended up responding as though they thought women would be useful only as secretaries—which isn't what they really thought. But those were the first words out of their mouths, to their embarrassment.

Once they said these things it was too late. The women from SWE were hurt, offended, and angry that their fellow students saw them through such limited and limiting categories.

They should have asked: **Given who they are, what will our audience expect from our communication?**

# 3

They hadn't thought about **the larger context** of their meeting with their audience.

First, if they had learned about what it's like to be a woman in a career dominated by men, or to be on a campus (like ours) where men outnumber women 3 to 1, they would have had an even better sense of how most effectively to address their audience in the particular place and time of the meeting they called.

Second, they had called the meeting, so it was their responsibility to run the meeting and to anticipate as much as possible what might go on.

They should have asked: **How will the place and time of our communication affect its outcome?**

# 4

Because they hadn't thought about their purpose, audience, or the context of their communicative situation, they hadn't thought about what kinds of **communication strategies** would help them appeal effectively to the members of SWE.

If they had learned how women in engineering often feel that many men do not think women capable of doing engineering work (which is, after all, the message the Fast Car group sent when they said that the women could help with the secretarial work of the project), the group might have realized that they would show their seriousness and respect for the women by acknowledging how women are often treated in engineering. They should have asked: **What are the strategies that will help us achieve our ends?**

# 5

They hadn't thought about **the medium of communication** they were using.

They were making an oral presentation, and so they should have considered what audiences often expect from such presentations. It's not unusual for someone giving an oral presentation to have supporting visual information: the Fast Car group could have brought slides of their work, which would have given their audience a concrete sense of the work they could do on the project.

Most importantly for the Fast Car group, however, is that audiences for oral presentations very frequently expect to ask questions and discuss the presentation with the presenters. Had the group thought about this, they could have discussed the kinds of questions they might be asked—and they might have then been prepared to thoughtfully and respectfully respond to the question of why they wanted women in their group. They should have asked: **What do audiences tend to expect about the medium we're using? Are we using the best possible medium?**

# 6

They hadn't thought about **the order in which they would arrange and combine their communication strategies** in order to build the most persuasive presentation.

Imagine, for example, the kind of reception SWE would have given the Fast Car group if the group had started their presentation by acknowledging the problems women engineers face on our campus and in the larger world. (They would probably also have to acknowledge that others might think they wanted more women involved just because they wanted more dates—and they could laugh about this and say, “Well, that might be a small part of it.” Their honesty and humor would deflect some of the criticism they ought to know would be lying in wait for them.) They could have then argued that the Fast Car project was a way for the women, by being involved, to demonstrate how competent they were in areas traditionally thought to be male.

They should have asked: **How will our audience respond to the order in which we present our arguments? Is there a better order than the one we have for achieving what we want?**

# 7

Finally, Walter and his group hadn't **tested their communication**.

They went into the meeting with SWE cold. Imagine how much more successful the meeting could have been if the group had rehearsed a bit with some people who were both friends and members of their intended audience, and had gotten feedback in time to make changes.

They should have **tried out their presentation with some members of their intended audience, to see how the friends responded—before they tried it for real and found it didn't work**.



And, absolutely finally, we discussed the long-term consequences of their mistakes in the presentation, **and about how communication creates relationships among composers of communication and their audiences**.

Walter and his friend hadn't been able to figure out why they just couldn't back up in the meeting with SWE and correct their mistakes right then and there.

After some discussion, they realized that whenever we offend a person, it takes time for that person to overcome the offense. We have to let the person work through her or his feelings, and we have to show (and not just tell) the person that we understand our mistake and are willing to learn from it. That takes time. That can't happen in a few minutes, even if we want it to.

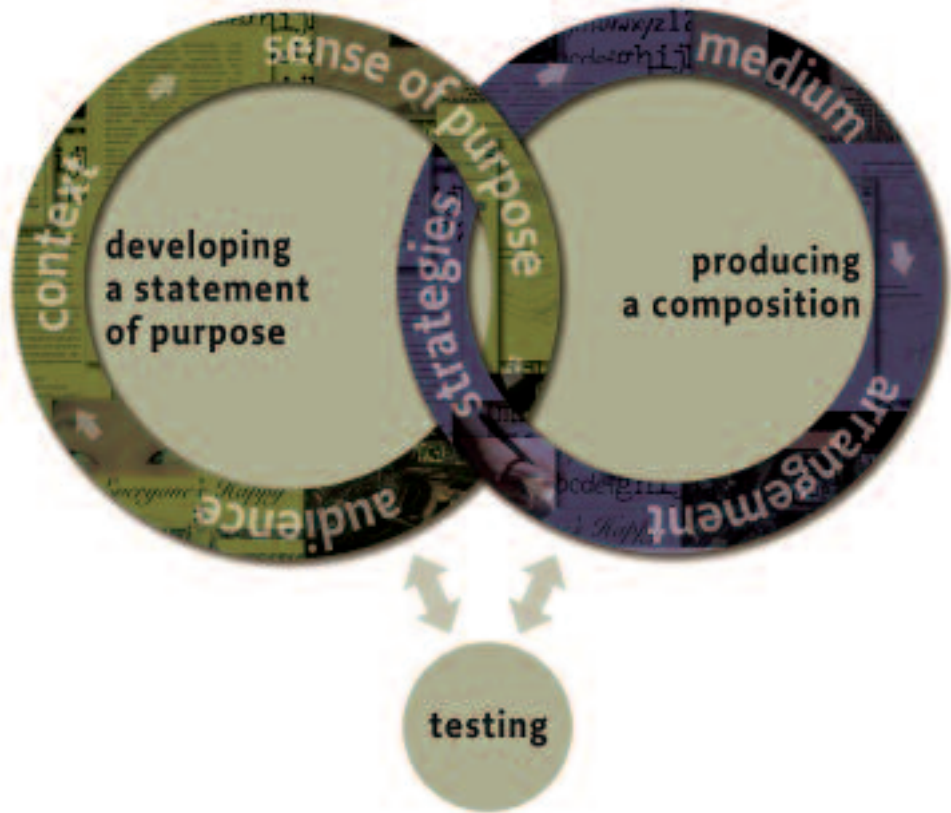
We began with Walter’s story—and his and our reflections upon it—because it allows us to give you a concrete introductory description of **the composing (and analyzing) process we develop in this book.**

We think that learning this process, seeing it at work in the communication of others, and practicing it yourself will help you improve your own abilities to communicate.

What we present on the next few pages is an overview of the process and steps. In the coming chapters, we describe the steps in more detail, with examples, so that you can start applying them.

If the steps do not yet make sense to you in this introduction, don’t worry: it takes a bit of concrete practice with the process and steps to start to feel confident and fluid with them. (And it is a communication strategy to present a process in outline first and then later give the details: this can help an audience get a good preliminary grasp of what is being discussed.)

Once you start working with the steps, they become pleasurable because you will be more comfortable and fluid in communicating with others.



### AN OVERVIEW OF THE PROCESS WE PRESENT IN THIS BOOK

If you look at what Walter and his friend discussed with Dennis (it was a long conversation; Walter and his friend were motivated by just how embarrassed they were by what had happened), then the diagram above names the steps they decided—afterward—would have helped them communicate more effectively with their audience of women engineers.

The diagram to the left shows things to keep in mind about the process:

- The process contains three categories: a **statement of purpose, production, and testing.**
- Two of the categories can be divided into further steps: there are steps to help you achieve a statement of purpose, and there are steps to help you in the production of the actual communication (whether this is a one-time speech you make or an article you write for many others).
- **The steps do not have to be followed in order.** Sometimes when you need to communicate with others you will know immediately what medium (for example) is appropriate and why, and then will need to do the kinds of thinking asked in all the other steps. Generally, however, you start by working out a statement of purpose, because you can use a solid statement of purpose to make appropriate and effective decisions about the details of production.
- Wherever you start in the process, **you still need to perform each of the steps** to produce effective, thoughtful communication.

## THE PROCESS IS RHETORICAL . . .

You’ve perhaps heard the term “mere rhetoric,” as though rhetoric is what people do when they use fancy language to try to cover over poor arguments. But rhetoric more formally names an approach to language use that goes back to the fourth century BCE in Greece, to the time just before and while the philosophers Plato and Aristotle were doing the work that would so shape European thought for centuries. Aristotle wrote a treatise called *On Rhetoric*, which people who study rhetoric still read and use.

When we say that the process we present to you is rhetorical, we draw on the sense of rhetoric that speakers in Greece meant so long ago. Rhetoric grew out of the particular cultural and historical situations of the then city-state Athens, as democratic forms of government were being shaped and as male land-owning citizens were expected—and wanted—to take part in the public conversations that decided how the city was run. Because so much depended on the conversations people had, especially on speeches that citizens made to assemblies, some men started trying to systematize their thinking about how speeches worked.

Those who thought, talked, and wrote about the workings of speeches thought about how speechmakers achieved their ends. That is, how did speechmakers persuade their audiences to do or think certain

things? Why did audiences trust some speechmakers and not others? How did speechmakers use emotion to move audiences? How did they arrange the parts of their speeches to have the effects they wanted? What characteristics of their audiences did speechmakers keep in mind as they were working out the particular arrangements of their speeches?

**This attention to the relations among speechmaker, audience, and text shapes what we do in this book: we are interested in persuasion, in how you—as you make a text—think about your audience and the kinds of effects you hope to achieve with them.** Our rhetorical approach has differences from the original Greek approach (we apply our approach to any situation in which you need to address an audience, and not just speechmaking, and we are working at a time when audiences and situations are more diverse than they were in the city-state of Athens), but **our approach holds on to the core of rhetoric, that you think about how you, as a text’s maker, establish relations with an audience through how you shape and deliver your text.**

As we wrote in the preface, we draw in this book on design practices.

The process for developing communication that we have laid out emphasizes (as you will see in the pages to come) the material aspects of communication: as you are asked to think about audience and context, medium and strategies, you will find yourself being asked to consider the physicality of what you are making, and how it will fit into the hands of others or be apparent to their eyes or how your voice strikes the ears of your hearers and resonates in the space where you talk.

In the following pages are also lots of activities to help you creatively and broadly consider your purpose and what you produce. You'll be pushed to think beyond your immediate responses. You'll be asked to look at contexts and audiences from many angles. You will be encouraged to imagine and partially develop different kinds of products in different media and using different strategies and arrangements, in order to test the effectiveness of what you produce and to think about the ways different products can shape different futures.

And you will test what you produce. While your communications still have the shapes of clouds in your head, you can see how others respond. As you continue to give your ideas more concrete shape and substance, you'll watch how others read and react (and laugh or get angry or jump up to go do something . . .) so that you can revise.

You'll also learn something about making meaning with all the materials you use in production. You'll be asked to consider why you are using the particular paper on which you've printed some writing and why you've chosen the margins and type sizes and faces you have. You'll learn about our culture's conventions for arranging elements on a page (and how to experiment with those conventions when your purpose warrants it). You'll learn about color and about how we tend to "read" photographs. You'll learn about how you can use your body gestures and postures and voice in a speech as part of your purpose.

**In all of this, rhetoric and design work hand in hand: you will be asked to say, to the best of your abilities, how every choice you have made in your production of a piece of communication contributes to the purpose of the communication.**

## Communication

as we approach it in this book

is about making things

that establish solid relations

with other people,

about making things

that build community.

We want

to make things

that help ourselves and others

see situations in new and

productive ways.

- If you are interested in learning more about the history of rhetoric—or about rhetoric in general—see the resources for chapter 1 at [www.ablongman.com/wysocki](http://www.ablongman.com/wysocki)

## thinking through production

- Several pages ago, before the analysis of what went wrong with the Fast Car group’s attempt to appeal to women, we asked you to think of a communication situation you wish had turned out differently—and to keep that situation in mind as you read through the description of the rhetorical process. Write a page or two in which you apply each of the seven steps on the preceding pages to your situation, and describe what you would have done for each of the steps. Then describe how you would have approached the communication situation differently, had you done that analysis. How might things have ended up differently?
  - Imagine that when you arrived on campus for the first time, you were assigned a dorm room and roommate. Your initial impression of your roommate was not good—the person seemed too worried about your having people over, about personal space, and about time alone—but you figured the relationship would work out over time. After 4 weeks, however, it’s not any better—it’s worse. Your roommate keeps leaving you nasty little notes about your dirty laundry and taste in music. You’ve decided to make a last-ditch effort and write your roommate a letter explaining your problems with the situation and what you see as the alternatives. Use the numbered steps in the rhetorical process to plan and produce the letter.
  - Imagine you are on the membership committee for your church, skateboarding club, sorority, or fraternity—or any other organization close to your heart. Your organization has decided it needs to increase its membership. You’ve volunteered to help with this project, but as of now no one is settled on how to proceed. The group members have tossed around ideas for a brochure, for making “cold calls,” for putting together an information table for an upcoming community open house, and for ads in the local paper. Use the steps outlined in the rhetorical process to help you decide what specific purpose you have and how best to go about achieving it.
- There are more “Thinking through Production” activities in the online chapter 1 resources at [www.ablongman.com/wysocki](http://www.ablongman.com/wysocki)

